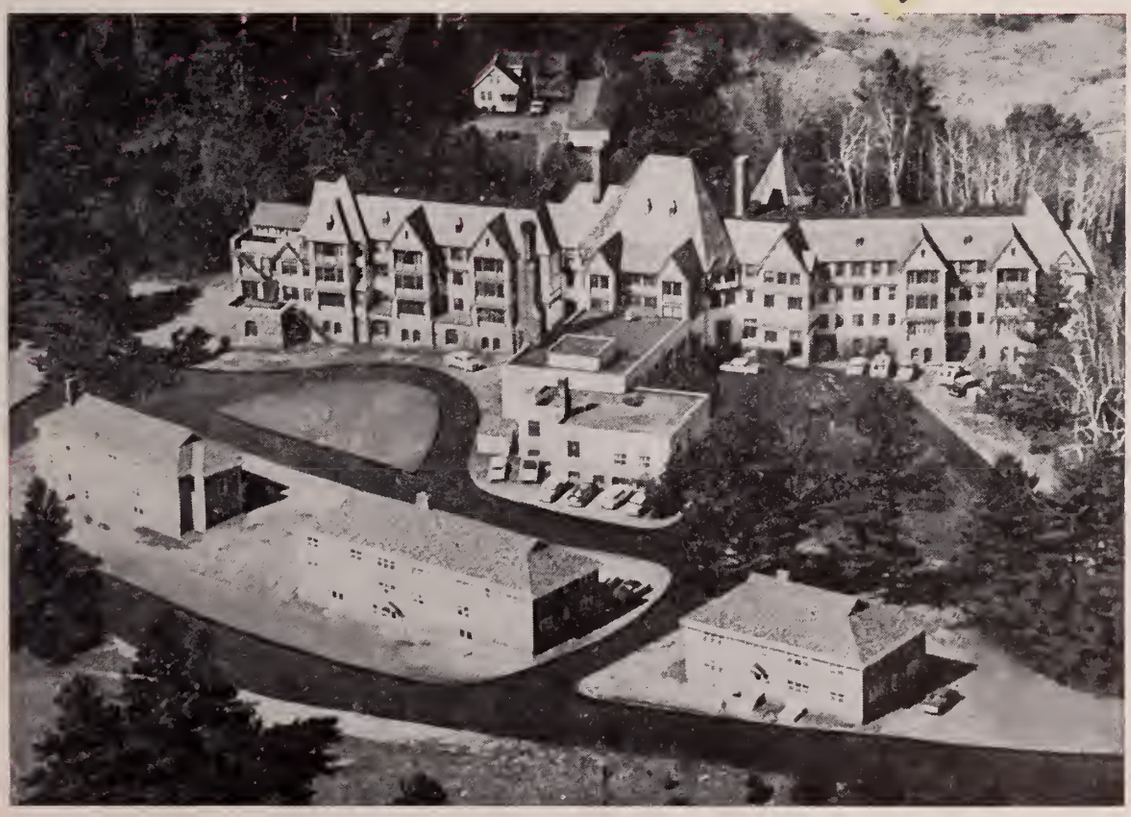
JULY 2, 1962

BOXOFFICE

The Pulse of the Motion Picture Indu

Thomas J. Watson
P. O. Box 206
Blanchardville,
Wisconsin
2W



The three new residence buildings, in foreground of this airview of Will Rogers Memorial Hospital at Saranac Lake, N.Y., have recently been completed and are now in use by the resident staff of doctors, nurses, and operational personnel. Such personnel previously was housed in space in the main building, now converted to the new O'Donnell Research Laboratories . . . Story on page 10.

SKOURAS RESIGNS AS PRESIDENT OF 20TH-FOX

Page 4

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BOXOFFICE The Pulse of the Motion Picture Industry

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COMPO'S ALL-INDUSTRY MEET

APPROVAL of the suggestion by Eugene Picker that the Council of Motion Picture Organizations hold an all-industry meeting for the purpose "of further cementing industry relations and improving the industry's image with the public" was very much in order. In fact, it has been long overdue. Bringing together large and small exhibitors from all parts of the country, as well as representatives of the production and distribution companies, as was proposed, can serve to develop a cohesive plan to have great effect, both inside and outside the industry.

COMPO has been devoting much of its attention during the past several years to fighting censorship, which certainly is in both the industry's and the public's interest. It also has done a fine job of implementing area saturation bookings, known as the Marcus plan, which resulted in setting a pattern that served to stimulate theatre attendance. It is being carried out in varying degrees from time to time, as the need seems indicated. But, by and large, a continuing business-building and goodwill developing program is lacking.

This is not to say, that exhibitors, themselves, in their own communities are not doing a job in this direction. But this is not an overall program being carried out by the industry at large. Moreover, there is much to be desired in the direction of improving the relationships between exhibitors and producer-distributors. Each element has been working more or less independently of the other, whereas the need is for teamwork. And that goes also for external activities.

There's a lack of unified effort; and too much of getting together only when an "emergency" arises, as a consequence of which the industry often finds itself unprepared to properly cope with the situation. Parenthetically, it is heartening to observe the strength and force that the collective industry can muster when it does get together. It is, therefore, a pity that this power is not fully developed under a permanent and continuing plan.

That's where COMPO should fit in. But its so doing must be made possible by the wholehearted participation of all of the industry's key elements. This often has been talked about, but it has remained in the talking stage. The meeting now proposed can be called an "emergency" move. For the industry's public image has been allowed to be despoiled, in one way or other; and there's no planned and organized program to improve it by the collective industry. The need now is quite apparent.

COMPO, by virtue of its bylaws, has shied clear of having anything to do with trade practices. But it may be difficult to avoid them altogether, for some of the causes of poor intra-industry relations stem from some of its trade practices, improvement of which also can make for better public relations. We refer to the excess of multiple day-and-date showings of pictures in key cities, triple-feature policies, ridiculous clearance patterns, fast-buck practices and related factors that have caused a deterioration of the industry's status in the eyes of the public, thus adversely affecting attendance.

It will be no simple or easy task to rewin lost public favor. Nor can it be done on a one-shot basis. What is required is a long-range plan, to be gotten under way as rapidly as possible and then to be given continuity of attention and action. Hence, we urge that the all-industry meeting planned to be held sometime in September, be moved up at least a month. Thus, it could be implemented at the beginning of the fall season to greatly benefit that period and give a good start to carrying on through the months ahead.

★ ★

A Token of Confidence

The resignation of Norman Wasser as assistant vice-president in charge of national sales for the Pepsi-Cola Co. to become director of marketing for National General Corp. is more than just a news story about a man resigning one post to assume another. It reflects a young (36) executive's faith and confidence in the future of motion picture exhibition.

Starting as a salesman with the Pepsi company 12 years ago, Mr. Wasser had a meteoric rise to an important executive sales position. His future with this giant company was unlimited. So why did he leave, over the objections of the Pepsi toppers?

His reasons are interesting. He was close to exhibition through the many conventions and other theatre activities in which he participated, as well as in his regular contacts with theatre executives around the country. He got a taste of theatre business and liked it, and formulated some promotion ideas that clicked for his theatre customers.

Mr. Wasser says he sees a great resurgence in exhibition, a return to the theatregoing habit. This whetted his interest in taking part in its further development, which, he says, will require a "new breed" and new showmanship and new blood. As director of marketing for National General, he will be able to put his ideas to work. We have a strong feeling that Mr. Wasser's confidence in the future of the theatre will be borne out.

Ben Shlyen

SKOURAS RESIGNS AS PRESIDENT OF 20TH-FOX EFFECTIVE SEPT. 30

Continues As Director and On Executive Committee; Successor Is Sought

NEW YORK—The long-rumored resignation of Spyros P. Skouras as president of 20th Century-Fox became a fact Tuesday, June 26, when he informed the board of directors that he desired to retire from the presidency for reasons of health. His successor will be selected by a committee to be appointed by the board. Skouras will be a member of the committee.

The retirement will become effective on September 30 and Skouras has agreed to continue to serve as president until that date. However, he may step down sooner if a successor is selected earlier. When he steps down as president, a new position will be offered to him, the board announced. Skouras has been president since 1942. His employment contract expires at the end of 1963.

MICHEL ALSO TO LEAVE

It was reported that William C. Michel would leave the company within three months, and that Colby M. Chester and Earl B. Puckett, board members, had resigned.

It was pointed out following the directors meeting that even after his retirement, Skouras would continue to serve the company actively in all aspects of its business as requested. He will remain as a director, member of the executive committee and, according to a statement by the directors, he will discharge such other responsibilities as the board may confer on him in the interest of the company.

Skouras' successor has been the subject of considerable conjecture. A name prominently mentioned has been that of James T. Aubrey jr., president of the Columbia Broadcasting System television network. It is reported that the post was offered to him, or at least a feeler went out to him, about a year ago, but he elected to remain in television. Whether new overtures had been made to him was not known.

OTHER POSSIBLE NAMES

It also has been reported that Darryl Zanuck had been under consideration, but people close to the former 20th-Fox studio chief have indicated that he preferred to stay in production. Joseph Moskowitz, vice-president, also is a name that looms as a possibility, as well as Peter G. Levathes, executive vice-president in charge of operations, and Donald Henderson, secretary-treasurer of the company.

The fact that Skouras will remain at the helm until the end of September was regarded by some observers as meaning that the board was in no hurry to install a new president, preferring to comb the field carefully, unless, of course, the directors have picked their man and will hold off on the announcement.

Skouras recently was released from St. Lukes Hospital where he underwent surgery.

Court OK's Product Splits If Distributors Agree

Inquiry Is Scheduled On Consent Decrees

WASHINGTON—As part of the House hearings on current antitrust problems to be held July 11, 12, 18 and 19 an inquiry will be made into consent decrees on their usefulness and problems. First witnesses scheduled are Lee Loevinger, antitrust chief, and Paul Rand Dixon, Federal Trade Commission head.

Chairman Emanuel Celler (D., N.Y.) said consideration would be given to a pending bill for granting temporary injunctions in merger cases. Other matters that would be taken up will be the problems of consent decrees, "ways of streamlining the handling of antitrust cases by use of existing procedures to ascertain the facts which are not in controversy, to narrow the issues, and to simplify and shorten the proof at trial, either by partial judgment, or otherwise," and "problems in obtaining reliable economic and statistical information."

High Court Rejects Review Of Main Line Dispute

WASHINGTON—The Supreme Court June 25 refused to review lower court decisions, holding that Main Line Theatres and 309 Drive-In Corp. had settled their antitrust complaints against the major film distributors when they agreed to accept cash settlements.

The settlement had covered only the triple damage claims but not their legal opposition to the availabilities they challenged, the exhibitors averred. The majors said all phases of the cases had been settled, the lower courts agreed, and Supreme Court refusal to review permits the lower court decisions to stand.

Francis Carroll Dead; Was 20th-Fox Sales Executive

NEW YORK—A high requiem mass was held Thursday (28) for Francis X. Carroll, assistant to Glenn Norris, 20th Century-Fox general sales manager, who died in New Rochelle Hospital. He had been associated with the company since 1941 and was regarded as a foremost sales analyst. He also had served as assistant to Andrew W. Smith, the late Alex Harrison and the late Al Lichtman.

Carroll started in the film business with Grand National Pictures and, when that company was dissolved, he joined Educational Films. When 20th-Fox took over the distribution of Educational short subjects, he became its contract representative.

NEW YORK—An important ruling for exhibitors in product-split situations has been issued by the U.S. District Court for the Southern District of New York, which has given a clear-cut approval of splits if the distributors know of the split and acquiesce to it. The ruling came following the successful efforts of National General Corp. to build a drive-in theatre in San Jose, Calif.

At the hearings, a representative of the Dept. of Justice stated that product splits were legal as long as the distributors were aware of them and agreed. The court now has affirmed that opinion.

According to Herman M. Levy, general counsel for Theatre Owners of America, these two positions by the district court and the Justice Department, were a green light to exhibitors and distributors who sincerely wanted to eliminate the "ravages of competitive bidding."

"The statements relieve anxiety and dispel doubt," Levy wrote in an analysis of the case. "Nor will exhibitors, nor distributors be able to hide behind a concern about the validity of 'splits of product' under the circumstances outlined."

At the hearing on the application by National General (formerly National Theatres) to build the San Jose drive-in, independent theatre owners objected on the grounds that it would "unduly restrain competition." The court okayed the petition on certain conditions and declared:

". . . concededly, any arrangement whereby exhibitors agree with each other that they will not compete in the buying of the product cannot be countenanced; although it is equally clear that splits of product with the consent of both distributors and exhibitors are proper."

The court then added:

"There is no doubt that a split of product was effected in San Jose from about 1957 until the latter part of 1960. Its legality turns on whether the distributors affected knew of the exhibition arrangements and acquiesced therein."

In granting National's application, the court made certain conditions as follows:

". . . National should not play the day and date drive-in runs of those pictures which it plays in either of its conventional theatres in downtown San Jose. This provision would preclude any 'averaging off' of its drive-in bids and with its downtown bids, and should tend to preserve the competitive climate the decree was designed to safeguard. National may, after 15 months of operation, move to eliminate the restriction upon a showing that it is prejudicial or unnecessary."

Vogel Praises Brando For 'Mutiny' Acting

NEW YORK—Joseph R. Vogel, president of MGM, defended Marlon Brando, star of the forthcoming "Mutiny on the Bounty," and said that the published stories attributing to him the blame for the picture's high production cost were "gravely unfair."

"Actually a combination of circumstances including a delay in completion and delivery of our specially built ship, which forced rearrangement of the shooting schedule, a break-out of a fire on the ship on its way to Tahiti, tropical storms and otherwise unfavorable weather, clashes of temperament among director, producer, writer and principal players, illness and death among the cast, particularly the illness and resignation of the original director, and other problems which not infrequently arise on a location far-distant from the full facilities of a Hollywood studio, contributed to the final cost beyond the amount budgeted for the picture. While one or more of these problems may be expected to arise in the course of producing a picture of such unprecedented size and scope, 'Mutiny on the Bounty' was plagued by all of them," Vogel said.

"I give credit to all those concerned with the production for their contributions to its excellence, especially Marlon Brando, who performed throughout the entire production in a professional manner and to the full limit of his capabilities, resulting, in my judgment, in the finest portrayal of his brilliant career," he pointed out.

"Mutiny on the Bounty," after a brief re-shooting of two sequences at the studio in August, will open in New York and Los Angeles in November.

TOA Head Deplores News About Player Disputes

NEW YORK — The recent newspaper and magazine stories headlining disputes between actors, actresses and film companies has been deplored as "bad industry public relations" by John H. Stembler, president of Theatre Owners of America. He called upon production and distribution to use its good judgment and best restraint to avoid similar incidents in the future.

"I fully appreciate that news involving such personalities as Elizabeth Taylor, Marilyn Monroe, Dean Martin and Marlon Brando, among others, is of great public interest. But there should be some way of keeping these arguments within the industry family. The net result of recent articles has been to create in the public's mind an image of Hollywood chaos and of stars dictating our business. No matter what the merits of the arguments, by any of the parties concerned, such publicity does the industry no good," Stembler said.

"We have enough serious problems with censorship threats and product shortages, without compounding them with poor public relations." He added that while he applauded the full-page newspaper ad recently taken by one of the major companies to call public attention to the wholesomeness of its forthcoming film, he was distressed to see that ad make comparisons with some of the recent publicized star vs. film company problems.

Astor Takes Full Control Of Pathe-America Co.

NEW YORK — Acquisition of Pathe-America Distributing Co. by Astor Pictures was announced formally here Tuesday, June 26, after several months of negotiations.

George F. Foley, president of Astor, said that Pathe-America, formerly a subsidiary of Pathe Laboratories and America Corp., would become a wholly owned subsidiary of Astor.

The deal will give Astor 18 releases, both current and forthcoming, and all distribution facilities of Pathe-America, which will include Sutton Pictures Corp., and that company's film library. Budd Rogers, former president of Pathe-America, will be retained as a consultant to the company, as well as certain other personnel and sales offices of P-A.

At a meeting with the tradepress, Foley said that the acquisition of Pathe-America was the first of other amalgamations under consideration, pointing out that consolidations of independent companies were necessary in order to hold down distribution costs. "After all," he said, "it was through mergers that the industry grew." Foley declined to identify the one or more other companies which eventually might be brought into the Astor fold.

Foley said that Astor would increase and realign its national distribution operations to ensure greater efficiency in amassing a maximum number of playdates for its product, combining both franchise operations and its own branch offices.

L. Douglas Netter jr., executive vice-president, said the better franchise holders now serving the company would be retained. First steps in the new setup were the acquisition of a Cleveland office under Justin Spiegle to cover Detroit, Cincinnati, Indianapolis and Cleveland, and a Washington, D.C., office under Sheldon Tromberg, to cover Washington, Philadelphia and Pittsburgh. The recent addition of Harry Fellerman to Astor's staff also was keyed to the revamped distribution operation. The franchise operations in Boston and Los Angeles will be retained.

Tromberg resigned as east-central division manager of Continental to accept the Astor post. Spiegle formerly was associated with Allied Artists in a sales capacity in Cleveland and previously was with Metro-Goldwyn-Mayer and Republic. Fellerman had been with Universal for 23 years in various sales positions.

In commenting on the Astor-Pathe deal, Gordon K. Greenfield, president of America Corp., said that the importance of Pathe-America product and the investment in the properties, coupled with future commitments, required greater concentration in distribution which, he believed, Astor could best provide. He stressed the fact that the sale of the distribution subsidiary in no way involved the film processing business of Pathe Laboratories.

Foley said the deal involved cash, but he would not give figures.

Pictures involved in the transaction were "Whistle Down the Wind," "Victim," "The Quare Fellow," "Out of the Tiger's Mouth," "The Deadly Companions," "Night of Evil," "The Bloody Brood," "Paradise Alley," "Wild Harvest," "Force of Impulse," "Fear No More," "The Intruder," "Never Take Candy From a Stranger," "Run Across the River," "Beyond All Limits," "The Unstoppable Man," "Five Minutes to Live" and "Gina."

Under the new setup, Foley said, Astor will be in a position to release a minimum of one major picture per month.

Astor also plans to expand its television subsidiary, Foley said, by acquiring new product.

All-Industry Meeting Is Proposed by Picker

NEW YORK—The need for an all-industry meeting in the fall for the purpose of further cementing industry relations and improving the industry's image with the public was urged by Eugene Picker here Monday (25) at a meeting of the governing committe of the Council of Motion Picture Organizations. It was Picker's first appearance as a member of the triumvirate, having been appointed to succeed the late A. Montague as the representative of the Motion Picture Ass'n of America.



Eugene Picker

Picker proposed that the meeting would include large and small exhibitors from all parts of the country, as well as representatives of production and distribution companies. A September session was suggested, but no date was set.

Attending Monday's meeting were Samuel Pinanski, representing Theatre Owners of America; Wilbur Snaper, alternate for Ben Marcus of Allied States Ass'n; Charles E. McCarthy, COMPO executive vice-president, and Picker.

As presiding officer, Pinanski welcomed Picker to the committee, stating that the MPAA had shown great wisdom in appointing him as its representative because of his experience in both exhibition and distribution.

It's Now Jerrold Corp.

PHILADELPHIA—Stockholders of Jerrold Electronics Corp. approved at the annual meeting June 26, a proposal to reorganize the corporate structure of the company and to change its name to the Jerrold Corp. According to Sidney Harman, president, the new plan of organization more fully reflects the diversified character of the company which, during the past year, has engaged in a major acquisition and diversification program.

Three Major Executive Changes

Boasberg Quits WB Post; Goldstein Of AA Succeeds; Morey Moves Up

NEW YORK—Charles Boasberg has resigned as president and general sales manager of Warner Bros. Distributing Corp., effective July 16, when the post will be assumed by Maurice "Razz" Goldstein, vice-president and general sales manager of Allied Artists. Succeeding Goldstein will be Ed Morey, now a vice-president of Allied Artists.



Charles Boasberg

Boasberg held his Warner position since January 1958. Prior to that he was with Paramount as special assistant to George Weltner and in charge of worldwide sales of "The Ten Commandments." He has had a long career in the film business, starting with MGM in 1927. Joining RKO in 1930, he was named general manager and director in 1952-54. He will announce his new plans shortly.

Goldstein joined Monogram Pictures (AA predecessor) as eastern sales manager in May 1945, became general sales manager in January 1946 and elected vice-president in November 1948. Starting in the industry as a shipper for Goldwyn Pictures in 1920 he later became New England franchise holder for Warner Bros. Pictures. In 1940 he was branch manager for MGM in New Haven.



Maurice Goldstein

Morey became vice-president and assistant to Steve Broidy and director of Monogram Pictures in 1946. His first affiliation with Monogram was as manager in the New England area in 1934. He remained with the company when sold to Republic as district manager. In 1943 he was supervisor of exchanges in New York for Monogram and advanced to assistant general sales manager in 1944. Entering the film business in 1918 as a salesman for Mutual in upper New York state he joined Universal in 1920 as a salesman in Boston and became sales manager for American Feature Film Co. in 1924, handling the Universal franchise for the Boston area.



Ed Morey

Steve Broidy Embarks For Talks in Europe

HOLLYWOOD—Steve Broidy, president of Allied Artists, left Wednesday, June 27, on a trip which will take him to the principal cities of Europe for a series of conferences with producers.

Leading off the itinerary will be a visit to Madrid, where he will be present when Samuel Bronston starts principal photography on his production of "55 Days at Peking," with Charlton Heston, Ava Gardner and David Niven starring, and Nicholas Ray directing Phil Yordan's story of the Boxer Uprising, which Allied Artists will distribute in the United States, Canada, Japan and the Near East. Filming starts July 2. Broidy will confer with Bronston on the long-range program for "55 Days at Peking" as well as the current distribution of "El Cid," which is achieving strong boxoffice results throughout Allied's Western Hemisphere territory.

In London, Broidy will view the first answer print of Philip Yordan's "The Day of the Triffids," the high-budget CinemaScope and color production of John Wyndham's famous science-fiction novel. Allied Artists has scheduled its Western Hemisphere release of the picture for late summer.

The Allied Artists executive will meet in London with Stuart Millar and Lawrence Turman concerning their upcoming filmization of "Unarmed in Paradise." This is the Ellen Marsh best-seller for which Maria Schell has been signed. The casting of the principal male starring role will be discussed, as well as finalization of the production plans for the picture.

In Paris, Broidy will confer with producer Raoul Levy regarding "Travels of Marco Polo," starring Alain Delon, Anthony Quinn, France Nuyen and Dorothy Dandridge, which will be filmed in color on locations circling the entire globe.

In the various cities, Broidy has scheduled discussions of other projects in Allied Artists' upcoming plans.

Paramount to Initiate Use Of Heliovision in U. S.

HOLLYWOOD — A technical process called heliovision will be used for the first time in an American film production during the making of "Paris When It Sizzles," a Paramount production starring William Holden and Audrey Hepburn.

Director Richard Quine and his writing coproduction partner George Axelrod revealed that startling effects are obtainable through heliovision in which a tremendous scenic panorama is transformed almost instantaneously to a close-up of one or two characters, or an intimate scene is retained in full utility while maintaining at the same time full-range background effects.

Finalize Plans for 2nd Half of U-I Jubilee

NEW YORK — Henry H. "Hi" Martin, vice-president and general sales manager of Universal, presided at the four-day sales executive conference with the company's home office executives and its regional sales managers participating which started June 26, to finalize distribution plans for the second half of the Golden Jubilee Year.

Milton R. Rackmil, president of Universal, addressed the closing session June 29, after participating in some of the meetings along with Charles Simonelli, his assistant.

Philip Gerard, eastern advertising and publicity director, outlined the advertising and publicity plans on the pictures to be released in the second half of 1962 and Herman Kass, executive in charge of national exploitation; Paul Kamey, eastern publicity manager, and Jerome M. Evans, eastern promotion manager, were also on hand from the office.

F. J. A. McCarthy, assistant general sales manager, and James J. Jordan, circuit sales manager, and Joseph B. Rosen, who headquarters in New York, were joined at the meetings by P. F. Rosian from Cleveland, R. N. Wilkinson from Dallas, Barney Rose from San Francisco and Mark Plottel, general manager of Empire-Universal, U-I's distributor in Canada.

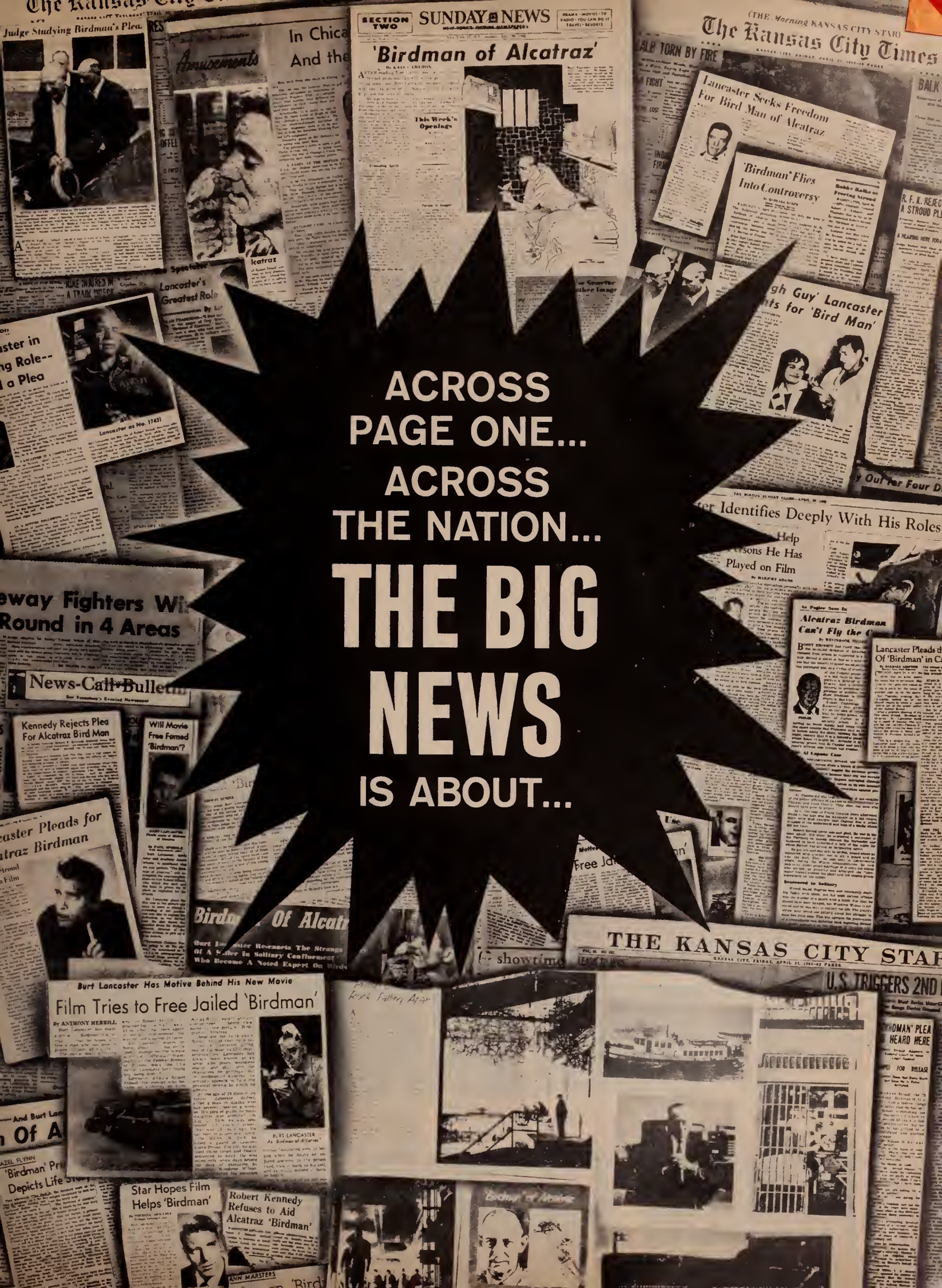
Universal's ten releases in the first six months of 1962 will be followed by "That Touch of Mink" in July, "The Spiral Road" in August and "The Phantom of the Opera," to be released in September.

The 26 weeks saw the release of "Back Street," "Flower Drum Song," "The Outsider," "Lover Come Back," "Cape Fear," "The Day the Earth Caught Fire" and "Lonely Are the Brave" and one of the highlights of the period was the observance of U-Day on June 8 marking the birthday of Universal with close to 15,000 theatres in the U.S. and almost 1,300 in Canada featuring Universal releases on their screen during the week and close to 30,000 theatres throughout the rest of the world showing Universal films.

Although the final results of the worldwide Presidential Sales Drive honoring Rackmil, which ended June 30, will not be known for several weeks, on the domestic side, at the close of the 25th week, the Jacksonville exchange, headed by William A. McClure, sales manager, led the company's domestic branches by more than 20 percentage points. The New York exchange, headed by sales manager Harold Saltz, was in second place and the New Haven office, led by James Kelly, third.

In the regional managers standing, Joseph B. Rosen held a slim lead of slightly more than one percentage point over Barney Rose. The Vancouver branch of Empire-Universal, managed by H. Rudston-Brown, was ahead in Canada.

Overseas, African Consolidated Films, distributors for South Africa, under the direction of Geoffrey Rawsthorne, was the territorial leader. Pakistan manager Henry Sayers was in second place with Brazil manager Rudi Gottschalk third. Latin America, under supervisor Al Lowe, was ahead in close contest between the company's three overseas divisions.


ACROSS
PAGE ONE...
ACROSS
THE NATION...
THE BIG
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IS ABOUT...
'Birdman of Alcatraz'
Lancaster Seeks Freedom For Bird Man of Alcatraz
'Birdman' Flies Into Controversy
Kennedy Rejects Plea For Alcatraz Bird Man
Will Movie Free Famed 'Birdman'?
Film Tries to Free Jailed 'Birdman'
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BURT LANCASTER

CO-STARRING

KARL **malden** THELMA **ritter** NEVILLE **brand**

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EDMO

AS TOM GADDIS

ACHIEVEMENTS THUS FAR THIS YEAR!

nd public discussion is the surest fore-runner

y Burt Lancaster!"—*VARIETY*



BIRD MAN OF ALCATRAZ

etty Field Telly Savalas SCREENPLAY BY GUY TROSPER BASED ON THE BOOK BY TOM GADDIS

OHN FRANKENHEIMER PRODUCED BY STUART MILLAR and GUY TROSPER

MUSIC ELMER BERNSTEIN / A NORMA PRODUCTION

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LOS ANGELES
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Generate New Enthusiasm For Rogers Hospital Drive

SCHROON LAKE, N. Y. — The funds drive for the Will Rogers Hospital and the O'Donnell Research Laboratories in 1961 fell short of the 1960 totals and some kind of corrective measure is needed, Eugene Picker, chairman of the fund-raising committee, told officers and directors of the hospital here Saturday, June 30, following their annual inspection tour of the hospital the previous day.

SALES MANAGERS ASSIST

On the other hand, Picker said, the planned program for the 1962 Sales Managers Drive embraced those corrections. He said that renewed enthusiasm, energy and influence were being generated by the sales managers and by the closer regional contacts and direction of the regional coordinators committee as set up through the efforts of Sam Rosen and David Milgram with the cooperation of Theatre Owners of America and Allied States Ass'n.

"While we fell short of meeting last year's figures, largely in the big circuit category, other areas of the campaign are, in the main, encouraging," Picker reported. "The public acceptance of the Will Rogers program appears stronger, for the average collection per theatre is $58.69 ahead of last year; the average collection from participating circuits is $294.98 ahead, and even the individual employe's Christmas Salute contributions reflect an increase of 25 cents each."

Total income from the combined drive in 1961 was $524,812.66, which compared with $652,030.25 the previous year, reflecting a drop of $27,217.59. Breaking the figures down, the audience collections brought in $406,713.57 and the Christmas Salute brought in $118,099.09.

Picker said it was obvious that slippage must be prevented pretty much in all areas, but stronger participation must be influenced in the major circuits group. In 1961, Loew's, Fabian-Rosen Theatres (including Stanley Warner), RKO and American Broadcasting-Paramount Theatres turned in a total of $232,589 from audience collections and Christmas Salute, whereas the same companies reported $316,939 in 1960.

1961 AUDIENCE COLLECTIONS

The overall income from the audience collections in 1961, including circuits, was $406,713, of which $384,765 came from 231 circuits. Altogether, 2,075 theatres participated. In 1960, audience collections brought in $520,004, of which 328 circuits contributed $488,558. A total of 3,817 theatres participated.

Herman Robbins was thanked for his National Screen Service distribution of the hospital trailers, and thanks went, too, to H. H. "Hi" Martin of Universal for his influence in having the company supply the trailer footage and narration by Rock Hudson.

Picker said that the radio and television segments of the amusement business were beginning to yield and were coming to understand their relationship to the hospital by increasing support. He said that Pittsburgh, Cleveland and Jacksonville areas had produced a considerable upswing from radio and television and this was expected to grow.

The IATSE total to the hospital in 1961 was $31,986, an increase of $2,686 over the 1960 campaign, Picker reported, adding that the scrap-and-drippings drive, operated by the IATSE, produced $752. Incentive awards plaques went to Locals 165 in Hollywood and 202 in Waterloo, Ia.

The work done in television in Florida by Robert Bowers, Jacksonville area chairman, resulted in his designation as Will Rogers Man-of-the-Year, Picker reported. Bowers had the Rock Hudson trailer adapted for television and influenced its showing over all of the top TV stations in the state.

In summary, Picker said, with a firm appraisal of the present position, and aware that, for the first time since the audience collection campaigns had started in 1952, the previous year had not been topped, efforts would be redoubled to cover the lost ground.

"With the added force and direction of the sales managers and the intensified influence on exhibitors through Allied and TOA regional coordinators, plus added public interest attracted to Will Rogers-O'Donnell research work," Picker said, "we look forward to the upcoming campaign with determination and enthusiastic expectancy of making the 1962-63 sales managers' 'million-dollar drive' the biggest thing we've ever seen."

New Personnel Buildings Inspected On Annual Tour at Saranac Lake

SARANAC LAKE, N. Y.—Three new personnel buildings on the grounds of the Will Rogers Hospital gave a different appearance to the surroundings Friday, June 29, when the hospital's officers and directors, along with tradepress representatives and invited exhibitors and distributors, arrived for their annual inspection visit.

Whereas a year ago only the frameworks of the houses were up when the same group came to Saranac, the structures now were furnished and occupied by nurses and doctors in their respective residences. Their completion was the first stage in the eight-point "greatest step forward" program for the amusement industry's own hospital.

It was in January 1959 that the executive committee authorized the creation of a construction fund and a research fund by appropriating $500,000 and $300,000, respectively, from the operating treasury of the Will Rogers Memorial Fund. The skeleton structures were dedicated during the annual trip last year by the late A. Montague, hospital president, and George Jessel, a special guest. The new houses gave more space to the hospital, itself, for research and expansion of treatments.

Four years ago, when the policy of the hospital was expanded to include the treatment of all chest diseases, it was decided that, when the number of patients having chest diseases other than tuberculosis increased to the point where they exceeded the number of TB patients, a changeover in the location of non-infectious and infectious patients would take place. Consequently, all TB patients now are housed on the third floor which is a hospital in itself, with its own dining and kitchen facilities, separate nursing supervision, library and television lounge.

The first floor of the hospital now is the admission floor for all other patients and, also, all patients returning from surgery are housed on this floor.

Step No. 2 of the program was the reconstruction of approximately 7,500 square feet for the permanent research laboratories; namely, the R. J. O'Donnell Memorial Research Laboratories, which will be fully staffed and in operation this summer. This will be headed by Dr. Martin FitzPatrick. The research team will be in charge of Doctor FitzPatrick and his associate, Dr. Verne D. Hospelhorn.

After two years of preparation, the Summer Institute and Seminar program is ready to start. This is composed of two parts. Invited scientists from universities and medical schools will bring their particular research projects on which they have been engaged during the year. Gifted pre-doctoral and post-doctoral students from medical and graduate schools throughout the country will be invited to spend this period at Will Rogers and its new laboratories.

Research will be carried out in pulmonary-cardio diseases under the guidance of leading investigators from various schools in this country and abroad.

The seminar program will be held every Monday during July and August beginning July 9.

The doctors, scientists, teachers and students will not receive any compensation from Will Rogers, but they will be housed and fed by the hospital at the lakeside cottages near the hospital.

The plan for the summer seminars stemmed from the fact that the number of applicants to medical schools is declining at the time when the country is in need of more medical schools. The Will Rogers program, it is believed, will enable medicine to compete favorably with nuclear physics, electronics and space engineering in attracting promising youth to medicine.

It was noted that the MGM and Decca recording companies continue to send recent releases and the Coca-Cola Co., through Charles Okun, keeps the hospital well supplied with Coke and playing cards. The new residences have received TV sets, but the donors have asked that the gifts be listed as anonymous.

Dr. L. Fred Ayvasian became the new medical director of the hospital on September 1 of last year. With his wife and three children, he has moved to their new home a short distance from the hospital. He replaced Dr. George E. Wilson who died shortly after his retirement last August.

Commonwealth Circuit Adds 11 Theatres

KANSAS CITY — Commonwealth Theatres, Inc., with headquarters here, has added 11 theatres to its operations—eight in Arkansas and three in Colorado.

Richard H. Orear, Commonwealth president, concluded negotiations with M. S. McCord, president of United Theatres Corp., Little Rock, for the purchase, effective July 1, of eight properties in Pine Bluff and Hot Springs, Ark. Orear also concluded a deal with Charles R. Gilmour, head of Gibraltar Enterprises, Denver, for the purchase, effective June 22, of three Colorado theatres.

The Arkansas theatres include the Malco, Roxy, Central and Strand in Hot Springs, and the Saenger, Malco, Strand and Zebra Drive-In in Pine Bluff. In addition, Orear said that Commonwealth is completing plans for a new drive-in in Hot Springs. Drive-ins comprise approximately 50 per cent of the circuit holdings.

The Colorado theatres purchased include the Grand and Starlite Drive-In in Rocky Ford and the Rialto in Loveland.

Last December, Commonwealth purchased six properties in and around Scottsbluff, Neb., and in April, the circuit acquired six Wyoming theatres from Schulte Theatre, Inc. Commonwealth now operates theatres in Missouri, Kansas, Iowa, Arkansas, Nebraska, Colorado, South Dakota and Wyoming.

McCord, who entered the industry in 1911, and his associates in United Theatres, W. B. Sockwell, executive vice-president, and J. Clayton Tunstill, vice-president, will continue their theatre operations in North Little Rock, Conway, Morrilton and Clarksville, Ark. Bruce Young, who manages the properties in Pine Bluff, and Clarence Duvall, who manages those in Hot Springs, have agreed to continue in those capacities.

Gilmour also retains some theatre interests, but has gone into semi-retirement. He began his career as a film distributor in Denver in 1914.

Euan Lloyd Named Head Of Highroad Publicity

NEW YORK—Euan Lloyd, who served as associate producer on Richard Widmark's "The Secret Ways," which was filmed in Europe, has been named vice-president in charge of world publicity for Highroad Productions, according to Sidney Cohn, president. Lloyd, who will fill the position held by the late Irving Rubine, will also serve as a director of Open Road Films, Highroad's British affiliate.

Lloyd will headquarter in London to assist Carl Foreman during his upcoming production of "The Victors," which will mark Foreman's debut as a director, as well as producer and writer. Previously, Lloyd served for six years as publicity director for Rank Film Distributors and four and one-half years as publicity director of Warwick Films.

Glen Alden Dividend

NEW YORK—The regular quarterly dividend of 12½ cents per share was declared last week by the Glen Alden Corp., parent company of RKO Theatres. The dividend will be payable July 13 to stockholders of record on July 6.

Phonevision Pay TV Test Makes Debut in Hartford

HARTFORD—America's first over-the-air subscription television test was inaugurated Friday night, June 29, on WHCT-TV (Channel 18) with a special dedicatory program and three feature films.

"New Horizons," an introduction to the Phonevision subscription system, went on the air at 8 p.m. as the initial telecast of the three-year, $10 million RKO-Zenith test.

The program was uncoded and included appearances—live and on film—by Gov. John Dempsey, Mayor William Glynn, Sen. Thomas Dodd, FCC chairman Newton N. Minow and actor Ralph Bellamy.

Immediately following this the station went into its coded pattern and presented Bellamy and Greer Garson in "Sunrise at Campobello," the film adaptation of Dore Schary's Broadway play. The charge for this showing was $1.

Contents of the first week's subscription programming were announced as follows:

Saturday at 6 p.m., three short McGraw-Hill films, "Era of Water Conservation," "Settling the Plains," and "Life and Times of the Iron Horse." All three at 25 cents. At 6:45, "Lad, a Dog" and "Adventures of the Road Runner" for $1.25. At 9 p.m., Yul Brynner and Sal Mineo in "Escape From Zahrain." The charge, $1.25.

"One-Eyed Jacks" with Marlon Brando ring Natalie Wood and Warren Beatty, $1.

Monday, a repeat of "Lad" and "Road Runner" at 7 p.m., for $1. And "The Pleasure of His Company" with Fred Astaire at 9:15 p.m., also for $1.

Tuesday at 7 p.m., a repeat showing of "Escape From Zahrain" for $1.25, followed at 8:45 by "Splendor in the Grass," starring Natalie Wood and Warren Beatty, for $1.

"Sunrise at Campobello" will be repeated Wednesday night at 8:30. The price, $1.

"Rome Adventure" with Troy Donahue and Rosanno Brazzi is Thursday's offering at 7 p.m. ($1) followed by "Escape From Zahrain" for the same price as before.

Friday at 5:45, will have another double showing of "Lad" and "Road Runner" for $1.25.

Contracts Signed for Pay TV System at Santa Monica

HOLLYWOOD—Following lengthy negotiations, contracts have been signed by the General Telephone Co. and Home Entertainment Co. for a pay-TV system in the Santa Monica area to start Sept. 1, 1963.

The first west coast breakthrough in pay-as-you see video has been approved by the California Public Utilities Commission and calls for laying of a coaxial cable by the telephone company to serve up to a million homes. The contract provides circuit facilities and drop wires to subscribers for a period of ten years. Utilization of an unused channel is planned with three different type programs—news bulletins and regular programs (free service) and first run films, Broadway plays, operas, concerts, lectures and sports events for pay.

Subscribers will pay no installation fee and will be charged $1.00 a month for the service. A deposit of $10 will be required.

According to H. W. Sargent jr., inventor of the system and assistant secretary of Home Entertainment, 40,000 homes will be wired as a start. Program selections by subscribers will be recorded electronically on a card in a meter installed outside the house and bills will be mailed monthly. Full operation of the system for two years will cost $2,360,000, Sargent stated, adding that it is not yet fully financed but that it is expected to be shortly.

Home Entertainment is headed by Martin Leeds, with Oliver Unger as executive vice-president.

Embassy Will Coproduce Films With Bokanowski

NEW YORK—Embassy Pictures is expanding further into international film production with its agreement with Gilbert Bokanowski, head of Trans-World Productions of France, who will make a "group of major films" for release by Embassy Pictures, according to Bokanowski and Joseph E. Levine, president of Embassy.

The first, "Jeunes Filles de Bonne Famille," literally translated as "Young Girls of Good Family," will go into production in Paris September 1 under the direction of Pierre Montazel from his own script. Budget will be $1,500,000 and casting will be announced shortly following a talent hunt to find a young actress for the feminine lead, Bokanowski said.

Embassy Pictures will release the film in the U.S. and Canada, as well as Central and South America, the Far East and the Pacific islands.

Embassy has already secured the U.S. rights to Bokanowski's recently-completed French film, "Le Crime Ne Paie Pas" (Crime Does Not Pay), which was directed by Gerard Oury and stars Richard Todd, Danielle Darrieux, Pierre Brasseur, Michele Morgan and Annie Girardot in four stories of classic crime. The picture was the final picture shown at the recent Cannes Film Festival. A New York date has been set for the Sutton Theatre in the early fall, following Continental's "Waltz of the Toreadors," Levine said.

Bokanowski, who is considering making his new film in both French and English versions, said that world grosses on films "have gone down as much as 50 per cent" while costs of making them have gone up "15-20 per cent." This makes it necessary to produce pictures in countries where costs are reasonably lower than in the U.S., he pointed out.

Bokanowski praised Levine as "not only a man of great talent but one with a fine business sense."

'War Hunt' at Locarno

NEW YORK — United Artists' "War Hunt," produced and directed by Terry and Denis Sanders, has been invited to be shown, out of competition, at the Locarno, Switzerland, International Film Festival, July 18-29.



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Upholds Mature Movie Themes

'Public Has Grown Up About Films,' Velma West Sykes Tells Detroit Group

By H. F. REVES

DETROIT—Velma West Sykes, editorial staff member of BOXOFFICE and chairman of the National Screen Council, in a speech before a special luncheon session of the Greater Detroit Motion Picture Council here Friday (22), upheld the trend toward production of more sophisticated pictures, pointing out that the "general public has grown up in relation to movies and its viewpoint has changed."

Pictures should not be made solely for the 12-year-olds, Mrs. Sykes said, although "the public insists on believing that every movie should be made suitable for young children to see. The industry was built on the family trade, but now it is making more mature movies. There still are people who still think Johnnie should be able to go to the movies in the next block.

"We must not attempt to produce all pictures down to Johnnie's level. 'A man's reach must exceed his grasp,' as Browning wrote. A child is sometimes ready for more mature material than we think. Why did we think the old westerns, where they slay them by the dozens, were good for Johnnie?"

Mrs. Sykes conceded that some pictures are suitable for special audiences only and that some should not be shown in neighborhood theatres, but she pointed out that there are sufficient films made to give the exhibitor a choice.

"There are not as many pictures with violence and divorce problems as some may think," she continued. "It seems as though there are more because these are the ones that are highly publicized." Of those persons most critical of adult films, Mrs. Sykes said, "The very people who say, 'Aren't pictures terrible?' will be the first in line to see a picture termed adult."

Turning to advertising, Mrs. Sykes admitted that some of it is not honest, "because it attracts people who are looking for something that is not there, and it drives away some who might otherwise go. I think that whenever an exhibitor advertises an adult picture, he should not sell tickets to children."

Mrs. Sykes scored film censorship, and, citing Kansas censorship as an example, said: "My complaint about censorship is that the people on the board are political appointees. They are not prepared in any way to evaluate motion pictures."

She contrasted this system with that of the Predication Board which evaluates pictures officially at Wiesbaden, West Germany. The members, she said, are men in important positions and from universities, doing a serious job for which they have special qualifications. The result is that the amount of tax imposed on a picture decreases according to the rating—"the poorer the picture, the higher the tax."

Motion Picture Council members were commended for working "to get people to study pictures and know where their children are going."

Mrs. Sykes explained the workings of the National Screen Council with details of how new members are sought and qualified. At present, she reported, there are about 400 members, with about 275 to 300 voting in each month's selection—a high figure for an audience largely on the move. She noted that Mervyn LeRoy has an entire wall of his office covered with Blue Ribbon Awards. He received more for direction than any other, while the largest number of awards to a producer has gone to Walt Disney.

Council president Mrs. Earl Seielstad introduced Mrs. Sykes to the audience, comprised not only of Council members, but also industry leaders, including Mrs. Adalyn Werner, United Detroit Theatres; Milton H. London, executive director, Allied States Ass'n; Hy Bloom, Sloan Theatres; Mrs. Max Williams, former president of the National Federation of Motion Picture Councils; Alden Smith, Cooperative Theatres of Michigan; Delno A. Ritter, former Cooperative Theatre president; Fred Sweet, COMPO representative; James Limbacher, president, National Federation of Film Societies, and others.

A question and answer session followed Mrs. Sykes' speech, and a proposal by Limbacher that two separate types of theatres be set up—one for family and one for adult trade—led to lively debate.

Hy Bloom reported receiving a strong complaint from a woman about "From the Terrace" being shown on the screen, but said that questioning of the woman showed that she wouldn't let her husband go to see "Pollyanna," which preceded "From the Terrace" and which did very poor business.

"A family theatre," Bloom said, "will do no business during the week and no business on Saturday and Sunday after about five o'clock. The exhibitor cannot sustain himself on two afternoons a week."



A Blue Ribbon Award hat was specially prepared by Mrs. Dorothy Duncan, center, for the Greater Detroit Motion Picture Council luncheon at which Velma West Sykes, member of the editorial staff of BOXOFFICE and chairman of the National Screen Council, was the speaker. The hat was made of lengths of blue discarded 35mm film supplied by Robert McNabb, 20th Century-Fox Detroit manager. On the side is a replica of the BOXOFFICE Blue Ribbon Award and at the top of the crown is the slogan, "Movies Are Bestest." Milton H. London, executive director, Allied States Ass'n, and Patricia Tubbs, women's editor of the Wyandotte Mich., News-Herald, are admiring the creation.

Texas COMPO Reveals Increase of Youth Films

AMARILLO, TEX. — Following on the heels of a tempest stirred up two weeks ago by area high school students who protested alleged lewdness and obscenity in motion pictures, the Texas Council of Motion Picture Organizations this week revealed that far more film fare has been exhibited here for young people than for adults.

The findings, results of a request by local theatremen for an analysis of the movie situation here, showed that 38 per cent of the pictures played were rated in the young people category, 17 per cent for the whole family, which includes small children, and 24 per cent for mature young people. Out of 318 feature pictures classified, only 21 per cent, or about one of every five, was in the "recommended for adults" category.

Local showmen made their request to COMPO after they were besieged with letters of disapproval when high school students at Dimmitt, a small town some 70 miles southwest of here, began a campaign to "clean up" movies.

The audience ratings of pictures are designated by the Texas Motion Picture Board of Review, composed of 12 women from six different churches. The group screens and classifies virtually every film that comes into Dallas and is an independent body not under the supervision of the film industry.

Texas COMPO publishes and distributes the board ratings twice each month as a public service from theatres and interested organizations.

Two New Censor Bills Approved in Atlanta

ATLANTA—A move has been taken by the Atlanta board of aldermen to tighten its motion picture obscenity measures with the passing of two new ordinances in substitution of the one approved two months ago after the Georgia Supreme Court declared Atlanta's censorship laws as unconstitutional.

A film rating system, making it a misdemeanor to show obscene films, is among the provisions of the two new ordinances, the same as the previous measure. A new test for obscenity is provided with the two new ordinances dividing the measure into two parts.

Rating films as approved, unsuitable for the young and objectionable, is covered in one ordinance. The other bans the showing of obscene films. The same test for obscenity is provided.

The reason for the action was because the city law department understood that test cases were being prepared against the first ordinance by dividing it. In case one of the measures is killed the board hopes that the other will remain.

In the new ordinance the test of obscenity is whether or not, according to present-day standards as applied by the average person, the motion picture contains any scene "which causes the dominant effect to tend to stir the sex impulses or lustful thoughts or appeals to prurient interest."

Religious and Club Leaders Seek D. C. Censorship

WASHINGTON—Arguments urging legislation to establish censorship in the District of Columbia were presented by religious leaders, representatives of women's and civic clubs, a newspaper columnist and a congressman before a House District Subcommittee Monday, June 25.

Hollywood producers and exhibitors were the chief targets for the witnesses, who characterized film people as motivated only by the pursuit of the "almighty dollar." The bills, however, apply to all public performances, including radio and TV.

The penalties for public performances, including films, would be between $50 and $500, and/or jail terms of up to a year, for exhibition of "indecent" programs. The D.C. Board of Commissioners would prescribe regulations "fixing the age or ages below which persons may not be permitted entry to public exhibitions, shows, performances or plays containing obscene, indecent or lascivious language, or of which a predominant characteristic is the exploitation of sex, or the representation of morality in crime, horror or violence."

Rep. John Dowdy (D., Tex.) chairman of the subcommittee holding the hearings, said further hearings will be held, but the dates would be announced later.

Jack Mundstuk, MGM, Dies

WASHINGTON, D.C.—Jack Mundstuk, Washington branch manager for MGM, who was associated with the company for 32 years, died here Thursday, June 21. He is survived by his wife, Retta, a daughter, Anne, and a son, Jay.

Seven Arts Plans 10 Films For Second Half of 1962

Austin, Tex., Women Seek Official Frown on Films

AUSTIN, TEX.—A delegation of local women, terming themselves the "Parents March for Better Movies," has called upon the city council here seeking action against the showing of "adult only" pictures and the advertising used to promote such films.

Led by Mrs. Buford Stewart, who appeared as spokesman, the women charged that modern-day films are showing things which mature adults heard nothing about a few years ago. Mrs. Buford also expressed the opinion that school dropouts were occasioned by breakdowns in moral standards, which she blamed on motion pictures.

Council members pointed out to the women that it had been proven impossible to legislate morals, and asserted that existing state and federal laws control films and advertising, through postal and other regulations.

The women said they believed that if the council frowned on exhibition of such films, it might help the situation.

Censor Law Would Apply Only to Those Under 17

EVANSTON, ILL.—A proposed new censorship law, under consideration by the city council here, has been amended to apply only to children under 17 years of age, although Rex A. Bullinger, Evanston corporation counsel, has told councilmen he is not sure the amended ordinance will be upheld by the state Supreme Court.

The amendment provides that children under 17 may not attend objectionable films unless accompanied by parent or guardian. Adults, however, may attend any film. Bullinger claimed that, "Obscenity is obscenity no matter what age is stipulated as to those who can see it." The city has had a censorship ordinance for 40 years.

Under the proposed ordinance, the post of motion picture consultant will be created.

William F. Hebert Dead

WORCESTER, MASS.—Funeral services were held here Saturday, June 23, for William F. Hebert, 56, who died unexpectedly the previous day. He had been in Worcester several weeks visiting his mother, Mrs. Nora Guiney Hebert.

A former newspaper writer and film publicist, Hebert was Hollywood representative of Boxoffice from January 1 through May 9, 1962. Previously, he was executive vice-president of Larry Harmon Pictures Corp., had his own publicity agency and was advertising and publicity director for Samuel Goldwyn and David O. Selznick. He also had been associated with Cecil B. DeMille and Paramount with whom he started his film industry career in 1935. He is survived by his mother and a son, Richard.

NEW YORK—Seven Arts Productions, headed by Eliot Hyman and Ray Stark, will send ten features before the cameras within the next six months, one of the heaviest production slates in the film industry for the latter part of 1962. The overall budget will approximate $25,000,000.

The ten pictures will be in addition to Seven Arts current or completed pictures, including "Lolita," now in national release by MGM; "Gigot," to be released in the fall by 20th Century-Fox and scheduled for the Radio City Music Hall in September; "The Main Attraction," starring Pat Boone and Nancy Kwan, which is being edited for MGM fall release; "Two for the Seesaw," filmed in association with the Mirisch Co. for United Artists release in the fall, and "The Story of the Count of Monte Cristo," a current Warner Bros. release.

The ten forthcoming features are "America! America!" formerly known as "The Anatolian Smile," to be produced and directed by Elia Kazan, which will go before the cameras in Greece and Turkey in August; "Tamahine," starring Nancy Kwan, which will be made in association with Associated British Pictures in London in July; "Panic Button," a Warner Bros. release now being filmed in Rome by producer Ron Gorton and director George Sherman, starring Maurice Chevalier, Eleanor Parker and Jayne Mansfield; "What Ever Happened to Baby Jane?" starring Bette Davis and Joan Crawford, to be made in Hollywood in July by the Associates and Aldrich; "Dr. Strangelove: or How I Learned to Stop Worrying and Love the Bomb," to be made by James B. Harris and Stanley Kubrick in Hollywood in October with Peter Sellers starred; "Of Human Bondage," to be produced by James Woolf, from Somerset Maugham's novel, to be directed by Henry Hathaway in Dublin in November with Laurence Harvey starred; "The Enchantress," to be filmed in Africa in October with Robert Mitchum starred; "Sammy," Kenneth Hyman's production to be written and directed by Kenneth Hughes, in association with Bryanston, to begin filming in London in July with Anthony Newley starred; "Loneliness of a Long Distance Runner," now being completed by Bryanston in England with Tony Richardson directing and a newcomer, Tom Courtenay in the leading role, and "Sammy Going South," a Bryanston coproduction being filmed in Nairobi by director Sandy McKendrick with Edward G. Robinson heading the cast.

UA's 'West Side' Bookings To Total 348 by Fall

NEW YORK—"West Side Story," which opened its first two-a-day run at the Palace Theatre, New York City, in October 1961, has scheduled 296 summer bookings to make a total of 348 dates for the U.S. and Canada set by the end of June, according to Eugene Picker, United Artists vice-president.

Hollywood Report

Sharp Upswing in Production for July With 15 Features Posted to Roll

Fifteen features were posted by the various studios and filmmakers as possible starters for the month of July, marking a sharp upswing in production activity in Cinemaville. Last month, seven screenplays were blueprinted to go before the cameras.

Of the 15 projected properties, two are holdovers, those films slated to roll last month, but which did not get off the ground due to various production difficulties.

The independent companies lead the field this month, with four motion pictures tentatively set to go. United Artists announced three films on its July schedule; Columbia, Universal-International and Warner Bros. each had two films on the drawing boards, while Allied Artists and Paramount each penciled in one feature to start.

By studios, following are the features blueprinted for July starts:

ALLIED ARTISTS

"Judo." To be lensed in Japan, the story treats with the daughter of a Japanese judo expert who teaches the art to American GIs. Stars Sessue Hayakawa and Pat Suzuki. Producer, Jules Levy. Director, Dennis Kane.

COLUMBIA

"The Ballad of the Running Man." A modern day yarn about a man who fakes his own death so that he and his wife can collect on insurance policies. Lee Remick. Producer-director: Sir Carol Reed.

"Man From the Diner's Club." A comedy starring Danny Kaye and Cara Williams. Producer, William Bloom. Director, Frank Tashlin.

INDEPENDENTS

"They." A San-S Production treating with space people who are scared to death of earth people. Stars not set. Producers, Steve Bennet and Carl Edwards.

"Petticoat Frontier." Another San-S Production anent a tribe of women lost in the west. It's a science-fiction yarn, with comedy. Producers, Steve Bennet and Carl Edwards.

"The Good Times." To be shot in New York starring William Lanteau, Gigi Perreau, Sterling Holloway and Enid Markey. Producers, Jerry Lambert and E. F. Gallo. Director, David Bradley.

"What Ever Happened to Baby Jane?" A Seven Arts film with Associates & Aldrich, it deals with a former child screen star. Stars Bette Davis and Joan Crawford. Producer-director, Robert Aldrich.

PARAMOUNT

"Donovan's Reef." A John Wayne starrer, with Cesar Romero and Lee Marvin. Producer-director, John Ford.

UNIVERSAL-INTERNATIONAL

"A Gathering of Eagles." A story about the Strategic Air Command, starring Rock Hudson, Mary Peach and Rod Taylor. Producer, Sy Bartlett. Director, Delbert Mann.

"Tammy and the Doctor." In this addition to the successful "Tammy" series, Tammy takes care of an elderly lady who becomes ill. At the hospital, Tammy falls for one of the young interns. Stars Sandra Dee. Producer, Ross Hunter. Director, Harry Keller.

UNITED ARTISTS

"Flight From Ashiya." In Panavision, this will be lensed in the Orient and deals with the Air Rescue Service—specifically with a group of survivors of a Jap freighter. Stars Yul Brynner, Richard Widmark. Producer, Harold Hecht. Director, Michael Anderson.

"Summer Flight." To be shot in London by the Mirisch Co., it's a love story starring Susan Hayward. Producers, Lawrence Turman, Stuart Millar.

"The Greatest Story Ever Told." The story of the life of Christ. To be photographed in Eastman Color and Panavision by George Stevens Productions. Stars Max von Sydow, Charlton Heston, John Wayne, Sidney Poitier. Producer-director, George Stevens.

WARNER BROS.

"Mr. Limpet." A half-animation, half-real life film about a man who wishes he were a fish until he turns into one and becomes a U.S. secret weapon. In Technicolor. Stars Don Knotts, Carole Cook, Jack Weston. Producer, John Rose. Director, Arthur Lubin, William Tytla.

"Not on Your Life." A comedy about a Greek who becomes a gangster in America and returns to Greece to take over one of the islands and turn it into a resort area. Stars Robert Preston, Tony Randall, Giorgia Moll. Producer-director, Morton DaCosta.

Desilu Expands to Make Theatrical Releases

The initial step in the major expansion of Desilu Productions, Inc., to include production and distribution of theatrical motion pictures, is the formation of Desilu Film Distributing Co., which will function globally as a division of Desilu Sales, Inc., TV film syndication organization headed by vice-president and general manager Richard Dinsmore.

Lewis Ginsberg, veteran film distributor and theatre operator, has been appointed general manager for the new company. Ginsberg, who was associated with United Artists for 11 years, has headed his own film distributing company for the past 16 years. He also owned and operated six theatres in New England.

Art Greenfield, currently eastern sales manager for Desilu Sales, shifts to Hollywood where he will function as west coast manager for Desilu Film Distributing Co., headquartering at the Gower studio. Prior to joining Desilu in January, Greenfield was with Universal for 18 years.

First theatrical release to be distributed by the company will be "The Scar-Faced Mob," starring Robert Stack, originally a video show from which "The Untouchables" evolved. July 26 has been set as the opening date for the film at New York's Rialto Theatre.

The company will begin production in the spring of 1963 of "The Beardsley Story," motion picture which will star Lucille Ball.

Director Delbert Mann Forms Biography Productions

Director Delbert Mann has formed Biography Productions for independent production in the motion picture, stage and television fields. The first project slated to roll under the Biography banner is a legitimate musical adaptation of Robert Sherwood's "Tovarich," which has been written by David Shaw with a score by Lew Pockniss and lyrics by Ann Croswell. Vivien Leigh and Jean Pierre Aumont will star, with Mann directing for producer Abel Farbman.

Mann, who will helm "A Gathering of Eagles" at U-I next month, is currently huddling with the studio on more pictures, which he would do on a participation basis.

Robert M. Sanford, vice-president of Official Films in New York, is vice-president of Biography, Israel Katz is treasurer, and Melvin Caro secretary.

Reorganized Harmon Firm Sets Production Plans

Larry Harmon Pictures Corp., producers of animated cartoon films, has merged with BLH Productions, commercial and industrial filmmakers, under the new banner of Larry Harmon Films Co. The new organization plans to put approximately $5,000,000 into new production during the next year, $2,000,000 of which will be spent to produce the new "Laurel and Hardy" series. Other amounts will go for filming of "Bozo the Clown" and "Wacko Wolf" series.

For theatrical release, a modernized version of Gilbert and Sullivan's "The Mikado" is planned, plus two live-action features budgeted at $1,000,000 each, and an animated full-length feature in the same bracket.

Kenneth Hyman Set to Start 'Sammy' in London July 2

July 2 has been slated as the starting date for "Sammy," which Kenneth Hyman will roll in London for Seven Arts International in association with England's Bryanston Productions. Anthony Newly will star, with Ken Hughes directing his own screenplay.

The vehicle is based on a British television show which starred Newley and which was done in America under the title of "Eddie," starring Mickey Rooney.

Also in preparation by Hyman is "The Diamond Story," which Seth Holt is writing and will direct. Hyman filmed the currently successful "Gigot" for 20th-Fox starring Jackie Gleason.

6 Filmways Features To Cost $10,000,000

HOLLYWOOD—A production schedule of six pictures budgeted at approximately $10,000,000 has been set by Filmways, headed by Martin Ransohoff. The features will be made for two studios—Columbia and MGM—with the expansion of the slate at MGM a strong possibility, according to Ransohoff.

With "Boys' Night Out" in release through MGM, Ransohoff moves to Columbia where he will do "Two Hearts, Three Diamonds," currently being written for the screen by Ira Wallach. The picture follows one to be made with Kim Novak through a deal Filmways has with the actress' Kimco Productions.

For MGM, Filmways will make "The Wheeler Dealers," starring James Garner; and "The Americanization of Emily" toplining William Holden.

Also set are "The Light of Day," by Eric Ambler; "The Loved One," by Evelyn Waugh, and "The Sandpiper," from a screenplay by Hal Smith.

Thomas E. Davis Named To Ampex Sales Post

REDWOOD CITY, CALIF.—Thomas E. Davis has been appointed manager of sales and service for Ampex Corp., it was announced by C. Gus Grant, vice-president. Davis, who succeeds John Jipp, formerly vice-president and manager of sales and service, resigned, will be responsible for Ampex nationwide sales and service activities which are carried out through Ampex regional sales personnel, representatives, distributors and dealers.

Davis, most recently president of Datanetic Products, Inc., exclusive distributor of Ampex magnetic tape products in the southwestern United States, had previously been with Ampex from 1956 to 1961, holding several executive marketing positions.

Set 56 Key City Dates For 'Bird Man' in July

NEW YORK—"Bird Man of Alcatraz," the Harold Hecht production starring Burt Lancaster, will open in 56 key city theatres in the U.S. and Canada in July, following its world premiere at the Fox Wilshire, Los Angeles, July 3, according to James R. Velde, United Artists vice-president.

Playdates scheduled include RKO Keith's, Washington; Town Theatre, Dallas; State, Cleveland; Oriental, Chicago; State, St. Louis; Palm State, Detroit; Loew's State, New Orleans; Grand, Cincinnati; Loew's Yonge Street, Toronto, and Loew's State, Houston.

Changes in Releases

Warner Bros. is taking "The Story of the Count of Monte Cristo" out of release as of July 1 for the time being. Paramount has announced two changes in running time. "Forever My Love," which was 147 minutes, now is 115 minutes. "Hatari!" first announced at 149 minutes has been corrected to 159 minutes.

'Story Idea, Characterization' Films Interest Public, Says Howard Hawks

NEW YORK — "Audiences are getting sick of heavily plotted films and are showing more interest in pictures with a story idea and characterization," according to Howard Hawks, producer-director of "Hatari," for Paramount release. Among the "idea and characterization" pictures, which include his own "Hatari!", the story of a wild animal hunt in Africa, Hawks mentioned "The Guns of Navarone" and his own 1959 release, "Rio Bravo."



Howard Hawks

NEXT THREE FOR PARAMOUNT

Hawks, who started directing pictures for Fox Film Corp. in the silent days, will make his next three pictures for Paramount release, two of them with John Wayne starred. Wayne was the star of both "Hatari!" and "Rio Bravo" and is ideally suited to both "Yukon Trail," a gold strike tale which will be filmed in the west, and "Bengal Tiger," which will be filmed in India. However, Hawks may first make "Man's Favorite Sport," from a Saturday Evening Post story about a tyro fisherman, if the script can be completed for late summer filming in the northwest. For this, Hawks wants Cary Grant, if he is available.

All three pictures will be made in color, which Hawks calls "essential" to most important films, and have parts for two important actresses in each. As in "Hatari!" in which he used the Italian Elsa Martinelli and the French Michele Girardon, Hawks wants to find new actresses and he left for Paris late in June to interview new finds from various European film centers. Most of the important Hollywood actresses are unavailable and others are tied up in TV series, Hawks commented.

Hawks takes pride in the fact that "Hatari!" is suitable for the entire family, just as Walt Disney's features have always been. He dropped a few suggestive lines of dialog from "Hatari!" after the west coast preview, even though they drew audience laughs, to keep the picture in the family category.

HAWKS FILMS AT MUSEUM

The Museum of Modern Art in New York is currently running a cycle of Howard Hawks films, starting with "Fig Leaves," a 1926 silent film, and winding up with "Rio Bravo," his 1959 picture, August 29 through September 1. In all, 26 of Hawks' 35 features will be shown.

The director mentioned that his pictures have always been more widely praised in foreign cities, where cycles of his pictures have become a regular thing.

Airer Manager Shocked As 30 See Show for $1

HASTINGS, NEB.—Fred Teller of the Hastings Drive-In is convinced he must hold the national record for the lowest per-person admission, a record established on a recent buck night.

Teller said a man approached him and asked how many persons would be admitted for $1.

"All that are in one vehicle," Teller answered.

The man left and returned shortly in a bus loaded with 27 Iowa school children and three adults on a tour of South-Central Nebraska. He paid $1, drove in and parked the bus sideways so all could see the picture.

Teller said he figured the per-person cost something like 3⅓ cents, a record he has no desire to break.

Argentina Named Winner In Col. Int'l Drive

NEW YORK—Argentina, Columbia International territory managed by Emilio Planchedall, was the grand prize-winner in the 17-week Treasure Chest Sales Drive, recently completed, according to Mo Rothman, executive vice-president. First prize among the 27 branch offices which won prizes went to Cordoba, Argentina, managed by Rafael Malchiodi.

Second place in the $25,000 drive went to Bologna, Italy, and third to Berlin.

In the Top of the Mast portion of the drive over its last two weeks, the territories were divided into four groups and the winners were Italy, managed by Mike Lauria; in the next group, the winner was Spain, headed by Emilio Lopez; in the third group, Chile, managed by Ernesto Laupheimer, and India, managed by R. M. Shiroor. Special performance prizes were awarded to New Zealand, managed by Ron Kivell, and to Uruguay, headed by Horacio Hermida.

Martin Poll Buys Rights To 'Colonel Sutton'

HOLLYWOOD — Martin Poll has purchased the motion picture rights to "The Case Against Colonel Sutton," by Bruce Cameron, bringing to three the number of films he will make next year.

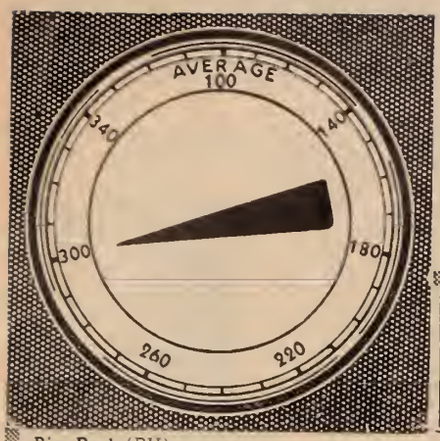
Poll, currently editing "The Grand Duke and Mr. Pimm," starring Glenn Ford, Hope Lange and Charles Boyer, for UA, will make "Janus," with Abe Burrows directing from his own script, early next year. "Colonel Sutton" is set for late next year, with a distribution deal to be set shortly.

Music Score on Reprise

HOLLYWOOD—David Amram's music score for "The Manchurian Candidate," a United Artists suspense drama starring Frank Sinatra, Laurence Harvey and Janet Leigh, will be released by Reprise Records prior to the film's November release.

Claire Bloom to 'Haunting'

HOLLYWOOD—Claire Bloom, British star, has been signed by MGM for the role of Theodora in "The Haunting," which Robert Wise will produce and direct. The film also will star Julie Harris.



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Big Red (BV)				175	90		150							100					125		128
Cabinet of Caligari, The (20th-Fox)	100		85	145			100	70	100		190		95	100	90	135	100		100		108
Colossus of Rhodes (MGM)	125		90		85	190		140	135	100	75	150	100		90		115		130	100	116
Devil's Eye, The (Janus)	125	200		150		225			110					100	115	160			225		157
Double Bunk (Showcorp)	140			115	125	150	100						150	100		150					129
Escape From Zahrain (Para)		150	110	150			110	110	90	110	105	100	115	100	90		90	125	100		110
Five Day Lover, The (Kingsley)	125			155	90	75				150	125		180	90		145					126
Five Finger Exercise (Col)	130	150	100	195	100		65		90		100		100	90	95	185	70	125	95		113
Forever My Love (Para)	100			170	90						90					190					128
Geronimo (UA)		150		125			110			140				100							125
Hell Is for Heroes (Para)	130		115	170					90										125	100	122
*Horror Chamber Dr. Faustus (Lopert)		120	125					105			105		100						125		113
La Belle Americaine (Cont'l)	130	200		150	125	170	140						175	90	115	150					145
Lad: a Dog (WB)		120	105							105							90			85	101
Lisa (20th-Fox)	125	135	120				65		120					90	100	145			90		110
Lonely Are the Brave (U-I)	140	130	105		95		100			110		110	115	80			95	135	100		110
Madison Avenue (20th-Fox)		160	100				100	80		100	80	100		100	100	120	100	100			103
Majority of One, A (WB)	130		125	225	110	95	110	120	75	100		100	100	125	120	165	100	150		140	123
Man Who Shot Liberty Valance (Para)	150	155	175	200	90	250	150	110	110	150	110	150	150	210	90	175	130	145	150	110	148
*Manster, The (Lopert)		120	125					105			105		100						125		113
Moon Pilot (BV)	150	140	250	185	200	250	315	135	200	300	250	100	175	150	100	165	200	175	125	200	188
Most Dangerous Man Alive (Col)							100		90		90		100		80			100			93
Murder She Said (MGM)	150			160	100	95	110	100	110	200		150	200	140	125	175	100		110		135
Night Creatures (U-I)			85		95			110		90			100					100			97
No Love for Johnnie (Embassy)			85	170	80	125	100	95	90				175			165					121
Outsider, The (U-I)	90	175	125		90	85	125	130	125	190	125	200	225	250	90	135	120	135	120		141
Pirate of Black Hawk (Filmgroup)		135					65						100					100	100		100
Premature Burial, The (AIP)		225	140	225		100	150			185	95	150	300		90		200	135	110		162
Revolt of the Slaves, The (UA)				150			125	100			65		100								108
Ride the High Country (MGM)	110		100		110	90			110			100		90			95		150		106
Road to Hong Kong, The (UA)		200		175	200			135						120					300		188
Rome Adventure (WB)	125		130	95	95	80	105	105		95	65	125	110	125	115	160	100	135	100		110
Safe at Home! (Col)		190	90		110			105			70	90	80	65					80		98
Samar (WB)			100		85			100			65							100	90		90
Satan Never Sleeps (20th-Fox)	140		150	195	100	100	110	80	125	100	125	115	125	120	105	175	135	150	85	120	124
Six Black Horses (U-I)					95		100	100		90	70		100		85			100			93
State Fair (20th-Fox)	175	200	150	200	120	250	180	135	250	175	125	175	250	200	110	185	140	125	110	150	170
Summer to Remember, A (Kingsley)	125			165	80	105								90	110	185					123
13 West Street (Col)		130	95		100		65	110				90	100	80							96
Twist All Night (AIP)			105		100					115		115							85		104
Underwater City, The (Col)					100		75	100		100		90			90		100	100			94
View From the Bridge, A (Cont'l)	160		120	190	95	125	100	100	90		160	100	110	125	120	200			300		140

TOP HITS — OF — THE WEEK

Individual runs, not an average. Listings are confined to opening week figures on new releases only.

1. That Touch of Mink (U-I)

Chicago 300
New York 225

2. Big Red (BV)

Kansas City 240
Denver 150

3. Boys' Night Out (MGM)

Chicago 225

4. Lolita (MGM)

New York 200

5. Road to Hong Kong, The (UA)

Boston 200

Tristate Allied Plans Buying-Booking Office

DES MOINES—The possible formation of a large buying and booking combine under the Allied banner, for exhibitors of Iowa, Nebraska and South Dakota, was one of the main topics discussed at a June 11 meeting of the tri-state exhibitor organization.

The meeting, held at the Varsity Theatre here, was the first since the Iowa, Nebraska and South Dakota Independent unit reaffiliated with the Allied States Association in May.

The June session served as the kickoff of a wide-scale membership drive aimed at signing up all independent theatre owners in the area. Harrison Wolcott of Eldora, secretary-treasurer of the unit, said that within the next few weeks billings will start, and that in the near future dates for enrollment in the Allied insurance plan will be announced.

Also discussed at the Varsity theatre meeting was the COMPO (Marcus) plan of picture promotion. It was pointed out that several branch managers had been contacted and had pledged their cooperation.

Both Wolcott and President Neal Houtz of New Hampton expressed enthusiasm at the meeting's turnout, especially because of the "new faces" present. The next Des Moines meeting for AITO of Iowa, Nebraska and South Dakota is slated for 3 p.m., Monday, July 9, at the Varsity. The session will be held in mid-afternoon in order that the exhibitors may complete their work on Filmrow before attending the important meeting.

National Allied Benefits Stressed in NCA Release

MINNEAPOLIS—North Central Allied has reaffiliated with National Allied, it was announced in a recent NCA bulletin.

"We thus give our great national organization our strength in numbers and potency and can draw on the strength and health of the national organization, which is at a new high," the bulletin said.

An advantage of membership in Allied and affiliation with National Allied has been the group life insurance plan available to group members and their employes, which offers up to $5,000 of group life insurance at low group rates, the NCA bulletin pointed out.

"We believe that this is the cheapest life insurance that can be bought," the NCA organ said.

The group offer closed May 31 with only a "fair number" of NCA members taking advantage of the offer. If a membership drive now getting under way produces expected results, the offer may be reopened for a limited time, the bulletin revealed.



EXHIBITORS AT WAUSAU—A screening of "Hemingway's Adventures of a Young Man," the third of six screenings in the upper Wisconsin area, was held at the Wausaw Theatre recently. Checking press sheets, left to right, are Keith LaVake, manager of the Edgar Theatre; Ruby Poeske, Mosinee; M. Conway, Crandon; George Haase, Wausau; Mrs. Einer, Woods at Woodruff; M. Tabor, Cosmo at Merrill; Mrs. Fowler, Fowler Enterprises, Merrill, Woodruff and Minocqua; Al Wright, Ironwood, and Louis Orlove, 20th-Fox ad-publicity district manager.

Well-Organized Mason City Handles Huge 'Music Man' Crowd in Stride

By PAT COONEY

MASON CITY, IOWA — "The Music Man" came home June 19 and this northern Iowa town of 30,642 residents was rocked by a population explosion. An estimated 125,000 persons—celebrities, bandsmen from 30 states, critics, film and theatre representatives, press, TV, radio personalities and "friends" were on hand for the big press premiere of the Warner Bros. film, scheduled in conjunction with the North Iowa Band Festival and a national "Music Man" band contest.

Even premiere-hardened theatremen agreed the colorful spectacle defied description. As one put it, "When Meredith Willson headed the three-hour parade and led the Mason City band down the street, you got that old parade tingle you hadn't felt since you were a kid."

The Palace, Cecil and Strand theatres opened their doors to the visiting young bandsmen following the parade and showed continuous matinees of "Follow That Dream" and "Big Red." Maynard Nelson, manager of the Central States' Palace, cleared out the last horn-tooter by 5:30 p.m. and then moved full speed ahead to ready the theatre for the star-studded evening invitational press premiere. As was expected, the film was received as "great."

Housing of 100,000-plus persons in a city of 30,000 came off without a hitch. Townspeople took in the young musicians and each band was housed within a separate neighborhood. The hospitality and precision-like planning on the part of W. Earl Hall and the Chamber of Commerce apparently made some of the big city folks re-evaluate their prejudgment of Iowans. Probably the greatest achievement of the day was the fact that with 8,000 marching bandsmen on hand, not even one piccolo was lost!

The only near-hitch was when one Warner representative found the closest room to be had was in Forest City, 50 miles away. Last-minute string-pulling, however, found a bed for the WB man in the premiere town.

Two Drive-Ins Renovated By Iowa United Circuit

DES MOINES—The local Town and the Gordon Twin at Sioux City, both Iowa United Theatre drive-ins, have taken on a new look.

The Town has a new concessions building and boxoffice, and considerable work has been done on the entrance. Bill Proctor is manager there.

At the Sioux City airer, where Gordon Lay is manager, a new four-lane entry has been completed. With the boxoffice now equipped to handle four lines of autos, congestion on the highway has been eased.

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MINNEAPOLIS

The new Cooper Cinerama Theatre in suburban St. Louis Park is scheduled to open August 8, according to Jack Marshall, managing director . . . Burt Parsons has closed his State Theatre at Springfield . . . The State at Lanesboro, operated by G. P. Qualey, closed yesterday (1) . . . Gloria Hatling, booker's clerk at MGM, was married June 16 to Wesley Olson. They spent their honeymoon in New York and Pennsylvania.

Mike Lee, manager of United Artists, was married recently to Mrs. Marian Hayes of St. Louis . . . Marge Tunstall, ledger clerk at Paramount, had as her guest her son and his family of Detroit during her recent vacation . . . Arnold Carlson, shipper at Independent Film Service, vacationed at the Grand Canyon and Las Vegas.

Outstate exhibitors on the Row were Tom Novak, Glencoe; Al Smith, Rochester and Winona; Pete deFea, Milbank, S. D.; Burt Parsons, Springfield; Freeman Parsons, Sauk Centre; Wayne Peterson, Cottonwood; Ken Brandhagen, Cavalier, N. D., and Don Schanon, Amery, Wis.

The recent jaunt of Lee Campbell, booker at 20th Century-Fox, to the regional meeting of special departments of the IATSE in Kansas City, Mo., proved to be a comedy of errors. He boarded a plane in Minneapolis, but it developed engine trouble and had to land in Sioux City, Iowa. The passengers boarded a bus to take them in to Omaha. A tire blew out and the bus had to stop to have it changed. When the bus was about 50 miles from Omaha, it ran out of gas. The bus driver obtained more gasoline, only to find that there was an auxiliary gas tank and that something else was causing the trouble. So the passengers were loaded into rented cars and taken into Omaha. Lee boarded another plane for Kansas City, but by the time he reached his destination the meeting was all over. He waited in Kansas City until after 9 p. m. to get a jet back to Minneapolis. On the plane Lee, who is president and business agent of Local F-32, met Nora Gaines, inspector at Universal, business agent of Local B-31, who told him all about the meeting.

Stephen Candell of the staff of the Paramount Theatre, St. Paul, was married June 16 to Nancy Ann Soderlund at Mound . . . John Cosentino, home office representative of American International, was in working with the staff of Independent Film Distributors, local franchiseholder.

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Westminster Center Site of New Theatre

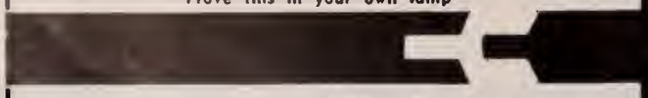
WESTMINSTER, CALIF.—Construction will start at once on an ultramodern 1,000-seat theatre on a site near the Thrifty Drug store in the Westminster Shopping Center. Announcement of the new theatre was made jointly by Norman Goodin, owner and operator of several Southern California theatres, and John O. Maberry, leasing agent for the Westminster Center.

The theatre will be 75x150 feet, modern in every concept, with special emphasis on luxurious, spacious seating. Ample parking will be provided by Westminster Center, which is being developed into a 30-acre regional shopping area.

Home From Athens Trip

HARTFORD—John Perakos, assistant general manager of Perakos Theatre Associates, Independent Connecticut circuit, flew home, following a several weeks holiday in Athens, Greece.

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Cooper Appointments To Marshall, Sprowl

MINNEAPOLIS—Appointment of Jack Marshall, 28, as managing director of the new Cooper Cinerama Theatre, now under construction at 5755 Wayzata Blvd. in suburban St. Louis Park, was announced here by Kenneth E. Anderson, general manager of Cooper Theatre Enterprises. Anderson also announced the appointment of Col. Norman Sprowl as public relations consultant.


Jack Marshall

Marshall and his family moved to the Twin Cities from Denver where he was assistant to the managing director of the new Cooper Cinerama Theatre there. He specialized in the handling of large industrial and school groups for the theatre.

Col. Sprowl has been public relations, group sales and advertising manager of the Century Cinerama Theatre in downtown Minneapolis for the past four and a half years. He came to the Twin Cities from Kansas City, Mo., where he was affiliated with the Durwood Theatres chain.

Col. Sprowl was retired from the army in 1954 in Washington, D. C., at the termination of a three-year assignment as chief of information for the military district of Washington. He was transferred to the national capital after six years service in Germany with the headquarters of the U. S. European command.

Col. Sprowl spent most of his non-military years in show business. He was formerly business manager for Universal Pictures. Later he operated motion picture and legitimate theatres in southern California and Utah and was promotion man for film producers in Ohio, West Virginia and Kentucky.

David Levin Is Welcomed At Syracuse RKO Keith

SYRACUSE—David Levin, new manager of RKO Keith's succeeding Sol Sorkin, was welcomed at a party for about 30 theatre managers, press, radio and TV men recently at Hotel Syracuse. It was also a farewell for Sorkin, who has accepted a managerial position with Slotnick Enterprises, comprising drive-in theatres, hardtops and Carrol's hamburger drive-in restaurants.

Levin was city manager for RKO in Grand Rapids, Mich., before coming to Syracuse. Prior to that he worked in Providence, R. I., New Jersey and the Chicago division office for RKO.

The week he took over, Levin arranged for a proclamation from the mayor to have June made RKO Diamond Anniversary Month. Continuing as RKO Keith's assistant manager is Charles Goodrich.

Hosts Miss Maine Pageant

PORTLAND—Ralph Tully of the American Theatre Corp.'s State hosted the Miss Maine Scholarship Pageant June 12, presenting 12 local pageant winners. The top ticket price was $3.

'Lisa,' 'Big Red' Score Pluses in Milwaukee

MILWAUKEE — "Windjammer" and "West Side Story" at the Palace and Strand, respectively, were the best grossers for the week. "The Joker" was impressive in its first week at the neighborhood Downer on an art policy. Although no newcomer downtown did runaway business, "Lisa" and "Big Red" both were well on the plus side of the ledger.

(Average Is 100)

Downer—**The Joker** (Lopert) 175
Palace—**Windjammer** (Cinemiracle), 5th wk. 250
Riverside—**Big Red** (BV); **The Living Desert** (BV), reissue 125
Strand—**West Side Story** (UA), 14th wk. 250
Times—**The Five Day Lover** (Kingsley), 2nd wk. 100
Towne—**Hell Is for Heroes** (Para); **Ride the High Country** (MGM) 100
Warner—**Merrill's Marauders** (WB); **The Coach** (WB) 90
Wisconsin—**Lisa** (20th-Fox); **20,000 Eyes** (20th-Fox) 135

'Mink' Is Mighty 200% In Anemic Minneapolis

MINNEAPOLIS—"That Touch of Mink," which opened at the State Theatre, did the best business of any new picture here recently with a rating of 200 per cent. All other offerings rated average or below.

Academy—**Judgment at Nuremberg** (UA), 4th wk. 100
Century—**Advise and Consent** (Col) 120
Gopher—**Big Red** (BV), 2nd wk. 100
Lyric—**Geronimo** (UA), 2nd wk. 80
Mann—**West Side Story** (UA), 19th wk. 100
Orpheum—**Hell Is for Heroes** (Para) 90
Park—**Whistle Down the Wind** (Pathe-America) 100
State—**That Touch of Mink** (U-I) 200
Suburban World—**Double Bunk** (Showcarp), 2nd wk. 80
Uptown—**The Night** (Lopert) 100
World—**Lisa** (20th-Fox), 2nd wk. 80

'Big Red' and 'Dream' Please Omaha Patrons

OMAHA—The Admiral Theatre hit 175 for the tenth week of "West Side Story" while "Big Red" was opening at 150 at the State and "Follow That Dream" continued fine in a rare first-run booking at the Chief Theatre and Skyview Drive-In, having been reported at 250 per cent for the first week. "Mr. Hobbs Takes a Vacation" opened at the Astro, but the percentage figure was unavailable at press time.

Admiral—**West Side Story** (UA), 10th wk. 175
Chief, Skyview Drive-In—**Follow That Dream** (UA), 2nd wk. 200
Cooper—**Cineramo Holidoy** (Cinerama), 7th wk. 115
Dundee—**Oklahomo!** (Magna), 11th wk. 110
Omaha—**Lisa** (20th-Fox) 90
Orpheum—**Merrill's Marauders** (WB); **The Couch** (WB) 100
State—**Big Red** (BV) 150

July Construction Start For Hartford Fun Area

HARTFORD—Construction of a new $1.7 million ice skating and all-purpose arena in Hartford's North Meadows section will start in early July, according to developer Herbert E. Golinsky.

The site is adjacent to the Smith Management Co.'s Meadows Drive-In.

The 6,000-seat Golinsky facility will accommodate ice hockey, ice shows, curling, conventions, exhibits, basketball, tennis and circuses. A restaurant will seat 600.

Brian Aherne who toured in the leading role in the stage play, "My Fair Lady," will portray King Arthur in U-I's "Lancelot and Guinevere."

DES MOINES

The Astro Theatre opening in Omaha attracted a number of Des Moines exchange managers, including Joe Young, Warner Bros.; Charles Caligiuri, Paramount; Ralph Olson, Universal-International; Vincent Flynn, Metro-Goldwyn-Mayer, and Joe Jacobs, Columbia . . . During the week of June 10, Al Taylor, Paramount division manager from Dallas, spent a day in the Des Moines office . . . Salesman Ken Bishard, who recently underwent surgery, has resumed his duties at Paramount.

Sympathy to the family of Lloyd Palmer, owner of the Iris Theatre at Postville, who died at his home in Onaka, Minn. . . . Richard Johnson, owner of the Red Oak Drive-In, will install electric in-car heaters this fall and the drive-in will operate on a year-round policy.

All of Don Bloxham, except one hand, made it aboard a crowded Des Moines transit bus before the driver slammed the door. There were no injuries, but what really hurt Don was the fact that before his hand got caught it had been clutching a huge, prized clam shell! Edna Cloonen had carefully transported the souvenir all the way here from Seattle for Bloxham's young son, only to have it dropped and damaged by Don during the bus incident at 12th and High.

RKO's 75th anniversary came in for a big multicolumn spread in the Tribune, with the announcement that Des Moines' other two downtown theatres, the Des Moines and Paramount, were joining in a salute to the Orpheum. Future product received a chunk of publicity in the article, which listed the top films booked for the three theatres this summer.

Jim Mertz, manager of the Perry Theatre at Perry, has resumed Wednesday children's matinees during the summer. A season ticket for eight matinees costs only $1 . . . Filmrow welcomes Mrs. Twylla Milligan, new ledger clerk at 20th Century-Fox.

Iowa exhibitors on Filmrow included J. H. Watts of Osage; Harrison Wolcott, Eldora; Keith Mlinar, Cresco; S. J. Backer, Harlan, and John Rentfle, Audubon . . . Mary LeWarne, Columbia biller, travelled to Seattle and the World's Fair . . . Paramount's Joyce Brain vacationed at home near Unionville.

The installation of WOMPI officers was scheduled for Friday (22), following a cocktail hour and dinner at the Downtowner. Dick Day, Central States drive-in booker, was WOMPI Hero-of-the-Evening when he took over for theatreman Bev Mahon, who was unable to emcee the program. Novello Phillips, former manager's secretary at the old RKO Pictures exchange here, attended the WOMPI affair with her sister, Margaret McGaffey of MGM. Novello was with RKO 15 years.

Diane Grzanich is Paramount's new booker steno . . . Don Smith of the Pioneer circuit was in from Minneapolis . . . Iowa visitors on the Row included Mr. and Mrs. Eben Hayes of Winterset; Dick Kuhl, Greenfield, and Bud Nordhus, McGregor.

According to a notice in the Missouri Valley Times-News, Gerald Harper is planning to build a $40,000 drive-in theatre on his Willow Park property in Missouri Valley . . . Dale Yaryan, Universal shipper, was on a fishing vacation . . . A newcomer to Filmrow is Nancy Lee, who replaces Gloria Heathcote as booker steno at Columbia.

Lary Day, Central States' PR man, spent nine days in Mason City, but not on vacation! Larry trekked up to the River City area early to lend a helping hand on "The Music Man" press premiere at the Palace. Amid all the pre-premiere work, however, Larry did note that Clear Lake is so high this year there remains only four feet of beach in front of the Blue Horizon Motel, with no room for horseshoes.

Toledo, Iowa, Citizens Proud of Journal Quote

Toledo, Iowa—Mason City isn't the only place in Iowa firmly established on the theatre map. Toledo (pop. 2,-850) is crowing about the recent Wall Street Journal page one story on the revival of motion picture theatres throughout the country.

The Wieting, a community-run theatre here, is operating after a three-year closing. Mrs. Willard Beadle. head of the Toledo organization which operated the Wieting, was quoted in the lead as saying that "Unless you have lived in a small town like this, you cannot imagine what a spark of life is breathed into a community when its theatre comes to life again."

MILWAUKEE

Exhibitor-restaurateur Angelo Provinzano has been reappointed to the city service commission by Mayor Henry Maier . . . When Joe Reynolds, Towne Theatre manager, got wind of the overflow registration for the 7 p.m. fish fry-smorgasbord lined up by Milwaukee Press Club manager George Moffat, Reynolds told Moffat to extend his invitation to the group to see "That Touch of Mink" after the supper. Reynolds in turn was told to be present as a guest. He was later presented a little token of esteem in return for his continued thoughts in behalf of the club.

John McKay, manager of the Riverside Theatre, whipped up a rousing campaign for "Hatari!" There was much radio, TV and newspaper space obtained. Busloads of small fry came to see the picture at a morning screening, then were taken to the new zoo where Director Spiedel guided the youngsters on a tour of the attractions.

Pacific Adds La Habra

LOS ANGELES — Monogram Precision Industries has made a deal whereby Pacific Drive-In Theatres has taken over operation of the La Habra Theatre, La Habra.

Grand Island Capitol Trains Pair For Tri-States Management Ranks

DES MOINES—Dallas Fulton and Jon Hall, who were June high school graduates in Grand Island, Neb., have been named to assistant managerships in the Tri-States Theatre Corp. circuit. Both young men participated in the student on-the-job training program at the Capitol Theatre in Grand Island during their high school days.

Fulton has been appointed fulltime assistant manager of the Capitol, Davenport, and Hall will serve at the Capitol in Sioux City. In announcing the appointments, Don Knight, assistant general manager of the circuit, explained the school-theatre cooperative program which has been in effect at Grand Island several years.

The theatre has four students each semester. The selected youngsters attend regular high school classes in the morning and work at the theatre in the afternoon. They are paid by the theatre and work under the direction of Manager Richard Langridge, who grades them on their work as cashier, concession employe, assistant manager, doorman, etc. Similar programs are carried on in other Tri-States theatres.

The cooperative education plan affords students an opportunity to train for a specific business while in high school and to earn while training. For the theatre, it provides workers who have an interest in doing a good job because a good job means good grades. Some undergraduates stay on in summer jobs at the Grand Island theatre.

In the case of Fulton and Hall, the circuit has two well-trained assistant managers, familiar with the various jobs essential to a well-operated motion picture house.





AMERICAN THEA. SPLY. CO., Sioux Falls, S. D.
DES MOINES THEA. SPLY. CO., Des Moines, Ia.
MINNEAPOLIS THEA. SPLY. CO., Minneapolis, Minn.
HURLEY SCREEN COMPANY, INC.
96-17 Northern Blvd. Corona 68, N. Y.

OMAHA

Ben Juracek has his new drive-in operating at Albion after a tornado ripped the screen to shreds. Carl White of Quality Theatre Supply, who equipped the drive-in, said, "There was practically no salvage. The storm just tore it into little pieces." . . . The Whites' oldest grandson, Johnny White, was graduated from the Hagerstown, Md., high school on his birthday. He is interested in photography and chemistry . . . Earl Kerr of Pine, Colo., who has theatres in Iowa and Missouri, visited relatives in Omaha and called on Filmrow friends.

Jack Renfro of Theatre Booking Service is getting to be known as Filmrow's official handicapper but he says he is ready to pass along the honor to "some of the real Ak-Sar-Ben experts" on the Row . . . Bill Wink, who obtained one of the beautiful marble drinking fountains when Irv Dubinsky remodeled the Paramount into the Astro, placed the fountain in his yard and says it is so fancy the birds won't drink out of it.

Bob Hirz, Warner city manager, went to Minneapolis last week to pick up a '62 Chevy . . . Bill Doebel, Fox booker, is nursing a big grass burn on his arm. He plays with the Carter Lakes baseball team; somebody stole his spikes so Bill played in tennis shoes and took a long slide on his elbow . . . Exhibitors on the Row included Nebraskans Ed Christensen, Ord; Phil Lannon, West Point; Mr. and Mrs. Tony Schroedl, Falls City, and Iowans S J. Backer and Al Haals, Harlan; Arnold Johnson, Onawa; Jim Travis, Milford, and Byron Hopkins, Glenwood.

Irv Dubinsky's remodeling of the famous old theatre built along ornate Moorish lines in the middle 1920s has drawn plaudits from patrons. John Grant Dill of West Point, Neb., wrote: "Hearty congratulations to the Dubinsky brothers, who have had the foresight and business acumen to restore the Paramount-Riviera. The face-lifting of the outside is wonderful to behold . . . The modern decor gives one a sense of ease and affluence—a most relaxing interlude. It certainly is sincerely hoped the theatregoing public of Omaha and its immediate environs will appreciate what the Dubinksys have done and will give the new Astro the patronage it deserves." Harold O. Hartman of Omaha wrote: "Names of oldtime theatrical celebrities associated with the opening of the new Astro Theatre bring back memories of a kid in Sioux City, Iowa, whose only association with the theatre was printing and preparing programs, delivering them by pushcart. Prompt and courteous delivery entitled me to my pick of shows. The Colonial Theatre, with four walls and no roof, was a longtime favorite of the Dubinsky Players. The Dubinskys, Neil Shaffner and other troupes all have a memorable place in theatrical history."

Opal Woodson, United Artists office manager, is a relative of Marcia Cathcart, freshman at Omaha University who was selected in a four-state regional contest to compete for the title of National College Queen in New York. Although she did not win, she received a lot of prizes and gifts . . . Mildred Combs Melwos, 20th-Fox manager's secretary in San Francisco and former office manager of the Omaha exchange, was in town for a visit en route to an alumni meeting at her hometown in Iowa, also attended by her sister from Honolulu.



NEW OFFICERS—The Better Films Council of Milwaukee County recently installed new officers. They are, left to right: Mrs. S. V. Abramson, president; Mrs. George Holzbauer, vice-president; Mrs. Robert A. Hunholz, recording secretary; Mrs. Leslie Diveley, corresponding secretary, and Mrs. Gilbert C. Loeser, treasurer.

'Longest Day' October 11

LOS ANGELES—"The Longest Day," Darryl F. Zanuck production for 20th-Fox release, will have its western premiere at the Carthay Circle October 11. The house, which roadshows "El Cid" until July 8, will be refurbished for the opening of the Zanuck film on a reserved-seat policy.



- AD LINES & EXPLOITIPS
- ALPHABETICAL INDEX
- EXHIBITOR HAS HIS SAY
- FEATURE RELEASE CHART
- FEATURE REVIEW DIGEST
- SHORTS RELEASE CHART
- SHORT SUBJECT REVIEWS
- REVIEWS OF FEATURES
- SHOWMANDISING IDEAS

BOXOFFICE Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

5,000 Little Leaguers Sell Tickets for 'Safe at Home!'

Percentage Plus Trip to Big League Game Are Incentives in Des Moines Promotion



"You're SAFE!" clowns Pioneer Drive-In owner Richard Davis (right), as representatives of the Des Moines Little League and the film industry take a seventh-inning stretch on opening night of "Safe at Home!" at the airer. Shown from left, Chester Ruby, Saydel Little League; Pioneer Manager Ray Webb, and Columbia Pictures Manager Joe Jacobs and Mrs. Jacobs.

Manager Raymond Webb scored for the Des Moines Pioneer Drive-In on a double-play promotion of "Safe at Home!" Webb and owner Richard Davis worked two advance campaigns, one a ticket sales contest through the Little League, and the other, a two-week promotion and giveaway through Bill Riley's TV kids show.

In each contest, the top prize was a baseball outing for a lad and his dad, including an air trip to Kansas City to see the Yankees and Athletics play and to meet the home run kings and stars of the film, Mickey Mantle and Roger Maris.

Throughout the campaign, Webb hammered away at the theme "Help Your Local Little League! Buy tickets for the midwest premiere of 'Safe at Home!' from your favorite Little Leaguer."

The well-organized promotion becomes complicated unless one goes back to May 7, when the groundwork was started for the Little League contest. On that date, one month before the film was to open, Webb, Davis and Joe Jacobs, Columbia manager at Des Moines, invited the president of the Des Moines Little League Ass'n and heads of the 17 separate Des Moines area leagues to a dinner. There, a plan was outlined whereby 5,000 Little Leaguers could sell tickets to the Pioneer's "Safe at Home!" show and the individual league would receive a percentage on each ticket sold.

Each boy who participated was to receive an autographed photo of Mantle and Maris with a message thanking the kids for "helping to make the film a big league hit" in their hometown. The two top salesmen in each league were eligible for the drawing and the winner and his dad were given one of the expense paid trips, with frills, to Kansas City. Fifteen of the 17 leagues agreed to participate.

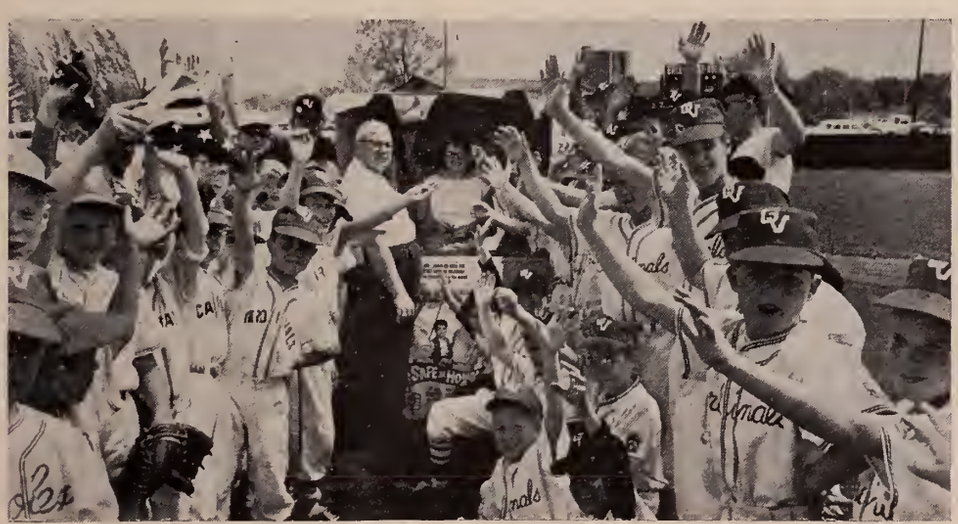
A week later, on Little League opening day in Des Moines, Webb appeared at one of the pre-game ceremonies to explain the "Help Your League" sales contest. At the Grandview club's diamond, the theatre constructed a "boxoffice" for the day where tickets were sold to early-bird Little Leaguers and their families.

One week before the June 6 opening of the film, 50,000 heralds were printed to be distributed at the airer and at local supermarkets. These again, tied in the theatre with the "Help Your League" pitch. Pioneer newspaper ads carried a similar notice.

Running concurrently with the ticket sales contest was Bill Riley's TV Baseball Holiday giveaway. This stunt cost the theatre $100, or the price of the trip plus some autographed baseballs. In return, the Pioneer received 40 one-minute spots on the popular KRNT-TV afternoon children's show.

This contest was open to any youngster under 14 years of age. To enter, they sent a postcard to Riley giving their name and age. Each day one card was drawn and the winner received a Yankee-signed baseball. The daily winner's name went into a "Magic Circle" and from this was drawn the grand prize winner of the Baseball

(Continued on next page)



"Safe at Home!" had its midwest premiere at the Pioneer Drive-In, Des Moines, on June 6. But a ticket sales campaign, with 5,000 Little Leaguers as the salesmen, began back on May 12, Little League opening day. Here a Little League dad buys the first ticket to the film at a "boxoffice" which the theatre set up at Grandview Little League ball park for opening day ceremonies. Theatre Manager Ray Webb appeared on the mound at Grandview, one of the city's 17 diamonds, to kick off the sales contest.

5,000 Little Leaguers . . .



As part of a wide-scale "Safe at Home!" promotion, the Pioneer Drive-In at Des Moines gave away to the first 300 patrons 8x10 autographed photos of Mickey Mantle and Roger Maris, baseball stars of the film. Shown above are some of the enthusiastic first-nighters clutching pictures of their favorite Yankees and waiting for the show to begin. A similar Mantle-Maris photo was given to all Des Moines Little Leaguers who participated in a ticket sales contest. The latter bore the message: "Hi! To All Des Moines Little Leaguers. We both wish to thank you for helping us to make 'Safe at Home!' a big league hit in your hometown."

(Continued from page 1)

Holiday. During each day's drawing, Riley gave a spiel for the "Safe at Home!" premiere at the Pioneer.

Had the management bought the 40 spots on TV, each would have cost $130. By providing the $100 trip to Kansas City, Webb got the year's best bargain.

For the first-run showing of "Safe at Home!" the Pioneer charged 35 cents for children and $1 for adults. At other times, children are admitted free. With such well-organized promotion, the management looked for a well-earned run. Playing the Little League film, with its built-in appeal to the youngsters, at a drive-in assured that the whole family would attend. Obviously Mom and Dad can't drop off the kids at an airer and pick them up when the show's over!

Ray Webb began his career in the theatre business only a few months ago. With "Safe at Home!" he advanced from a rookie to the big leagues . . . his first time at bat.

Split-Screen Interviews Ready for 'Night Out'

Four special split-screen interviews are available free to exhibitors as part of Embassy Pictures' national campaign for "Boys' Night Out." Four-minute interviews with Kim Novak, James Garner, Tony Randall and Patti Page were photographed split-screen to allow local announcers to appear "live" and conduct person-to-person interviews with the stars of the film.

Produced by Martin Ransohoff, the Joseph Levine-MGM film opens nationally in June and July.

Also set for distribution across the U.S. is a special 32-page comic book based on the MGM-Cinerama presentation of George Pal's "The Wonderful World of the Brothers Grimm," which contains the biographical as well as the fairy tale sequences of the script and will be released in conjunction with the national first-showing of the picture.

It's a Cleo-Rama!

Arthur Barnett of New Orleans, theatre representative and showman of the old school, has come up with a new tag for the "Rama" shows which are popular at drive-in theatres. When Barnett had a triple billing at the St. Bernard and Jeff drive-in theatres consisting of "Cleopatra and Her Legion of the Nile," "The Pharaoh's Curse," and "Rommel's Treasure," he tagged the features "Cleo-Rama."

Parking Ticket Cards

Cards, 4x6 inches, printed on one side with copy concerning a special midnight show at the Rialto Theatre in Denison, Tex., had this heading, "This Ain't No PARKING TICKET. It's Your Notice to Attend, etc." Bill Samuels manages the Rialto.

Flowers for 'Carnation'

At Springfield, Mass., Vincent Blais of the Phillips distributed artificial flowers to opinion-makers for the British "The Green Carnation."

A Buck for 'Children's'

At Burlington, Vt., The Mount View Drive-In boosted admission to $1 for "The Children's Hour." "The Devil's Disciple" served as companion feature.

Angela Lansbury will play a key role in MGM's "In the Cool of the Day."

Noon Sale Put Over For 'Purple Noon'

A Shop at Noon bargain sale six days before the opening of "Purple Noon" was put over by Charles "Scotty" Stokes, manager of the Bar Harbour Theatre in Massapequa Park on Long Island. The theatre is situated in the Bar Harbour shopping center.

Stokes got the publisher of the Bar Harbour Shopper News to go along with him, and together they persuaded the merchants to advertise the special sale. The front page of the shopper, and plug lines in ads, read:

"Shop at Noon . . . See Purple Noon."

The front page notice also informed readers that all persons shopping when a bell rang in each store on Thursday at 12 would receive passes good for one at weekday showings of "Purple Noon." Assistant managers of Grant's, Kresge's, Frankel's, Lobel's and Food Fair stores passed out the passes.

"The supply is limited so get there early and see a hot picture on Scotty Stokes," the shopper notice read.

The film ran three weeks.

"You, too, can be a genius," read small posters placed all over the shopping center for "Call Me Genius."

A set of beautiful art posters, made in France with the collaboration of Columbia Pictures and actress Susannah York, were the rewarding gift received by Manager Stokes in response to a request to the French Tourist Office in New York for some posters which he might tie in with "Loss of Innocence," which was filmed in the Rheims area of France. After putting them on the glass out front, so many patrons asked Stokes for them that he put all their names in a hat and held a drawing for the beautiful poster scenes.

Since the film is based on a book, "Greengage Summer," poster displays were arranged at bookstores, etc.

Stokes' four-page folder distribution on behalf of "Innocence" featured a fine review by Brendan Gill of his next attraction, "The Five Day Lover."

Over 500 Entries Pile Up In 'Pinocchio' Contest

Charles Stokes distributed over 5,000 leaflets (8½x11), one side containing copy and illustrations on "Pinocchio" and the other featuring a line drawing a list of rules for a coloring contest. Stokes manages the Bar Harbour Theatre in the shopping center of that name at Massapequa Park on Long Island, N.Y.

The leaflets were distributed at schools, at the shopping center and mailed to housewives. Stokes received more than 500 entries. Many 4-year-olds even sent them in. The winner received 15 passes, while each entrant was mailed a pass for two.

He broke records with this one.

Passes to Secretaries

Manager Frank Henson of Loew's State in New Orleans presented passes to secretaries to see "Follow That Dream" as part of the observance of Secretaries Week, sponsored by the Nola Secretaries Ass'n and the New Orleans Business Equipment Mfgrs. Ass'n. The week was proclaimed by Mayor Victor H. Schiro.

Coke Is On the House At '1, 2, 3' Matinees

The drinks literally were on the house at the 3:30 p.m. show during the run of "One, Two, Three" at the Palace Theatre in Karachi, Pakistan. The brand, of course, was Coca-Cola for this film in which that world-known beverage has a prominent part.

This giveaway, totaling 16,000 bottles during a three-week run, is a tribute to the aggressive merchandising tactics not only of the Coca-Cola people, but also for the management of the Palace. Humayun H. Baigmohamed reports the Karachi Coca-Cola people ran four-color ads in the English-language Dawn and Morning News headed:

"Your Coca-Cola Bottler Suggests You See Billy Wilder's Explosive New Comedy, 'One, Two, Three,' etc."

Coupons were issued to ticket-buyers at the Palace, each good for a bottle of Coke at a special stand in the Palace compound.

Imprinted balloons were given to all patrons during the run, which reached thousands of homes in the city.

Biagmohamed reports the giveaway cost the Coca-Cola people 5,000 rupees (approximately $1,000).

Classified Ads Tieup Promotes 'Black Tights'

The Albany, N. Y. Knickerbocker, in a tieup with the Delaware (Stanley Warner art house) Theatre on "Black Tights," offered two guest tickets and an RCA LP soundtrack recording the picture's music to readers finding their names and addresses in the classified ad section. The awards, starting four days before the ballet film opened, were spotlighted in an eight-column headline box, which included details of the "search," the names of the stars, and directions for collecting the tickets and record. Winners were required to bring the page with their names on it, plus identification, to the paper's promotion department. The admissions and records were distributed 9 a.m. to 5 p.m., Monday through Friday. The names and addresses were spotted throughout the classified section—thus insuring maximum exposure of the advertisements. John Brousseau manages the Delaware.

School VIPs Named

"Lover Come Back" enjoyed a successful run at the Seneca Theatre, Salamanca, N. Y., due to James LaFarr's promotional efforts. First, a contest was run in the junior and senior high schools whereby the boy and girl who were named VIP of the week received free guest tickets to see the movie. Also, at the local soda bar a special VIP sundae was made up and a sign giving theatre and playdate was placed on the back of the counter.

All Will Agree

At Springfield, Mass., the B&Q Bijou, playing two revivals, "Love Me Tender," starring Elvis Presley, and "Bernadine," with Pat Boone, used this ad catchline, "It Takes Two to Really Get the Feeling of Romance!"

Movie Bonus Plan Ups Midweek Business



This photo shows the way Albers Colonial Stores in the Cincinnati and Dayton, Ohio, market area chose to display in their store windows the Movie Bonus theatre ticket certificate offer to their patrons. The local participating RKO Theatres supplied one-sheet displays of the current attractions featured at the theatres, which could be seen by Albers Colonial customers at 50 per cent of the prevailing boxoffice theatre admission price.

Substantial increases in Monday-through-Thursday off-day business have resulted for theatres which have adopted the Movie Bonus Plan, a supermarket certificate promotion launched by John Nick Matsoukas, former theatre manager and later in distribution in New York, approximately three months ago.

Jack Fruchtman, president of JF Theatres in Baltimore, and Richard Harrison, ad-exploitation director, who put the plan in operation in March, report:

"What makes the Movie Bonus Plan most attractive to us is that it costs our theatres nothing! What more can any showman ask? To paraphrase an industry pioneer, we assure you that there is nothing wrong with the motion picture business that FILLED theatre seats won't cure. The Movie Bonus Plan helps in that direction."

The above showmen figure the attendance deal has filled off-day seats to account for 25 per cent of the business those days, and even has helped the weekend business by 12 to 15 per cent.

The plan is franchised by Matsoukas' Movie Bonus Corp. of New York to theatres on exclusive local-area basis. It is designed to increase Monday-Thursday theatre attendance and also act as a business stimulant for supermarkets. The stores tied in with the promotion issue one Movie Bonus Certificate to each customer who makes a purchase of $5 to $10.

The certificate is redeemable at the local participating theatre or theatres at 50 per cent of the prevailing boxoffice admission price on the four midweek days of the week and at special performances as indicated on the certificate. They are not honored Friday, Saturday or holidays.

Fridays can be included, however, if the theatreman chooses.

The negotiations with the supermarket chains are handled by Movie Bonus Corp. The plan now is in operation in 45 theatres in 18 cities, where more than a quarter million Movie Bonus Certificates have been issued by supermarkets.

Operation was started in March after the plan was pilot-tested in 60 market areas, Matsoukas reports.



Strait jacket, chains and handcuffs were not enough to keep the modern-day Houdini in the casket in the outer lobby of the Hippodrome on the opening day of "The Premature Burial." Would-be patrons milled around awaiting his "escape" which, of course, he made in time for the first show. The motorcycle policeman at the left kept vehicular traffic moving, but the pedestrians, most of whom had never heard of Harry, marveled at the "escape." The sneak preview Sunday night proved to be in tune with "Burial." It was "The Cabinet of Caligari."

Packaged Promotion Kits for Money Dates



Accessory kits for promotion of extra money dates are being offered by Motion Picture Advertising Service of San Francisco. So far five packages are available; namely, a Screaming Mee Mee horror show, Back to School show, Halloween Spook show, Thanksgiving Morning Harvest Party and a New Year's Eve matinee for children.

Each package includes a three-color fluorescent 40x60, three sizes of newspaper ad mats and a special trailer with "full studio production values."

Gerald L. Karski, president, reports he has organized a planned special events department which now is prepared to provide art work, copy and creative programs for capitalizing on extra money events the year around.

"In short, this gives the theatre its own promotion department at a price even the smallest can afford," he said.

Reproduced above are five one-column ads for five money events.

Circuitwide Youth Safety Campaign Is Big Success Due to Film Tieup

A national safety contest for youngsters, conducted through theatre kiddy clubs, has achieved steady success in England, largely, we suspect, because of the showing of an interesting feature, "Hunted in Holland," as a fundamental part of the promotion.

As described by Manager C. E. Prescott of the Odeon Theatre in Bury, Lancashire, contest entry forms contain ten questions based on the film and safety problems which entrants are asked to answer in a simple check list manner. Winners at each theatre then compete in a regional contest, where the prizes are two bicycles, one for 9-year-olds and under, and the other for youngsters 10 to 15. The safety campaign, called the National Safe Cycling Contest, is sponsored by the Royal Society for the Prevention of Accidents in conjunction with Raleigh Industries, maker of bicycles, and the Boys and Girls clubs in the Odeon and Gaumont theatres. The RSPA schools, police, etc., support a continuous campaign to teach expert cycling, by offering training and instructions in traffic safety, etc. Each child who passes the test is issued a National Cycling Proficiency Certificate and badge.

The ten entry form questions have three possible answers, the correct one of which is to be checked. Some of the questions concern the film, others are about safety rules. For example:

1. What did the crooks steal?
   A gold wristwatch
   A bag of diamonds
   A diamond brocelet

8. In traffic, cyclists should ride—
   Near the curb two or more abreost
   In single file as near the curb as possible
   In single file about four feet from the curb.

The slogans entered by the young contestants were very interesting, and many are retained by the safety promotions officers for reference since they provide a good insight into the children's approach to safety and to their powers of observation.

The local safety groups provided prizes for the local winners, which were in addition, of course, to the Raleigh bikes. Manager Prescott distributed more than 800 entry forms through his Boys and Girls Club, bicycle dealers, etc. Out of the 800, some 309 were filled out and returned. The bicycle is widely used in the U. S., where public effort, aided by the theatres, has succeeded in cutting down the death toll among the young bike riders. However, such a nationwide safety campaign, as described above, could work wonders if conducted among high school age youngsters on safe motor car driving.

Or even, it might be successful among adults.

Twist for E. G. Marshall

The recent TV Emmy award to E. G. Marshall as "best actor in a series" can be put to good promotional use by any showman who has "Town Without Pity" on his upcoming schedule. Marshall, whose Emmy-winning role is that of a lawyer on The Defenders, also portrays a lawyer in "Town," but in this picture he's the prosecutor rather than the defender. This twist should be good for some feature mention in local newspapers.

'Piazza' Display Takes Showgoers to Italy

When planning his exhibit of a travel service bureau for "The Light in the Piazza," Karl Williams of New Orleans followed his successful routine of going to outsiders for display material. As manager of the Pitt Theatre, a popular de luxe neighborhood showcase, Williams is noted for his showmanship in lobby exhibits.

This showmanship was shown when Williams arranged a travel bureau in the lobby. The center of attraction was a model of a Pan-American Boeing 707 Jet passenger plane, obtained through the courtesy of Pan American Airways, along with a set of lithographs and mural paintings with scenes of Florence, Italy.

The model plane, with a wing spread of six feet, was set on a four-foot stilted platform in the center of the lobby. The base of the platform was decked with an arrangement of the scenic pictures. For the front centerpiece, Williams had made a display board of cutouts from National Screen Service material on the movie, including photographs of the stars, title of the picture, and credits.

The murals and lithos of Florence included two half-sheet posters of Signorina Pan America. One of these was displayed on the street side of the semiglass boxoffice. Other pictures were displayed on easels. The half-sheet and quarter-sheet lithos were pinned up on walls.

Among the pinups was a set of mural paintings of Rome and other spots of interest in Italy, including mountain scenes of the Alpine region, Castle Gondolfo, Santa Marnella and Subiaco. Williams had obtained the last named murals, on loan, courtesy of the Italian consul commission. The Italian consul also provided jardinieres with artificial flora, imitations of the kind cultivated in Italy.

Several tables were stacked with pamphlets, brochures and other illustrated literature from Florence, Rome and other interesting and noteworthy places in Italy, and were available to patrons.

Innovation in Far Past; Silent Grand Opera!

With big-scale film musicals again on the upsurge, the venerable showman A. H. Blank recalled with a chuckle the days of silent grand opera! Even with Geraldine Farrar as the prima donna, silent grand opera seemed to lack something. So Blank hired a six-man orchestra to play the score while Geraldine emoted on the screen at his Garden Theatre. He dressed the ushers in rented tuxes, raised prices from 10 to 25 cents, and himself played the impresario. Even at the "advanced prices," patrons flocked to the theatre. Blank recalls that the town's leading citizens and culture lovers stood in line for hours waiting to see the big show.

He adds, "I went home and told my wife I know I'm in the right business!"

Red Succeeds Old Yeller!

State Manager Claude Hanley, Amarillo, Tex., had a big, bright red fire plug on the sidewalk out front bearing signs which read: Reserved for "Big Red." "Old Yeller" was crossed out ahead of the new title.

An interpretive analysis of lay and tradepress reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; (V) VistaVision; (S) Superscope; (P) Panavision ® Regalscope; (T) Technirama. Symbol (BO) denotes BOXOFFICE Blue Ribbon Award; (C) color photography. For listings by company in the order of release, see FEATURE CHART.

REVIEW DIGEST
AND ALPHABETICAL INDEX

ǂ Very Good; + Good; ± Fair; − Poor; = Very Poor. In the summary ǂ is rated 2 pluses. = as 2 minuses

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2633	Advise & Consent	(139)	(P) Drama	Col	5-28-62	ǂ	ǂ	+	ǂ	ǂ	+	ǂ	12+
2616	All Fall Down	(11)	Drama	MGM	3-26-62	ǂ	+	+	ǂ	ǂ	±	+	10+1−
2549	Armored Command	(99)	War Dr.	AA	8- 7-61	+		±	+		+	±	5+2−
2637	(C) Assignment Outer Space	(79)	SW-Fantasy	AIP	6-11-62	±							1+1−
2578	Atlantic Adventure (62) Real-life Adv. Dr.			Schoenfeld	11-13-61	+							1+
	—B—												
2586	(BO)(C) Babes in Toyland	(100)	Mus.	BV	12-11-61	+	ǂ	±	ǂ	+	ǂ	+	10+1−
2583	(C) Bachelor Flat	(91)	© Com.	20th-Fox	12- 4-61	+	±	+	ǂ	ǂ	+	±	9+2−
2576	(C) Bachelor in Paradise	(109)	© Com.	MGM	11- 6-61	ǂ	+	+	ǂ	ǂ	+	+	10+
2628	(C) Bachelor of Hearts	(97)	Com.	Cont'l	5- 7-62	+							1+
2570	(C) Back Street	(107)	Drama	U-I	10-16-61	ǂ	ǂ	+	ǂ	+	+	±	10+1−
2605	Bashful Elephant, The	(82)	Com-Dr.	AA	2-19-62	+		±		−	±		3+3−
2634	Belle Sommers	(62)	Drama	Col	5-28-62	±	±		+		+	±	5+3−
2609	Big Money, The	(89)	Comedy	Lopert	3- 5-62	+							1+
2624	(C) Big Red	(89½)	Adv.	BV	4-23-62	ǂ	±	+	+	ǂ	ǂ		9+1−
2640	Big Wave, The	(73)	Drama	AA	6-18-62	+					+		2+
2641	Bird Man of Alcatraz	(142)	Dr.	UA	6-25-62	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ		12+
2608	(C) Black Tights	(120)	(T) Ballet	Magna	2-26-62	ǂ	±	+	ǂ	ǂ	ǂ		10+1−
2579	Bloodlust	(68)	Horror	Crown	11-20-61	−							1−
2582	(C) Blue Hawaii	(101)	(P) Com/Mus	Para	11-27-61	+	±	+	+	+	+	±	7+2−
2631	(C) Bon Voyage	(132)	© Comedy	BV	5-21-62	ǂ		ǂ	ǂ	ǂ	ǂ	ǂ	12+
2640	(C) Boys' Night Out	(115)	© Com.	MGM	6-18-62	ǂ	±	±	ǂ	+	+		8+2−
2566	Boy Who Caught a Crook	(72)	Ac.	UA	10- 2-61	+	−	±	±	±	−		4+5−
2568	(C) Breakfast at Tiffany's	(115)	C'y	Para	10- 9-61	ǂ	+	ǂ	ǂ	ǂ	+	+	11+
2625	(C) Broken Land, The	(60)	© W'n	20th-Fox	4-30-62	±							1+1−
2406	Brushfire	(80)	War Dr.	Para	2-12-62	+	±	−		+	±	±	5+4−
2619	Burn, Witch, Burn	(90)	Susp.	AIP	4- 9-62	+	−		+		+		3+1−
	—C—												
2633	Cabinet of Caligari	(104)	© Horror Drama	20th-Fox	5-28-62	+	−	+	ǂ	+	+	+	7+1−
2578	(C) Call Me Genius	(105)	Com.	Cont'l	11-13-61	±	−				ǂ		3+2−
2613	Cape Fear	(105)	Suspense Dr.	U-I	3-19-62	+	ǂ	+	ǂ	ǂ	+	ǂ	11+
2583	Capture That Capsule!	(75)	Action Drama	Riviera-SR	12- 4-61	±		−		±			2+3−
2603	Cash on Demand	(84)	Suspense.	Col	2-12-62	+	−		+		ǂ	ǂ	5+1−
2588	Children's Hour, The	(109)	Dr.	UA	12-18-61	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
2608	Choppers, The	(64)	Melodrama	SR	2-26-62	±							1+1−
2599	(C) Cinderella	(84)	Ballet Film.	Janus	1-29-62	±		ǂ			+	ǂ	6+1−
2558	Claudelle Inglish	(99)	Dr.	WB	9- 4-61	±	±	±	+	+	+	±	7+4−
2639	Clown and the Kid	(65)	Com-Dr.	UA	6-18-62	±							1+1−
2589	(C) Colossus of Rhodes, The	(128)	(S) Adv. Spect.	MGM	12-25-61	+	±	+	+	±	+		6+2−
2575	(C) Comancheros, The	(107) ©	Outdoor Drama	20th-Fox	11- 6-61	ǂ	+	+	ǂ	+	ǂ	+	10+
2590	Continental Twist, The (See "Twist All Night")												
2607	Couch, The	(89)	Suspense	WB	2-26-62	±	±	±	+	+	±	±	7+5−
2621	(BO)(C) Counterfeit Traitor, The	(140)	Drama	Para	4-16-62	ǂ	ǂ	+	ǂ	ǂ	ǂ	ǂ	13+
	—D—												
2600	Day the Earth Caught Fire, The	(90)	Suspense Drama	U-I	1-29-62	ǂ	+	ǂ	ǂ	+	ǂ	ǂ	12+
2559	Day the Sky Exploded, The	(80)	Science-Fiction	Excelsior	9-11-61	+							1+
2625	Dead to the World	(87)	Melo.	UA	4-30-62	−					±		1+2−
2602	Deadly Duo	(69)	Drama	UA	2- 5-62	+		−	+	+	−	±	4+3−
2594	Desert Patrol	(78)	War Drama.	U-I	1-.8-62	+	+	+	ǂ		+	+	7+
2564	(C) Devil at 4 O'Clock, The	(127)	Adv. Dr.	Col	9-25-61	ǂ	+	ǂ	ǂ	ǂ	+	ǂ	12+
2607	(C) Devil Made a Woman, The	(87)	Adv.	Medallion	2-26-62	±							1+1−
2573	Devil's Hand, The	(71) Horror-Terror		Crown-SR	10-30-61	±							1+1−
2624	(C) Doctor in Love	(93)	Com.	Governor	4-23-62	+	±	+	+	±	±	+	7+3−
2621	Don't Knock the Twist	(87) Drama/Twist numbers		Col	4-16-62	+	±	±	±	+	±	±	7+5−
2588	Double Bunk	(92)	Farce	Showcorp	12-18-61	+		±			±	+	4+2−
	—E—												
2588	(C) El Cid	(184)	(T) Hist. Spec.	AA	12-18-61	ǂ	ǂ	+	ǂ	ǂ	ǂ	ǂ	13+
2585	Errand Boy, The	(92)	Comedy	Para	12-11-61	+	±	ǂ		+	ǂ	±	8+2−
2636	(C) Escape From Zahrain	(93)	(P) Adventure Drama	Para	6- 4-62	+	±	+	+	+	+		6+1−
2577	Everything's Ducky	(80)	Comedy	Col	11-13-61	−	±	±	+	±	+	±	6+5−
2615	Experiment in Terror	(123)	Susp.	Col	3-26-62	ǂ	+	+	ǂ	ǂ	ǂ	ǂ	12+
	—F—												
2577	Fear No More	(80)	Suspense Dr.	Sutton	11-13-61	+							1+
2623	Five Finger Exercise	(109)	Dr.	Col	4-23-62	+	±	±	ǂ	+	+	+	8+2−
2575	(C) Flight of the Lost Balloon	(91)	(S) Adventure	Woolner	11- 6-61	+		−	±	+			3+2−
2563	Flight That Disappeared, The	(72)	Science-F'n	UA	9-25-61	+	±	±	±	ǂ		±	7+4−
2580	(BO)(C) Flower Drum Song	(133)	(P) Musical	U-I	11-20-61	ǂ	+	+	ǂ	ǂ	ǂ	ǂ	12+
2613	(C) Follow That Dream	(110)	(P) Com.	UA	4- 2-62	+	+	+	ǂ	+	ǂ		8+
2577	(C) Force of Impulse	(84)	Dr.	Sutton	11-13-61	+							1+
2619	(C) Forever My Love	(147) Romantic Drama		Para	4- 9-62	+	±	+	+	±	+	ǂ	8+2−
2606	(C) Four Horsemen of the Apocalypse, The	(153)	© Drama	MGM	2-19-62	ǂ	ǂ	+	ǂ	+	ǂ	ǂ	12+
	—G—												
2585	George Raft Story, The	(105) Biographical Drama		AA	12-11-61	+	+	+	ǂ	+	+	+	8+
2626	(C) Geronimo	(101)	(P) Outdoor Dr.	UA	4-30-62	+	+	+	ǂ	+	+		7+
2579	(C) Gina	(92)	Adv. Dr.	Omat	11-20-61	ǂ							2+
2605	(C) Girls at Sea	(81)	Com.	Seven Arts	2-19-62	ǂ							2+
2563	Girls on the Run	(64)	Mys.	Astor	9-25-61	±							1+1−
2481	Great Impostor, The	(112)	Dr.	U-I	11-28-60	ǂ	ǂ	+	ǂ	ǂ	ǂ	+	12+
2556	(BO)(C) Greyfriars Bobby	(91)	Drama	BV	8-28-61	ǂ	+	ǂ	+	ǂ	ǂ	ǂ	12+
2587	Gun Street	(67)	Western	UA	12-18-61	±	−	−		+	−		2+4−
2593	(C) Guns of the Black Witch	(81)	© Adv. Dr.	AIP	1- 8-62	±					−		1+2−
	—H—												
2613	Hand of Death	(60)	S-F'n.	20th-Fox	3-19-62	±					±	±	3+3−
2626	(C) Hands of a Stranger	(85½)	Susp.	AA	4-30-62	±					±	±	3+3−
2598	Happy Thieves, The	(88)	Com-Dr.	UA	1-22-62	+	±	+	ǂ	±	±	+	8+3−
2625	Harold Lloyd's World of Comedy	(94)	Comedy	Cont'l	4-30-62	+	±	ǂ	ǂ	ǂ	ǂ		10+1−
2572	Head, The	(95)	Horror	Trans-Lux	10-23-61	+	−	−	+	±	−		3+4−
2634	(C) Hatari!	(159)	Adv. Dr.	Para	5-28-62	ǂ	ǂ	+	ǂ	+	ǂ		10+
2634	Hell Is for Heroes	(90)	War Dr.	Para	5-28-62	+	±	+	+		+		5+1−
2612	(C) Hellions, The	(87)	(T) Outdoor Drama	Col	3-12-62	+	±	±			−	±	4+4−
2639	(C) Hemingway's Adventures of a Young Man	(145)	© Dr.	20th-Fox	6-18-62	ǂ	±	+					4+1−
2590	Hey, Let's Twist!	(80)	Musical	Para	12-25-61	+	±	+	+	+	±	±	7+3−
2610	Hitler	(107)	Drama	AA	3- 5-62	±	±	−	+	+	−		4+4−
2620	(C) Horizontal Lieutenant, The	(90) Comedy	©	MGM	4- 9-62	+	±	±	+	+	ǂ	+	8+2−
2623	House of Women	(83)	Drama	WB	4 23 62	±	±	+	+	+	−	±	6+4−
2565	Hustler, The	(134)	© Drama.	20th-Fox	10- 2-61	+	+	+	ǂ	ǂ	ǂ	ǂ	11+
	—I—												
2596	(C) I Bombed Pearl Harbor	(98)	Widescope, War Dr.	Parade	1-15-62	+		±		+			3+1−
2636	(C) I Like Money	(81)	© Com.	20th-Fox	6- 4-62	+	±		ǂ		+	+	6+1−
2635	Incident in an Alley	(83)	Dr.	UA	6- 4-62	±					±	±	3+3−
2626	Information Received	(77)	Dr.	U-I	4-30-62	+		±	+		+	+	5+1−
2587	Innocents, The	(100) © Suspense Drama		20th-Fox	12-18-61	ǂ	±	ǂ	ǂ	ǂ	ǂ	ǂ	13+1−
2638	Interns, The	(120)		Col	6-11-62	ǂ	ǂ	±	+	ǂ			8+1−
2628	Intruder, The	(83)	Dr.	Pathe-America	5- 7-62	+	±	ǂ	+	ǂ	+	+	9+1−
	—J—												
2615	(C) Jessica	(105)	(P) Rom. Comedy	UA	3-26-62	ǂ	±	±	+	+	±	+	8+3−
2608	Jet Storm	(88)	Suspense	UPRO	2-26-62	+		+		+			3+
2604	(C) Journey to the Seventh Planet	(80)	Adv.-Fantasy	AIP	2-12-62	+		±	±	±	+	−	5+4−
2574	Judgment at Nuremberg	(189)	Dr.	UA	10-30-61	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
	—K—												
2592	Karate	(80)	Ac Dr.	Brenner	1- 1-62	±							1+1−
2571	(BO)(C) King of Kings	(161)	(T) Religious Drama	MGM	10-23-61	ǂ	ǂ	ǂ	ǂ	ǂ	+	ǂ	13+
2582	Kitchen, The	(74)	Drama.	Kingsley	11-27-61	+		ǂ			+	±	5+1−
	—L—												
2627	(C) Lad: a Dog	(98)	Drama.	WB	5- 7-62	ǂ		+	±	+	+		6+1−
2631	(C) Last of the Vikings	(102) Dyaliscope, Adv.		Medallion	5-21-62	+			+				2+
2595	(C) Light in the Piazza	(101)	© Romantic Drama	MGM	1-15-62	ǂ	+	ǂ	ǂ	ǂ	ǂ	ǂ	13+
2630	(C) Lisa	(112)	© Adv. Dr.	20th-Fox	5-14-62	+		+		+	ǂ	ǂ	7+
2642	Lolita	(152)	Comedy-Drama	MGM	6-25-62	ǂ	±	+	ǂ	ǂ			8+1−
2628	Lonely Are the Brave	(107)	(P) Outdoor Drama	U-I	5- 7-62	+	+	+	ǂ	+	ǂ	+	9+
2593	Long and the Short and the Tall, The	(102)	War Dr.	Cont'l	1- 8-62	ǂ		+		+	+		5+
2593	Lost Battalion	(83)	War Dr.	AIP	1- 8-62	±					+		2+1−
2590	(C) Lover Come Back	(107)	Comedy.	U-I	12-25-61	ǂ	+	ǂ	ǂ	ǂ	+	ǂ	12+
	—M—												
2604	Madison Avenue	(94)	© Dr.	20th-Fox	2-12-62	±	+		+	+	+	+	6+1−
2622	(C) Magic Sword, The	(80) Fantasy-Adventure		UA	4-16-62	+		+	+	+	+		5+
2580	(BO)(C) Majority of One, A	(147) Comedy-Drama		WB	11-20-61	ǂ	+	ǂ	ǂ	ǂ	ǂ	ǂ	13+

REVIEW DIGEST
AND ALPHABETICAL INDEX

In the summary ⧺ is rated 2 pluses. = as 2 minuses. ⧺ Very Good; + Good; ± Fair; − Poor; = Very Poor.

P. G.	Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
	2601	Make Mine a Double (86)	Com.		Ellis	2- 5-62	⧺							2+
	2607	Malaga (97)	Drama		WB	2-26-62	+	±	⧺	±	+	±	8+3—
	2S62	Man-Trap (93)	Ac Dr.		Para	9-18-61	+	±	−	+	±	±	+	6+4—
	2621	Man Who Shot Liberty Valance, The (123)	Western		Para	4-16-62	±	⧺	+	⧺	⧺	+	⧺	11+1—
	2573	Mark, The (127) ©	Drama		Cont'l	10-30-61	⧺	+	+	⧺	⧺	⧺	⧺	12+
	2576	Mask, The (83)	Depth-dimension Horror Drama		WB	11- 6-61	+	−	−	+	⧺	±	±	6+4—
	2632	Merrill's Marauders (98) ©	Dr.		WB	5-21-62	+		⧺	⧺	⧺	⧺	±	10+1—
	2S94	Midsummer Night's Dream (74) ©	Puppet Fantasy		Showcorp	1- 8-62	±	+	⧺	⧺	+	+	+	9+1—
	2629	Miracle Worker, The (106)	Dr.		UA	5-14-62	⧺	+	⧺		⧺	⧺	⧺	11+
	2S99	Moon Pilot (98)	Comedy		BV	1-29-62	+	±	⧺	+	⧺	⧺	⧺	11+1—
	2611	Most Wanted Man, The (85)	Com.		Astor	3-12-62	—							1—
	2632	Mothra (90)	Tohoscope, Ho	Dr.	Col	5-21-62	+		−	+	+	±		4+2—
	2632	Mr. Hobbs Takes a Vacation (116) ©	Comedy		20th-Fox	S-21-62	⧺	⧺	+	⧺	⧺	⧺		11+
	2569	Mr. Sardonicus (90)	Ho.		Col	10-16-61	+	−	+	+	±	±	6+3—
	2597	Murder She Said (87)	Mystery		MGM	1-22-62	+	+	+	⧺	+	+	+	8+
	2624	Music Man, The (151) Ⓣ	Musical Comedy		WB	4-23-62	⧺	⧺	⧺	⧺	⧺	⧺		12+
	2617	My Geisha (120) Ⓣ	Com-Dr.		Para	4- 2-62	+	⧺	+		⧺	⧺		8+
	2587	Mysterious Island (101)	Adv.		Col	12-18-61	+	+	+	⧺	⧺	+	±	9+1—
		—N—												
	2620	Nearly a Nasty Accident (86)	Farce-Comedy		U-I	4- 9-62	+		±	+		+	±	5+2—
	2631	Night Creatures (81)	Adv.		U-I	S-21-62	+		+	⧺		+		5+
	2591	No Love for Johnnie (110)	Drama		Embassy	1- 1-62	+	+	⧺	⧺	+	+	⧺	10+
		—O—												
	25SS	One Plus One (114)	Dr.		SR	8-28-61	±	±		+	+	±	±	6+4—
	2583	One, Two, Three (11S) Ⓟ	Comedy		UA	12- 4-61	⧺	+	⧺	⧺	⧺	⧺	⧺	13+
	2610	Only Two Can Play (106)	Com.		Kingsley	3- 5-62	+	+	+	⧺	+	+	±	8+1—
	2554	Operation Camel (74)	Serv. Comedy.		AIP	8-21-61	±							1+1—
	2589	Outsider, The (108)	Drama		U-I	12-2S-61	+	±	±	⧺	⧺	⧺	⧺	11+2—
		—P—												
	2S91	Pagan Island (60)	Adv.		Cinema Syn	1- 1-62	±							1+1—
	2566	Paris Blues (98)	Drama/Jazz		UA	10- 2-61	⧺	+	+		+	+	+	7+
	2633	Peeping Tom (86)	Suspense.		Astor	5-28-62	+							1+
	2637	Phantom Planet, The (82)	SF-Fantasy		AIP	6-11-62	±							1+1—
	2640	Phantom of the Opera (84)	Ho.		U-I	6-18-62	⧺	±	+					4+1—
	25S9	Pirate and the Slave Girl, The (87)	Adv.		Crest-SR	9-11-61	+							1+
	2S85	Pirate of the Black Hawk, The (75) Ⓢ	Adventure		Filmgroup	12-11-61	+						−	1+1—
	25S2	Pit and the Pendulum, The (85) Ⓟ	Horror Drama		AIP	8-14-61	+	+	+	+	⧺	+	±	8+1—
	2578	Pocketful of Miracles (137)	Comedy-Drama		UA	11-13-61	⧺	±	+	⧺	⧺	+	⧺	11+1—
	2614	Premature Burial, The (81) Ⓟ	Horror Drama		AIP	3-19-62	+	+	±	+		+	±	6+2—
	2606	Prisoner of the Iron Mask, The (80) ©	Adv. (Eng. dubbed)		AIP	2-19-62	±	±						2+2—
	2573	Purple Hills, The (60) ©	Western		20th-Fox	10-30-61	+		+		±	+		4+1—
	2S80	Purple Noon (11S)	Murder Dr.		Times	11-20-61	+			⧺		±	+	5+1—
		—Q—												
	2561	Queen of the Pirates (80) Ⓢ	Sea Adv. (Eng-dubbed)		Col	9-18-61	+					±	±	3+2—
		—R—												
	2620	Reprieve (105½)	Drama		AA	4- 9-62	+	+	±	+		+		5+1—
	2629	Ride the High Country (94) ©	Western		MGM	5-14-62	+		+	+	⧺	+		6+
	2611	Ring of Terror (71)	Horror		SR	3-12-62	±							1+1—
	2568	Risk, The (81)	Drama		Kingsley	10- 9-61	+			+		+	+	4+
	2635	Road to Hong Kong, The (91)	Com.		UA	6- 4-62	+	+	⧺	⧺	+	+		8+
	2584	Roman Spring of Mrs. Stone, The (104)	Drama		WB	12- 4-61	+	±	+	+	⧺	+	+	8+1—
	2614	Rome Adventure (118)	Com-Dr.		WB	3-19-62	+	+	±	+	⧺	+	+	8+1—
		—S—												
	2623	Safe at Home! (83)	Com-Dr.		Col	4-23-62	+	−	±	+	+	+	+	6+2—
	2S92	Sail a Crooked Ship (88)	Comedy		Col	1- 1-62	+	±	±	⧺	+	+	+	8+2—
	2S99	Saintly Sinners (79)	Com-Dr.		UA	1-29-62	±	−	+	+	±	±	±	6+5—
	2622	Samar (89)	Action Dr.		WB	4-16-62	+	±	±	+	+	+	±	7+3—
	2558	Sand Castle, The (70)	True-Life Fantasy		DeRochemont	9- 4-61	⧺		⧺		+	⧺	+	8+
	2627	Satan in High Heels (93),	Exploitation Melodrama.		Cosmic	5- 7-62	—	=					±	1+4—
	2610	Satan Never Sleeps (125) ©	Comedy-Drama		20th-Fox	3- S-62	+	+	±	+	+	+	+	7+1—
	2569	Season of Passion (92)	Dr.		UA	10-16-61	+	±	⧺	⧺	±	±	+	9+3—
	257S	Second Time Around, The (99) ©	Farce-Comedy		20th-Fox	11- 6-61	+	+	±	⧺	+	⧺	+	9+1—
	2567	Secret of Deep Harbor (70)	Dr.		UA	10- 9-61	±		−	±	±		−	3+5—
	2612	Secret File Hollywood (85)	Melodrama		Crown Int'l	3-12-62	±							1+1—
	2561	Sergeant Was a Lady, The (72)	Service Comedy		U-I	9-18-61	+	±	±	±	±	−		5+5—
	2602	Sergeants 3 (112) Ⓟ	Outdoor		UA	2- 5-62	+	+	+	⧺	+	+	+	8+
	2605	7th Commandment (82)	Melo.		Crown	2-19-62	±							1+1—
	2570	Seven Women From Hell (88) ©	Action Dr.		20th-Fox	10-16-61	+	±	−	+	+	+		5+2—
	2619	Shame of the Sabine Women, The (80)	Adv. Dr.		UPRO	4- 9-62	±				±			2+2—
	2627	She Didn't Say No! (96)	Comedy Satire.		Seven Arts	5- 7-62	⧺							2+
	2600	Siege of Syracuse (87) Ⓣ	Adv.-Ac.		Para	1-29-62	+	±	−	+	−	−		3+4—
	2594	Singer Not the Song, The (98) ©	Drama		WB	1- 8-62	+	±	+	⧺	+	+	±	8+2—
	261S	Six Black Horses (80)	W'n		U-I	3-26-62	+		±	+	+	+	±	6+2—
	2S91	Something Wild (112)	Dr.		UA	1- 1-62	±	±		+	+	±	+	6+3—
	263S	Spiral Road, The (140)	Adv.		U-I	6- 4-62	+	+	±	⧺	⧺			7+1—
	2560	Splendor in the Grass (124)	Dr.		WB	9-11-61	⧺	⧺	⧺	⧺	⧺	⧺	⧺	14+
	2616	State Fair (118) ©	Musical.		20th-Fox	3-26-62	+	⧺	±	+	⧺	+	⧺	10+1—
	2637	Story of the Count of Monte Cristo, The (132) Ⓢ	Adv.		WB	6-11-62	+	±	±		+			4+2—
	2584	Summer and Smoke (118) Ⓟ	Dr.		Para	12- 4-61	⧺	⧺	⧺	⧺	⧺	⧺	⧺	14+
	2S68	Susan Slade (116)	Drama.		WB	10- 9-61	±	+	±	+	+	±		6+3—
	2611	Sweet Bird of Youth (120) ©	Drama		MGM	3-12-62	⧺	+	⧺	⧺	⧺	+	⧺	12+
	2622	Swingin' Along (74) ©	Com/Mus.		20th-Fox	4-16-62	+					−		1+1—
		—T—												
	2636	Tales of Terror (90) Ⓟ	Ho.		AIP	6- 4-62	⧺			⧺	⧺	⧺		8+
	2630	Taste of Honey, A (100)	Dr.		Cont'l	5-14-62	⧺		⧺	⧺		⧺	+	9+
	2614	Tell-Tale Heart, The (78)	Horror Drama		Danziger-SR	3-19-62	+							1+
	2632	That Touch of Mink (99) Ⓟ	Com.		U-I	S-14-62	⧺	+	+	⧺	⧺	⧺	+	9+
	2613	Temptation (94)	Melodr.		Cameo	3-19-62	+							1+
	2596	Tender Is the Night (146) ©	Drama		20th-Fox	1-15-62	⧺	+	⧺	⧺	+	+	⧺	11+
	2S98	Then There Were Three (82)	Ac.		Parade	1-22-62	±		+		+			3+1—
	2639	There Was a Crooked Man (106)	Comedy		Lopert	6-18-62	⧺							2+
	2629	13 West Street (80)	Dr.		Col	5-14-62	±	±	±	+	±	+	+	7+4—
	2559	Three on a Spree (83)	Comedy		UA	9-11-61	+	±		+		−	±	4+3-
	2597	Three Stooges Meet Hercules, The (89)	Farce-Comedy		Col	1-22-62	—	−	±	+	+	+	±	5+4—
	2597	Too Late Blues (110)	Dr.		Para	1-22-62	±	±	+	+	+	±	±	7+4—
	2572	Town Without Pity (105)	Dr.		UA	10-23-61	⧺	+	+	⧺	±	±	⧺	10+2—
	2586	Trunk, The (72)	Suspense Dr.		Col	12-11-61	+					+	±	3+1—
	2544	20,000 Eyes (61) ©	Dr.		20th-Fox	7-10-61	+		±	+	+	±		5+2—
	2600	Twenty Plus Two (102)	Mys.		AA	1-29-62	±	±	±		−	±	±	5+6—
	2616	Twist All Night (85)	Comedy With Music, color prolog.		AIP	3-26-62	+		±	±	+	−		4+3—
	2592	Twist Around the Clock (86)	Musical		Col	1- 1-62	+	±	±	+	+	±	±	7+4—
	2589	Two Little Bears, The (81) ©	Comedy-Fantasy		20th-Fox	12-25-61	±	−	+	+	±	⧺		6+3—
	256S	Two Women (10S)	Dr. (Eng. dubbed) Also with titles		Embassy	10- 2-61	⧺	⧺	⧺	⧺		⧺	⧺	12+
		—U—												
	2603	Underwater City, The (78)	Adv.-Fantasy		Col	2-12-62	±	±	±		±	+	±	6+5—
		—V—												
	2581	Valley of the Dragons (79)	Adv.		Col	11-27-61	±	−	−	+	±	−	±	4+6—
	2606	Victim (100)	Drama		Pathe-America	2-19-62	⧺	+	⧺	⧺	+	⧺	⧺	12+
	2601	View From the Bridge, A (110)	Drama		Cont'l	2- 5-62	⧺	+	⧺	⧺	⧺	⧺	⧺	13+
		—W—												
	2602	Walk on the Wild Side (114)	Dr.		Col	2- 5-62	⧺	⧺	+	⧺	⧺	−	+	10+1—
	2638	What a Carve Up! (87)	Farce.		Embassy	6-11-62	+	−		+				2+1—
	2618	War Hunt (81)	War Drama.		UA	4- 2-62	±	±	+	+	⧺	⧺		8+2—
	S286	Weekend With Lulu, A (91)	Comedy.		Col	12-11-61	⧺		±	+	⧺	+	±	8+2—
	2567	West Side Story (155)	Panavision. Musical	Dr.	UA	10- 9-61	⧺	⧺	⧺	⧺	⧺	⧺	⧺	14+
	2612	Whistle Down the Wind (98)	Drama		Pathe-America	3-12-62	⧺	+	⧺	+	⧺	⧺	⧺	12+
	2584	Wild for Kicks (92)	Dr.		Times	12- 4-61	±	—		+				2+2—
	2565	Wild Youth (73)	Dr.		Cinema Assoc	10- 2-61	—							1—
	2609	Womanhunt (60)	Mystery		20th-Fox	3- 5-62	—					−		2—
	2576	Wonders of Aladdin, The (93) ©	Comedy-Fantasy		MGM	11- 6-61	⧺	−	±	+	±	+	±	7+4—
	2609	World in My Pocket (93)	Suspense		MGM	3- S-62	+	+	+	+	±	±		6+2—
		—XYZ—												
	2579	X-15 (112) Ⓟ	Dr.		UA	11-20-61	+	±	±	+	⧺	⧺	+	9+2—
	2638	Zotz! (8S)	Comedy		Col	6-11-62	±	−	+	+	+	+		5+2—

Feature productions by company in order of release. Running time is in parentheses. © is for CinemoScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panovision; Ⓡ Regalscope; Ⓣ Techniroma. Symbol ◎ denotes BOXOFFICE Blue Ribbon Award; ◎ color photography. Letters and combinotions thereof indicate story type—(Complete key on next page.) for review dates and Picture Guide page numbers, see REVIEW DIGEST.

FEATURE CHART

ALLIED ARTISTS	Type	Rel. No.	AMERICAN INT'L	Type	Rel. No.	COLUMBIA	Type	Rel. No.	M-G-M	Type	Rel. No.	PARAMOUNT	Type	Rel. No.	
The George Raft Story (105)	D	6111	◎Journey to the Seventh Planet (80)	SF	613	◎Mysterious Island (101) (Super-Dynamation) Michael Craig, Joan Greenwood, Michael Callan, Gary Merrill	Ad	613	◎The Wonders of Aladdin (93) © Donald O'Connor, Vittorio de Sica, Noelle Adam	Ad	206	The Errand Boy (82) Jerry Lewis, Brian Donlevy	C	6106	DECEMBER
			Lost Battalion (83) Leopold Salcedo, Diane Jergens	Ac	611	Sail a Crooked Ship (88) Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs	C	614	Murder She Said (87) Margaret Rutherford, Arthur Kennedy	My	208	Hey, Let's Twist! (80) Joey Dee and the Starliters, Teddy Randazzo, Kay Armen	M	6108	JANUARY
						Twist Around the Clock (83) Chubby Checker, Dion, the Marcels, Vicki Spencer	M	616				Too Late Blues (100) Bobby Darin, Stella Stevens	D	6109	
			◎Premature Burial (81) Ⓟ Ray Milland, Hazel Court	Ho	702	The Three Stooges Meet Hercules (89) Stooges, Vicki Trickett	Ad	617	◎Light in the Piazza (105) © Olivia de Havilland, R. Brazzi, G. Hamilton, Y. Mimieux	D	207	◎Summer and Smoke (118) Ⓣ Laurence Harvey, Geraldine Page	D	6107	FEBRUARY
						The Underwater City (78) William Lundigan, Julie Adams	SF	618				◎Siege of Syracuse (87) Ⓣ Rossano Brazzi, Tina Louise	Ad	6110	
						Walk on the Wild Side (114) Laurence Harvey, Capucine, Barbara Stanwyck, Jane Fonda	D	619							
The Bashful Elephant (80) Molly Mack, Buddy Baer	OD	6201	Twist All Night (87) June Wilkinson, Louis Prima, Sam Butera and the Witnesses (includes a color sequence)	M	703	◎The Hellions (87) Ⓣ Richard Todd, Anne Aubrey	Ac	620	◎Four Horsemen of the Apocalypse (153) © Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb	D	209	◎Forever My Love (147) Romy Schneider, Karl Boehm	D	6111	MARCH
Hitler (107) Richard Basehart, Cordula Trantow, Maria Emo	BiD	6203				Belle Sommers (62) Polly Bergen, David Janssen	D	621	World in My Pocket (93) Rod Steiger, Nadja Tiller, Peter Van Eyck	D	210	Brushfire (80) John Ireland, Jo Morrow, Everett Sloane	D	6112	
Hands of a Stranger (85½) Paul Lukather, Joan Harvey, Jas. Stapleton, Irish McCalla	D	6204	Burn, Witch, Burn (89) Janet Blair, Peter Wyngarde	Ho	704	Don't Knock the Twist (87) Chubby Checker, Mari Blanchard	M	622	◎Sweet Bird of Youth (120) © Geraldine Page, Paul Newman, Ed Begley, Rip Torn	D	212	The Man Who Shot Liberty Valance (123) James Stewart, John Wayne, Vera Miles	W	6114	APRIL
The Big Wave (73) Sessue Hayakawa, Mickey Curtis	D	6202	Phantom Planet, The (82) Dean Fredericks, Coleen Gray	SF	711	Experiment in Terror (123) Glenn Ford, Lee Remick	D	623	◎The Horizontal Lieutenant (90) © Jim Hutton, Paula Prentiss	C	213	◎◎The Counterfeit Traitor (140) William Holden, Lilli Palmer (pre-release)	D	6113	
			◎Assignment Outer Space (79) Archie Savage, Gaby Farinon	SR	712	Safe at Home (83) Mickey Mantle, Roger Maris, Patricia Barry	D	624	All Fall Down (111) Eva Marie Saint, Warren Beatty, Karl Malden, Angela Lansbury	D	211				
Rider on a Dead Horse (72) John Vivyan, Lisa Lu, Bruce Gordon, Kevin Hagen	OD	6212	The Brain That Wouldn't Die (71) Herb Evers, Virginia Leith	Ho	705	Five Finger Exercise (109) Rosalind Russell, Maximilian Schell, Jack Hawkins, Richard Beymer	D	625	◎Ride the High Country (94) © Randolph Scott, Joel McCrea	OD	216	◎Escape From Zahrain (93) Ⓣ Yul Brynner, Madlyn Rhue, Sal Mineo	Ac	6115	MAY
			Invasion of the Star Creatures (81) Bob Ball, Frankie Ray	SF	706	13 West Street (80) Alan Ladd, Rod Steiger, Dolores Dorn, Michael Callan	D	626							
						◎Mothra (90) All-Japanese cast (Eng-dubbed)	Ac	627							
Reprieve (110) Ben Gazzara, Stuart Whitman, Ray Walston, V. Price, R. Steiger, S. Davis jr.	D	6205				Advise and Consent (138) © Charles Laughton, Henry Fonda, Don Murray, Walter Pidgeon, Gene Tierney, Franchot Tone	D	628	Lolita (152) James Mason, Shelley Winters, Peter Sellers, Sue Lyon	D	217	Hell Is for Heroes (90) Steve McQueen, Bobby Darin, Fess Parker, Bob Newhart	D	6116	JUNE
The Bridge (104) (Eng-dubbed version) Volker Bohnet, Fritz Wepper	D	6207				◎The Wild Westerners (..) Jas. Philbrook, Nancy Kovack, Guy Mitchell, Duane Eddy	W	629	◎Boys' Night Out (115) © Kim Novak, James Garner, Tony Randall, Janet Blair	C	218				
Confessions of an Opium Eater (85) Vincent Price, Linda Ho	D	6206							◎The Tartars (83) Orson Welles, Victor Mature, Liana Orfei	Ad					
Payroll (80) Michael Craig, Francoise Prevost	Ac	6210													
The Frightened City (97) Herbert Lom, John Gregson, Yvonne Romain	D	6211	◎Tales of Terror (90) Ⓟ Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget	Ho	710	The Notorious Landlady (123) Jack Lemmon, Kim Novak, Fred Astaire	MyC	761	◎Tarzan Goes to India (..) Jock Mahoney, Simi, Mark Dana	Ad	222	◎◎The Counterfeit Traitor (140) William Holden, Lilli Palmer	D	6113	JULY
			Panic in Year Zero! (95) © Ray Milland, Jean Hagen, Frankie Avalon	D	708	Zotz! (87) Tom Poston, Julia Meade, Cecil Kellaway	C	702	◎Damon and Pythias (..) Guy Williams, Don Burnett	Ad	214	◎My Geisha (120) Ⓣ Shirley MacLaine, Yves Montand, Edw. G. Robinson, Bob Cummings	CD	6118	
◎Day of the Triffids (119) © Howard Keel, Nicole Maurey, Mervyn Johns	Ho	6209	◎Marco Polo (..) © Rory Calhoun, Yoko Tani	Ad	709	The Interns (120) Michael Callan, Cliff Robertson, Jas. MacArthur, Haya Harareet	D	702	◎Two Weeks in Another Town (..) © Kirk Douglas, Edw. G. Robinson, Cyd Charisse, Geo. Hamilton	D	220	◎Hatari! (159) John Wayne, Red Buttons, Elsa Martinelli, Hardy Kruger	Ad	6119	AUGUST
						The Three Stooges in Orbit (..) Stooges, Edson Stroll	C	704	◎The Savage Guns (..) Ⓢ Richard Basehart, Alex Nicol	OD	221				
			Warriors Five (..) Jack Palance, Anna Ralli	Ac	707	◎The Best of Enemies (104) David Niven, Alberto Sordi	CD		◎Swordsman of Siena (..) © Stuart Granger, Sylva Koscina, Christine Kaufmann	Ad	219				SEPTEMBER
						◎Battle Aboard the Defiant (..) © Alec Guinness, Dirk Bogarde, Anthony Quayle	D		The Password Is Courage (..) Dirk Bogarde, Maria Perschy	Ac					

FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (D) Drama; (F) Fantasy; (FC) Farce-Comedy; (Ho) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

DECEMBER

20TH-FOX

The Two Little Bears (81) © ....F/M..143
Brenda Lee, Eddie Albert, Jane Wyatt, Jimmy Boyd

The Second Time Around (99) © ....C..144
Debbie Reynolds, Steve Forrest, Andy Griffith, Thelma Ritter, Juliet Prowse, Ken Scott

UNITED ARTISTS

Pocketful of Miracles (137) ....CD..6204
G. Ford, B. Davis, H. Lange

Judgment at Nuremberg (189) ....D..6206
S. Tracy, B. Lancaster, R. Widmark, M. Dietrich, M. Clift, J. Garland (pre-release)

UNIVERSAL-INT'L

Flower Drum Song (133) © ....M..6203
Nancy Kwan, James Shigeta, Miyoshi Umeki (Pre-release)

WARNER BROS.

The Roman Spring of Mrs. Stone (104) ....D..159
Vivien Leigh, Warren Beatty

JANUARY

20TH-FOX

Bachelor Flat (91) ©..C..201
Terry-Thomas, Tuesday Weld, Richard Beymer, Celeste Holm

Madison Avenue (94) © ..D..202
Dana Andrews, Eleanor Parker, Eddie Albert, Jeanne Crain

UNITED ARTISTS

One, Two, Three (108) Ⓟ C..6208
James Cagney, Horst Buchholz, Arlene Francis, Pamela Tiffin

Mary Had a Little (79)..C..6203
Agnes Laurent, John Bentley

Something Wild (112) ....D..6210
Carroll Baker, Ralph Meeker

The Happy Thieves (88)..CD..6209
Rex Harrison, Rita Hayworth

WARNER BROS.

The Singer Not the Song (98) © ....D..152
Dirk Bogarde, John Mills, Malene Demongeot

FEBRUARY

20TH-FOX

Tender Is the Night (146) © ....D..203
Jennifer Jones, Jason Robards jr., Joan Fontaine, Tom Ewell

Swingin' Along (74) © C/M..204
Noonan and Marshall, Barbara Eden, Ray Charles, Roger Williams, Bobby Vee

UNITED ARTISTS

Sergeants 3 (112) Ⓟ ..OD..6213
Frank Sinatra, Dean Martin, S. Davis jr., P. Lawford, J. Bishop

Saintly Sinners (78)....CD..6205
Don Beddoe, Ellen Corby

Deadly Duo (69)....D..6212
Craig Hill, Marcia Henderson

UNIVERSAL-INT'L

Spartacus (193) Super-Technirama 70....D..6204
Kirk Douglas, Sir Laurence Olivier, Jean Simmons, Tony Curtis, Peter Ustinov (regular release)

WARNER BROS.

A Majority of One (147) ....C..153
Rosalind Russell, Alec Guinness

MARCH

20TH-FOX

The Innocents (99) ©....D..207
Deborah Kerr, Michael Redgrave

Womanhunt (60) ....D..206
Steve Piccaro, Lisa Lu, Berry Kroeger

Satan Never Sleeps (124) © ....D..205
William Holden, Clifton Webb, France Nuyen

UNITED ARTISTS

The Children's Hour (109) ....D..6211
Audrey Hepburn, Shirley MacLaine, James Garner

The Clown and the Kid (65) ....D..6207
John Lupton, Mike McGreevey

UNIVERSAL-INT'L

Lover Come Back (107)..C..6205
Rock Hudson, Doris Day, Tony Randall, Edie Adams

Desert Patrol (78)....Ac..6206
Michael Craig, John Gregson, Richard Attenborough

WARNER BROS.

The Couch (89) ....D..160
Shirley Knight, Grant Williams

Malaga (96)....Ad..161
Trevor Howard, Dorothy Dandridge, Edmund Purdom

APRIL

20TH-FOX

State Fair (118) ©..D/M..208
Pat Boone, Bobby Darin, Pamela Tiffin, Ann-Margret, Alice Faye, Tom Ewell

Broken Land (60) ©....W..209
Kent Taylor, Jody McCrea, Dianna Darrin

UNITED ARTISTS

The Magic Sword (80)..Ad..6214
Basil Rathbone, Estelle Winwood, Gary Lockwood, Anne Helm

Mighty Ursus (90)....Ad..6220
Ed Fury

Jessica (105) Ⓟ....C..6219
Maurice Chevalier, Angie Dickinson

War Hunt (81) ....D..6217
John Saxon, Robert Redford

UNIVERSAL-INT'L

The Outsider (108)....D..6207
Tony Curtis, Bruce Bennett, James Franciscus

Nearly a Nasty Accident (86) ....C..6208
Jimmy Edwards, Shirley Eaton, Kenneth Connor

WARNER BROS.

Rome Adventure (118)....D..162
Troy Donahue, Angie Dickinson, Rossano Brazzi, Suzanne Pleshette

MAY

20TH-FOX

Hand of Death (60) ....Ho..212
John Agar, Paula Raymond

The Cabinet of Caligari (104) © ....HoD..211
Glynis Johns, Dan O'Herlihy

UNITED ARTISTS

Follow That Dream (110) Ⓟ ....C..6216
Elvis Presley, Anne Helm, Arthur O'Connell

Geronimo (102)....OD..6221
Chuck Connors, Kamala Devi

Incident in an Alley (83) D..6218
Chris Warfield, Erin O'Donnell

Third of a Man (80) ....D..6226
Simon Oakland

UNIVERSAL-INT'L

Cape Fear (106)....D..6209
Gregory Peck, Robert Mitchum, Polly Bergen

The Day the Earth Caught Fire (91) ....D..6210
Janet Munro, Leo McKern

WARNER BROS.

House of Women (85)....D..163
Shirley Knight, Andrew Duggan

Samar (89) ....Ad..164
George Montgomery, Gilbert Roland, Ziva Rodann, Joan O'Brien

JUNE

20TH-FOX

Lisa (112) © ....D..210
Stephen Boyd, Dolores Hart

It Happened in Athens (92) © ....Ad..214
Jayne Mansfield, Nico Minardos

UNITED ARTISTS

Road to Hong Kong (91)..C..6227
Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour

UNIVERSAL-INT'L

Night Creatures (81)..Ho..6213
Peter Cushing, Yvonne Romain

Six Black Horses (80)..W..6214
Audie Murphy, Dan Duryea, Joan O'Brien

Lonely Are the Brave (107) Ⓟ ....OD..6215
Kirk Douglas, Gena Rowlands, Walter Matthau

WARNER BROS.

Lad: a Dog (98) ....D..158
Peter Breck, Peggy McCay

The Story of the Count of Monte Cristo (132) Ⓢ..Ad..167
Louis Jourdan, Yvonne Furneaux

JULY

20TH-FOX

Mr. Hobbs Takes a Vacation (116) © ....C..215
James Stewart, Maureen O'Hara, Fabian, Lauri Peters

Air Patrol (70) ©....Ac..216
Willard Parker, Merry Anders

UNITED ARTISTS

Jack the Giant Killer (94) ....Ad..6222
Kerwin Mathews, Judi Meredith

The Miracle Worker (106) D..6225
Anne Bancroft, Patty Duke

West Side Story (155) Ⓟ 70mm ....M..6201
Natalie Wood, Richard Beymer, Russ Tamblyn, Rita Moreno, G. Chakiris

The Valiant (89) .. ....D..6228
John Mills, Ettore Manni

UNIVERSAL-INT'L

That Touch of Mink (99) Ⓟ ....C..6216
Cary Grant, Doris Day, Gig Young, Audrey Meadows

Information Received (77) D..6217
Sabina Sesselman, Wm. Sylvester

WARNER BROS.

Merrill's Marauders (98) © ....D..165
Jeff Chandler, Ty Hardin

The Music Man (151) Ⓣ M..168
Robert Preston, Shirley Jones (Special engagements only)

AUGUST

20TH-FOX

5 Weeks in a Balloon (..) © ....Ad..218
Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre

Hemingway's Adventures of a Young Man (145) ©....D..213
Paul Newman, Richard Beymer, Susan Strasberg, Diane Baker

UNITED ARTISTS

Bird Man of Alcatraz (143) D..6230
Burt Lancaster, Karl Malden

Hero's Island (..) ....Ad..
James Mason, Neville Brand, Kate Manx

Judgment at Nuremberg (189) ....D..6206
S. Tracy, B. Lancaster, R. Widmark, M. Dietrich, M. Clift, J. Garland

UNIVERSAL-INT'L

The Spiral Road (140)..D..6218
Rock Hudson, Burl Ives, Gena Rowlands

WARNER BROS.

Guns of Darkness (103)..Ad..169
Leslie Caron, David Niven

SEPTEMBER

20TH-FOX

I Like Money (81) © ....C..241
Peter Sellers, Nadia Gray, Herbert Lom

The 300 Spartans (113) © ....Ad..219
Richard Egan, Diane Baker, Sir Ralph Richardson

UNIVERSAL-INT'L

The Phantom of the Opera (84) ....Ho..
Herbert Lom, Heather Sears, Michael Gough, Edw. de Souza

WARNER BROS.

The Chapman Report (..)..D..
Efrem Zimbalist jr., Shelley Winters, Jane Fonda, Claire Bloom, Glynis Johns

COMING

ALLIED ARTISTS

Billy Budd ....D..
Peter Ustinov, Robert Ryan

El Cid (170) Ⓣ....D..6220
Charlton Heston, Sophia Loren (add 21 min. for additional music and intermission) Special release

AMERICAN-INT'L

Wild Cargo (Totalscope)..Ad..713
Pier Angeli, Edmund Purdom

Prisoner of the Iron Mask © Ad..
Michel Lemoine, Wandisa Guida (Special release)

Reptilicus ....SF..715
Bodil Miller, Carl Ottosen

Goliath and the Warriors of Genghis Khan © ....Ad..714
Gordon Scott, Yoko Tani

The Young Racers ....Ac..716
Mark Damon, Bill Campbell

BUENA VISTA

The Castaways ....Ad..
Maurice Chevalier, Hayley Mills, Geo. Sanders, W. Hyde White

COLUMBIA

Barabbas Ⓣ ....D..
Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine

Requiem for a Heavyweight....D..
Anthony Quinn, Jackie Gleason Mickey Rooney, Julie Harris

The War Lover ....D..
Steve McQueen, Robert Wagner, Shirley Ann Field

Bye Bye Birdie Ⓟ....C/M..
Janet Leigh, Dick Van Dyke, Ann-Margret, Bobby Rydell

Ring-a-Ding Rhythm (Formerly "It's Trad, Dad") ....M..
Chubby Checker, Dukes of Dixieland

Lawrence of Arabia super Ⓟ ....D..
Alec Guinness, Anthony Quinn, Jose Ferrer, Peter O'Toole

Congo Vivo ....Ad
Jean Seberg, Gabriele Ferzetti

MGM

Mutiny on the Bounty (Ultra Panavision-70) ....Ad..
Marlon Brando, Trevor Howard, Hugh Griffith, Tarita

King of Kings Ⓣ ....Bib D..
Jeffrey Hunter, Siobhan McKenna

Billy Rose's Jumbo ....M..
Doris Day, Stephen Boyd, Jimmy Durante

A Very Private Affair ....D..
Brigitte Bardot, Marcello Mastroianni

The Golden Arrow ....Ad..
Tab Hunter, Rossana Podesta

I Thank a Fool ©....D
Susan Hayward, Peter Finch

PARAMOUNT

The Pigeon That Took Rome....C..
Charlton Heston, Elsa Martinelli, Harry Guardino

A Girl Named Tamiko Ⓟ....D..
Laurence Harvey, France Nuyen, Martha Hyer, Miyoshi Umeki

Who's Got the Action? Ⓟ....C..
Dean Martin, Lana Turner, Eddie Albert, Nita Talbot

20TH-FOX

The Lion ©....Ad..
William Holden, Capucine, Trevor Howard

The Queen's Guard ....D..
Raymond Massey, Ursula Jeans, Daniel Massey, Robert Stephens

Gigot ....D..
Jackie Gleason, Katherine Kath

The Longest Day © ....D..
All-star cast; depiction of the Allied landings on D-Day

UNITED ARTISTS

Phaedra ....D..
Melina Mercouri, Tony Perkins

Pressure Point ....D..
Sidney Poitier, Bobby Darin

Taras Bulba Ⓟ ....Ad..
Tony Curtis, Yul Brynner

Beauty and the Beast (77) ....Ad..6223
Joyce Taylor, Mark Damon, Eduard Franz, Merry Anders

Kid Galahad ....D..
Elvis Presley, Gig Young, Lola Albright

UNIVERSAL-INT'L

Freud ....BiD..
Montgomery Clift, Susannah York, Susan Kohner

If a Man Answers ....C..
Sandra Dee, Bobby Darin

To Kill a Mockingbird ....D..
Gregory Peck, Mary Badham, Phillip Alford, John Megna

WARNER BROS.

Term of Trial ....D..
Laurence Olivier, Simone Signoret, Sarah Miles, Terence Stamp

Gypsy .... M
Rosalind Russell, Karl Malden, Natalie Wood

Critic's Choice Ⓟ ....C..
Bob Hope, Lucille Ball

Days of Wine and Roses....D..
Jack Lemmon, Lee Remick, Charles Bickford

FEATURE CHART

MISCELLANEOUS

ASTOR
Peeping Tom (86).....D..May 62
Karl Boehm, Moira Shearer
BUENA VISTA
Babes in Toyland (100) © .....M..Dec 61
Ray Bolger, Tommy Sands, Annette, Ed Wynn
Moon Pilot (98) .....C..Apr 62
Tom Tryon, Dany Saval, Brian Keith, Edmond O'Brien
Bon Voyage (132) ....C..Jun 62
Fred MacMurray, Jane Wyman, Michael Callan, Deborah Walley
CONTINENTAL
View From the Bridge, A (110) .....D..Feb 62
Carol Lawrence, Raf Vallone, Maureen Stapleton
Harold Lloyd's World of Comedy (94) (Episodes from Lloyd's 1924-39 features) .....C..Apr 62
Bachelor of Hearts (97) C..May 62
Hardy Kruger, Sylvia Syms, Ronald Lewis
A Taste of Honey (100)..D..May 62
Dora Bryan, Rita Tushingham
Never Let Go (..) ..CD..Jun 62
Peter Sellers, Richard Todd
EMBASSY
No Love for Johnnie (110) © .....D..May 62
Peter Finch, Mary Peach
Two Women (99) .....D..Jun 62
(Eng-dubbed)..Sophia Loren
What a Carve Up! (87)..HoC..Jul 62
Kenneth Connor, Shirley Eaton
The Sky Above—The Mud Below (90) .....Doc..Jul 62
Strangers in the City (80) .....D..Aug 62
Robert Gentile, Kenny Delmar
Constantine and the Cross (114) .....Ad..Aug 62
Cornel Wilde, Christine Kaufmann
FAIRWAY INT'L
The Choppers (64) .....D..Feb 62
Arch Hall jr., Marianne Gaba
Eegah (90) .....Ad..May 62
Arch Hall jr., Marilyn Manning
Fallguy (64) .....D..May 62
Ed Dugan
FILMGROUP
Creature From the Haunted Sea (60) HoC..Sep 61
Anthony Carbone, B. Jones-Moreland
The Devil's Partner (75) Ac Sep 61
Ed Nelson, Jean Allison, Edgar Buchanan
The Pirate of the Black Hawk (75) Ⓢ .....Ad..Dec 61
Mijanou Bardot, Gerard Landry
GOVERNOR
Doctor in Love (87)..C..Apr 62
Michael Craig, Virginia Maskell, James Robertson Justice
MEDALLION
Last of the Vikings (102) Ⓢ .....Ad..May 62
Cameron Mitchell, Edmund Purdom
PARADE RELEASING ORG.
I Bombed Pearl Harbor (98) Widescope .....Ac..Dec 61
Toshiro Mifune, Y. Natsuki
Then There Were Three (82) .....Ac..Jan 62
Alex Nicol, Frank Latimore
A Public Affair (75)..D..Mar 62
Myron McCormick, Edw. Binns
When the Girls Take Over (80) .....C..May 62
R. Lowery, M. Miller, J. Ellison
East of Kilimanjaro (75) Vistarama .....Ad..May 62
Marshall Thompson, Gaby Andre
Trauma (92) .....D..May 62
Lynn Bari, John Conte
Make Way for Lila (90) .....D..Jun..62
Erika Remberg (Eng-dubbed)
PATHE-AMERICA
Victim (100) .....D..Feb 62
Dirk Bogarde, Sylvia Syms, Dennis Price
Whistle Down the Wind (98) .....D..Mar 62
Hayley Mills, Bernard Lee
The Intruder (83) ....D..May 62
William Shatner, Frank Maxwell
SHOWCORPORATION
Double Bunk (92) .....C..Nov 61
Ian Carmichael, Janette Scott, Sidney James
Midsummer Night's Dream (74) .....F..Dec 61
(Puppets; voices of Old Vic Players)
SUTTON
Never Take Candy From a Stranger (82) .....D..Oct 61
Jean Carter, Felix Aylmer
Gina (92) .....Ad..Nov 61
Simone Signoret, Georges Marchal
TIMES FILM
Purple Noon (115)..My..Oct 61
(Eng-dubbed)..Alain Delon, Marie LaForet, Maurice Ronet
Wild for Kicks (92)....D..Jan 62
David Farrar, Noelle Adam, Gillian Hills, Shirley Ann Field
Frantic (81) .....D..Mar 62
(Eng-dubbed) Jeanne Moreau
Also available with sub-titles at 90 minutes running time
UNITED PRODUCERS (UPRO)
Jet Storm (91) .....D..Sep 61
Richard Attenborough, Stanley Baker, Diane Cilento
Shame of the Sabine Women (80) .....Ad..
Lex Johnson, William Wolf
WOOLNER BROS.
Flight of the Lost Balloon (91) Ⓢ .....Ad..Oct 61
Mala Powers, Marshall Thompson

FOREIGN LANGUAGE

FRANCE
Five Day Lover, The (86)..2-19-62
(Kingsley)..Jean Seberg, Jean-Pierre Cassel, Micheline Presle
Jules and Jim (105)..... 6-11-62
(Janus)..Jeanne Moreau, Oskar Werner
La Belle Americaine (100) 1-22-62
(Cont'l)..R. Dhery, C. Brosset
Last Year at Marienbad (98) 4-16-62
(Astor)..Delphine Seyrig, Giorgio Albertazzi, Sacha Pitoeff
Les Liaisons Dangereuses (106) 1- 8-62
(Astor)..Gerard Philipe, Jeanne Moreau, Annette Vadim
Maiden, The (90) 5-21-62
(Green-Roth)..Claudine Dupuis
Night Affair (92) 1-22-62
(President)..Jean Gabin, Nadja Tiller, Danielle Darrieux
Rififi for Girls (97) .. 6-11-62
(Cont'l)..Nadja Tiller, R. Hossein
Tomorrow Is My Turn (117) 4- 9-62
(Showcorp)..Charles Aznavour
Web of Passion (101)..11- 6-61
(Times)..Madeleine Robinson, Jean-Paul Belmondo
Zazie (86) 4- 30-62
(Astor)..Catherine Demongeot
GERMANY
Arms and the Man (96) 3-26-62
(Casino)..O. W. Fischer, Lilo Pulver
GREECE
Antigone (93) 9-25-61
(Norma)..Irene Papas
ITALY
Bell' Antonio (101)..... 5-21-62
(Embassy)..Marcello Mastroianni, Claudia Cardinale, P. Brasseur
From a Roman Balcony (84) 11-27-61
(Cont'l)..Jean Sorel, Lea Massari
Girl With a Suitcase (108) 10-16-61
(Ellis)..Claudia Cardinale
La Dolce Vita (175) 4-24-61
(Astor)..Marcello Mastroianni, Anita Ekberg, Anouk Aimee
L'Avventura (145) 6- 5-61
(Janus)..Monica Vitti, Gabriele Ferzetti, Lea Massari
Love Is a Day's Work (84) 3-19-62
(Cont'l)..Jean Sorel, Lea Massari
Man Who Wagged His Tail, The (91) 10- 9-61
(Cont'l)..Peter Ustinov, Pablito Calvo (Span-lang; Eng. titles)
Night, The (La Notte) (120) 3-19-62
(Lopert)..Jeanne Moreau, Marcello Mastroianni, Monica Vitti
Rocco and His Brothers (175) 7-17-61
(Astor)..A. Delon, A. Girardot
JAPAN
Rice (118) 9-18-61
(SR)..Yuko Moshizuki
Throne of Blood (108) 4- 9-62
(Brandon)..Toshiro Mifune
POLAND
Ashes and Diamonds (105) 9- 4-61
(Janus)..Z. Cybulski
Eve Wants to Sleep (93) 10- 9-61
(Harrison)..Barbara Lass
Kanal (96) 11- 6-61
(Kingsley)..T. Izewska, T. Janczar
SPAIN
Viridiana (90) 4-16-62
(Kingsley)..Francisco Rabal, Silvia Pinal, Fernando Rey
SWEDEN
Devil's Eye, The (90) 12-18-61
(Janus)..Jarl Kulle, Bibi Andersson
Through a Glass Darkly (91) 4- 30-62
(Janus)..Harriet Andersson, Max von Sydow
U.S.S.R.
Summer to Remember, A (80) 12-18-61
(Kingsley)..B. Barkjatov, S. Bondarchuk

SHORTS CHART

Short subjects, listed by company, in order of release. Running time follows title. Dote is notional release month. Color ond process as specified.

COLUMBIA

Prod. No.		Rel. Date
	ASSORTED & COMEDY FAVORITES (Reissues)	
6432	Pleasure Treasure (16)	Nov 61
6433	Dance, Dunce, Dance (18½)	Dec 61
6422	Parlor, Bedroom and Wrath (16)	Nov 61
6423	Flung by a Fling (16)	Dec 61
6424	The Gink at the 5ink (16½)	Feb 62
6434	The Fire Chaser (16)	Mar 62
6435	Marinated Mariner (16)	Mar 62
6425	Let Down Your Aerial (17)	Apr 62
6426	Clunked in the Clink (16)	May 62
6436	Microspook (16)	Jun 62
	CANDID MICROPHONE (Reissues)	
6551	No. 1, Series 3 (11)	Sep 61
6552	No. 2, Series 3 (10)	Nov 61
6553	No. 3, Series 3 (10½)	Jan 62
6554	No 4, Series 3 (11)	Apr 62
6555	No. 5, Series 3 (10½)	May 62
	COLOR SPECIALS	
5502	Rooftops of New York (10)	May 61
	COLOR FAVORITES (Technicolor Reissues)	
6601	Red Riding Hood Rides Again (7)	Sep 61
6602	The Music Fluke (7)	Sep 61
6603	Imagination (6½)	Oct 61
6604	The Miner's Daughter (6½)	Nov 61
6605	Grape-Nutty (6)	Nov 61
6606	The Popcorn Story (6½)	Dec 61
6607	Cat-Tastrophy (6)	Jan 62
6608	Wonder Gloves (7)	Jan 62
6609	Dr. Bluebird (8)	Feb 62
6610	The Family Circus (6½)	Mar 62
6611	Big House Blues (7)	Mar 62
6612	The Oompahs (7½)	Apr 62
6613	The Air Hostess (8)	May 62
6614	Giddyap (6½)	Jun 62
	FILM NOVELTIES (Reissues)	
5854	Yukon Canada (10)	Apr 61
	LOOPY de LOOP (Color Cartoons)	
5707	Fee Fie Foes (6½)	Jun 61
5708	Zoo Is Company (6½)	Jul 61
6701	Catch Meow (6½)	Sep 61
6702	Kooky Loopy (7)	Oct 61
6703	Loopy's Hare-Do (7)	Dec 61
6704	Bungle Uncle (7)	Jan 62
6705	Beef for and After (7)	Mar 62
6706	Swash Buckled (7)	Apr 62
6707	Common 5cents (..)	May 62
6709	Bearly Able (7)	Jun 62
	MR. MAGOO REISSUES (Technicolor)	
5758	Magoo Goes West (6)	Jul 61
6751	Safety Spin (7)	Sep 61
6752	Calling Dr. Magoo (6½) (© and standard)	Oct 61
6753	Magoo's Masterpiece (7)	Nov 61
6754	Magoo Beats the Heat (6) (Both © and standard)	Dec 61
6755	Magoo Slept Here (7)	Feb 62
6756	Magoo's Puddle Jumper (6½) (© and standard)	Mar 62
	SPECIAL COLOR FEATURETTES	
5443	Wonderful Greece (19)	Jun 61
6441	Images of Luangua (18)	Oct 61
6442	Wonderful Israel (19)	Dec 61
6443	Wonders of Philadelphia (18)	Mar 62
6444	Pleasure Highway (19½)	Apr 62
	SERIALS (15 Chapter-Reissues)	
5140	The Great Adventures of Captain Kidd	Mar 61
5160	Cody of the Pony Express	Aug 61
6160	Monster and the Ape	May 62
	STOOGE COMEDIES (Reissues)	
5407	Scotched in Scotland (15½)	May 61
5408	Fling in the Ring (16)	Jul 61
6401	Quiz Whiz (15½)	Sep 61
6402	Fifi Blows Her Top (16½)	Oct 61
6403	Pies and Guys (16½)	Nov 61
6404	Sweet and Hot (17)	Jan 62
6405	Flying Saucer Daffy (17)	Feb 62
6406	Oils Well That Ends Well (16)	Apr 62
6407	Triple Crossed (16)	May 62
	WORLD OF SPORTS	
6801	Aqua Ski-Birds (9½)	Oct 61
6802	Clown Prince of Rasslin (..)	Feb 62
6803	On Target (9)	Apr 62

M-G-M

Prod. No.		Rel. Date
	GOLD MEDAL REPRINTS (Technicolor Reissues) All 1.75-1 Ratio Tom and Jerrys	
W265	Southbound Duckling (7)	Sep 60
W266	Neapolitan Mouse (7)	Sep 60
W267	Pup on a Picnic (7)	Sep 60
W269	Downhearted Duckling (7)	Sep 60
W272	Mouse for Sale (7)	Sep 60
W273	Cat Fishin' (8)	Sep 60
W274	Part Time Pal (8)	Sep 60
W275	Cat Concerto (7)	Sep 60
W276	Dr. Jekyl and Mr. Mouse (7)	Sep 60
	(1961-62)	
W361	Switchin' Kitten (9)	Sep 61
W362	Down and Outing (7)	Oct 61
W363	Greek to Me-ow (..)	Dec 61

PARAMOUNT

	COMIC KINGS	
F21-1	Frogs Legs (5)	Apr 62
F21-2	Home Sweet Swampy (..)	May 62
F21-3	Hero's Reward (..)	May 62
F21-4	Psychological Testing (..)	Jun 62
	COLOR SPECIALS (2 Reels)	
B21-1	Spring in Scandinavia (15)	Nov 61
B21-2	Fireaway, Story of a Trotter (..)	Jun 62
	MODERN MADCAPS (Technicolor)	
M21-1	Plot Sickens (7)	Oct 61
M21-2	Crumley Cogwheel (6½)	Oct 61
M21-3	Popcorn & Politics (..)	Nov 61
M21-4	Giddy Gadgets (..)	Mar 62
M21-5	Hi Fi Jinx (..)	Mar 62
M21-6	Funderful Suburbia (..)	Mar 62
M21-7	Samson Scrap (..)	Mar 62
	NOVELTOON (Technicolor)	
P21-1	Munro (9)	Sep 61
P21-2	Turtle Scoup (6)	Sep 61
P21-3	Kozmo Goes to School (6)	Nov 61
P21-4	Perry Popgun (6)	Jan 62
P21-5	Without Time or Reason (6)	Jan 62
P21-6	Good and Guilty (6)	Feb 62
P21-7	TV or No TV (6)	Mar 62
	POPEYE CHAMPIONS	
E21-1	Fireman's Brawl (7)	Sep 61
E21-2	Toreadorable (7)	Sep 61
E21-3	Popeye, the Ace of Space (7)	Sep 61
E21-4	Shaving Muggs (7)	Sep 61
E21-5	Taxi Turvey (6)	Sep 61
E21-6	Floor Flusher (6)	Sep 61
	SPORTS IN ACTION (1-Reel Color)	
D21-1	Symphony in Motion (10)	Jan 62
D21-2	Bow Jest (10)	Apr 62

20th CENTURY-FOX

	MOVIETONE CINEMASCOPE5 (Color, unless specified)	
7104	Assignment Egypt (9)	May 61
7106	Assignment Singapore & Malaya (10)	Jun 61
7107	Hills of Assisi (10)	Jul 61
7108	Assignment Pakistan (9)	Aug 61
7109	Ski New Horizons (10)	Sep 61
7110	Assignment India (9)	Oct 61
7111	Assignment South Africa (10)	Nov 61
7112	Sound of Arizona (10)	Dec 61
7201	Sport Fishing Family Style (8)	Jan 62
7202	Mel Allen's Football Highlights of 1961 (10) black and white	Feb 62
7203	Primitive Fighters (8)	Mar 62
7204	Holiday in Ireland (..)	Apr 62
	TERRYTOON 2-D's All Ratios—Color	
5124	Railroaded to Fame (7)	May 61
5125	The First Fast Mail (6)	May 61
5126	Sappy New Year (7)	Dec 61
5221	Klondike Strike Out (7)	Jan 62
5222	Where There's Smoke (7)	Feb 62
5223	He-Man Seaman (6)	Mar 62
5224	Nobody's Ghoul (7)	Apr 62
5225	Riverboat Mission (7)	May 62
	TERRYTOON CINEMA5COPES	
5107	Unsung Hero (6)	Jul 61
5108	Banana Binge (6)	Jul 61
5109	Meat, Drink and Be Merry (6)	Aug 61
5110	Really Big Act (6)	Sep 61
5111	Clown Jewels (6)	Oct 61
5112	Tree 5pree (6)	Nov 61
5201	Honorable House Cat (6)	Jan 62
5202	Honorable Family Problem (7)	Mar 62
5203	Peanut Battle (7)	Apr 62

UNIVERSAL-INT'L

	COLOR SPECIALS (One Reel)	
4176	Puerto Rican Playland (8)	Apr 61
4177	Brooklyn Goes to Mexico (9)	May 61
4178	Restless Island (9)	Jun 61
4271	Treasure of the Deep	Nov 61
4272	Caramba ©	Dec 61
4273	Mabuhay	Jan 62
4274	Leaping Dandies	Feb 62
	WALTER LANTZ CARTUNE5 (Technicolor..Can be projected in the Anamorphic Process, 2.35-1) (All run between 6 and 7 min.)	
4119	Clash and Carry	Apr 61
4120	St. Moritz Blitz	May 61
4121	Bear and the Bees	May 61
4122	Sufferin' Cats (WW)	Jun 61
4123	Mississippi Slow Boat	Jul 61
4124	Franken-Stymied (WW)	Jul 61
4125	Busman's Holiday (WW)	Aug 61
4126	Tricky Trout	Sep 61
4127	Woody's Kook-Out (WW)	Sep 61
4129	Phantom of the Horse Opera (WW)	Oct 61
4211	Doc's Last Stand	Nov 61
4212	Case of the Red-Eyed Ruby	Dec 61
4213	Rock-a-Bye Gator (W. Woodpecker)	Jan 62
4214	Home Sweet Homewrecker (W. Woodpecker)	Jan 62
	WALTER LANTZ REI5SUES (Color Cartues..Can be projected in the Anamorphic process, 2.35-1)	
4231	The Tree Medic	Nov 61
4232	After the Ball	Dec 61
4233	Chief Charlie Horse	Jan 62
4234	Woodpecker from Mars	Feb 62
4235	Calling All Cuckoos	Mar 62
4236	Niagara Fools	Apr 62
4237	Arts and Flowers	May 62
	SPECIAL 2-REEL COLOR SPECIALS	
4201	All That Oriental Jazz (16) ©	Nov 61
4202	Land of the Long White Cloud (..) ©	Mar 62
4204	Football Highlights of 1961 (10)	Dec 61

WARNER BROS.

	BLUE RIBBON HIT PARADE (Technicolor Reissues—7 min.)	
8312	The Lion's Busy	May 61
8313	Thumb Fun	Jun 61
8314	Corn Plastered	Jul 61
8315	Kiddin' the Kitty	Aug 61
8316	Ballot Box Bunny	Apr 61
9301	A Hound for Trouble	Sep 61
9302	Strife With Father	Sep 61
9303	The Grey Hounded Hare	Oct 61
9304	Leghorn Swaggled	Nov 61
9305	A Peck of Trouble	Dec 61
9306	Tom-Tom Tomcat	Jan 62
9307	Sock-a-Doodle-Do	Feb 62
3308	Rabbit Hood	Mar 62
	BUGS BUNNY SPECIALS (Technicolor—7 min.)	
8723	The Abominable Snow Rabbit	May 61
8724	Compressed Hare	Jul 61
9721	Prince Violent	Sep 61
9722	Wet Hare	Jan 62
	MERRIE MELODIES LOONEY TOONS (Technicolor—7 min.)	
8711	Birds of a Father	Apr 61
8712	D'Fightin' Ones	Apr 61
8713	Lickety-Splat	Jun 61
8714	A Scent of the Matterhorn	Jun 61
8715	Rebel Without Claws	Jul 61
8716	The Pied Piper of Guadalupe	Aug 61
9701	Daffy's Inn Trouble	Sep 61
9702	What's My Lion?	Oct 61
9703	Beep Prepared	Nov 61
9704	The Last Hungry Cat	Dec 61
9705	Nelly's Folly	Dec 61
9706	A Sheep in the Deep	Feb 62
9707	Fish and Slips	Mar 62
9708	Quackodile Tears	Mar 62
	WORLD-WIDE ADVENTURE SPECIALS (Color Reissues) (Two-Reel)	
8002	The Man From New Orleans (20)	Mar 61
8003	Winter Wonders (18)	Jul 61
9001	Where the Trade Winds Play (17)	Oct 61
9002	Fabulous Mexico (18)	Mar 62
	(One-Reel)	
8502	Alpine Champions (10)	Feb 61
8503	Kings of the Rockies (10)	Apr 61
8504	Grandad of Races (10)	May 61
8505	Snow Frolics (9)	Jun 61
8506	Hawaiian Sports (9)	Aug 61
9501	This Sporting World (10)	Nov 61
9502	Emperor's Horses (9)	Dec 61
9503	Wild Water Champions (9)	Feb 62

THE EXHIBITOR HAS HIS SAY ABOUT PICTURES

Calls Program 'Bloody But Entertaining'

We thaught AIP's "Pit ond the Pendulum" was an excellent picture, very fine in oll respects. Vincent Price wos mast outstanding in his role. We played this with UA's "Revolt of the Slaves" for o bloody but entertaining program. Very good gross on our Fri., Sat., Sun. change.

LARRY THOMAS

Foyette Theotre,
Fayetteville, W. Vo.

ALLIED ARTISTS

Look in Any Window (AA)—Paul Anka, Ruth Roman, Alex Nicol. Should have left this one alone. Definitely not for youngsters. Adults seemed to like it, but who can get the adults in an Sunday night? Well? Played Sun., Mon. Weather: Nice.—A. Modril, La Plaza Theatre, Antonito, Colo. Pop. 1,225.

COLUMBIA

Guns of Navarone, The (Col)—Gregory Peck, Anthony Quinn, David Niven. This is one of the big ones in color and 'Scope. It did a little above average. Some realistic action put into this. Played Sun., Mon., Tues. Weather: Good.—B. Widmark Berglund, Trail Theatre, New Town, N. D. Pop. 1,200.

Mysterious Island (Col)—Michael Craig, Joan Greenwood, Michael Callan. Good adventure yarn in SuperDynamation. Good color and camera work. This would be good on a weekend bill. Played Sun., Mon., Tues. Weather: Okay.—Bill Roth, Palace Theatre, Gallatin, Tenn. Pop. 7,857.

Sail a Crooked Ship (Col)—Robert Wagner, Dolores Hart, Ernie Kovacs, Caralyn Jones. This is a fair comedy in cheap black and white. This has been our lowest grosser all year. Should have played an Saturday double. Played Sun. Weather: Warm.—Larry Thomas, Fayette Theatre, Fayetteville, W. Va. Pop. 2,000.

Twist Around the Clock (Col)—Chubby Checker, Dion, Vicki Spencer. Played this one on time and came out okay. Played with "Rock Around the Clock," a reissue. Since I have played it, the Twist has died a miserable death, so I suggest leave it alone. Played Fri., Sat.—Don Stott, Southwind Theatre, Solomons, Md. Pop. 950.

Valley of the Dragons (Col)—Cesare Danova, Seon McClory, Joan Staley. Here was a nice surprise. Picked this up for a second-half feature for a reasonable rental. Nothing big screenwise, but enough action, monsters and all that stuff that keeps our patrons happy. Will do good business on a Saturday playdate, especially for those who are in the baby-sitting business, as many of us are.—Ray Bariski, Albert Zarzana, Galena Theatre, Galena Park, Tex. Pop. 11,000.

Kansas Farmers Really Seem to Dig 'Tiffany's'

We did above overage with "Breokfast ot Tiffany's" on o good date and our patrons octually commented, ond fovorably so, on the picture. Usually they come in with a lot of comment on what they would miss on TV if the picture wasn't good, but they like this one ond thot helped give us a double toke on Mondoy.

MAYME P. MUSSELMAN

Rooch Theotre,
Lincoln, Kos.

METRO-GOLDWYN-MAYER

Bachelor in Paradise (MGM)—Bob Hope, Lana Turner, Janis Paige. This is a real slick trick. Hope at his best. His comments on the ranch home of Lana Turner really slew me. This one's a real riot. I think it should do business, but, of course, it didn't, here. I really don't know why, though, unless it's because these country bumpkins can't keep up with Hope's rapid fire lines, and so they just don't come so they won't have to exert themselves. Played Sun.—Dan Statt, Southwind Theatre, Solomons, Md. Pop. 950.

PARAMOUNT

Blue Hawaii (Para)—Elvis Presley, Joan Blackman, Angela Lansbury. This was picked up on a subrun and did well at the boxoffice. The scenery was fine and we think this Elvis' best so far. Played Sun., Mon., Tues. Weather: Fair to rainy.—Bill Rath, Palace Theatre, Gallatin, Tenn. Pop. 7,857.

Geisha Boy, The (Para)—Jerry Lewis, Nobu McCarthy, Suzanne Pleshette. Not the best Jerry Lewis picture I have played, but quite satisfactory. Jerry is not as popular as he used to be, but there is still enough in his pictures to keep you smiling. You may not make much on his pictures, but you are almost sure of not taking a loss, as you so often do with others nowadays. Played Fri., Sat. Weather: Good.—F. L. Murray, Strand Theatre, Spiritwood, Sask. Pop. 500.

Hey, Let's Twist! (Para)—Joey Dee, Teddy Randazzo, Zohra Lampert. It is quite amazing what people will come to see. But we must all forget what we like or dislike screenwise and show what this generation wants—and this is it. Story, nothing. And they will see a lot of jumping, twisting and fanny-wiggling. Had a time trying to keep the fans from twisting all over the shaw. This Twist was supposed to die about four months aga, but still seems to be a draw (here, at least).—Ray Boriski, Albert Zarzana, Boulevard Theatre (subrun), Houston, Tex.

Naked Jungle, The (Para, reissue)—Charlton Heston, Eleanor Parker, William Conrad. An oldie that did average business. A little too much talk and not enough action. Quite playable for a Fri., Sat. change. —J. Leonard Leise, Roxy Theatre, Randolph, Neb. Pop. 1,029.

20TH CENTURY-FOX

Fiercest Heart, The (20th-Fox)—Stuart Whitman, Juliet Prowse, Raymond Massey. A South African cowboy-and-Indians opus that had them yawning. It may be novel over your side, so it may do a little business. Here it died! Played Sun through Tues. Weather: Rain.—Dave S. Klein, Astra Theatre Kitwe, Northern Rhodesia, Africa. Pop. 13,000.

Hustler, The (20th-Fox)—Paul Newman, Piper Laurie, Jackie Gleason, George C. Scott. This picture did very well at the boxoffice with the exception of the Sunday night change. Those UA pictures on ABC-TV still hurt. This picture is one of the rare exceptions where black and white helps to set the mood. Color would have detracted from the story. Played Sat. Prevue, Sun., Mon. Weather: Thunder showers.—Roy Kendrick, Star Theatre, Minco, Okla. Pop. 950.

Two Little Bears, The (20th-Fox)—Eddie Albert, Jane Wyatt, Soupy Sales. Here is a real funny one for the kids and, of course, they coaxed their parents to take them so we did about average. Played Fri., Sat. Weather: Good.—B. Widmark Berglund, Trail Theatre, New Town, N. D. Pop. 1,200.

UNITED ARTISTS

Alamo, The (UA)—John Wayne, Richard Widmark, Laurence Harvey. This picture is just what it claims. We felt that every American should see this, but the schools were apathetic and the public did not respond to advertising. Of course, we played this late. What's more, we'll play it again. Played Sun., Mon., Tues. Weather: Miserable and rainy.—P. B. Friedman, Grand Theatre, Lancaster, Ky. Pop. 3,000.

One, Two, Three (UA)—James Cagney, Horst Buchholz, Pamela Tiffin. A crazy comedy in black and white that didn't appeal to anybody. A sorry turnout.—J. Leonard Leise, Roxy Theatre, Randolph, Neb. Pop. 1,029.

Pocketful of Miracles (UA)—Glenn Ford, Bette Davis, Hope Lange. By some miracle this fine entertaining film let us down. Certainly not the fault of the picture. Played Sat., Sun., Mon. Weather: Nice.—Carl P. Anderka, Rainbow Theatre, Castroville, Tex. Pop. 1,500.

WARNER BROS.

Bimba the Great (WB)—Claus Holm, Elma Karlowa, Henry Smith. Beautiful color and a circus story made this a nice family picture. It did about average. Played Thurs., Fri., Sat. Weather: Good.—B. Widmark Berglund, Trail Theatre, New Town, N. D. Pop. 1,200.

Rio Bravo (WB)—John Wayne, Dean Martin, Ricky Nelson. A very good western. More drama than usual in westerns. This is a long feature (141 minutes) but not too long. The folks enjoyed all of it and I enjoyed a little better than average boxoffice returns. Played Fri., Sat. Weather: Good.—F. L. Murray, Strand Theatre, Spiritwood, Sask. Pop. 500.

Susan Slade (WB)—Troy Donahue, Connie Stevens, Dorothy McGuire. Played quite late, but it's a very good picture. Everybody liked it. Good color and story.—J. Leonard Leise, Roxy Theatre, Randolph, Neb. Pop. 1,029.

MISCELLANEOUS

Gina (Pathe-America)—Simone Signoret, Georges Marchal. Another good action drama in color. This failed to draw, but was liked by those who saw it. More exhibitors should get behind this company's product. Star value, story and color. Played Sun., Mon., Tues. Weather: Good.—Bill Roth, Palace Theatre, Gallatin, Tenn. Pop. 7,857.

Fine Popcorn Pic

Used Hawca's "Thunder in Coralino" on o midweek change for a very good take in both boxoffice and concessions. The color is excellent ond the stock car racing scenes generate o lot of excitement.

ROY KENDRICK

Stor Theatre,
Minca, Oklo.

FOREIGN LANGUAGE FEATURE REVIEWS

A Home for Tanya A Ratio: 1.85-1 Melodrama

Artkino Pictures 97 Minutes Rel. ———

This Gorky Film Studios production, sentimental in scope, propaganda in mild dosage, is distinguished by the superb directorial talents of one Lev Kulijanov, readily remembered by discerning U.S. art theatre audiences for "The House I Live In"; he has poignantly captured the sweep and majesty of the vast Russian countryside and then segued into the complex of romantic attachment, Soviet-style. The heroine, of sorts, is Tanya of the title (Liudmila Marchenko), brought, by letter, from her relatively pleasant Moscow abode, to the remote farm village home of her widowed mother. From this point, the Budimir Metainikov screenplay doesn't fully disguise the fact that the viewer is casting eyes on the Russian agricultural scene, where all are for all and here's joy for all, provided deviation is obliterated. The audiences that found "The House I Live In" a motion picure of conviction and compactness will come away from this latest Kulijanov effort with the firm knowledge of having seen more evidence of a great talent at work. English titles accompany the Russian dialog.

Liudmila Marchenko, Valentin Zubkov, Vera Kuznetsova, Nonna Mordyukova.

La Estrella Vacia (The Empty Star) A Ratio: 1.85-1 Melodrama

Azteca Films 107 Minutes Rel. ———

Mexican actress Maria Felix plods along a rather pitiful path in life during the rugged course of this Azteca Mexican import, its conventional yarn (producer-director Emilio Gomez Muriel was responsible for shooting script) unrelievedly grim and best recommended for the Spanish-speaking audiences and perhaps those art theatre patrons who seemingly dote on the mores and manners of a given land regardless of credibility of story line and development. Miss Felix is cast as a gal bent on screen stardom only to find that vanity rules the roost of those who would sacrifice the basic components of a happy life. The life and loves of the determined actress won't come as much of a surprise to the type of audience for which this attraction has been most obviously designed. The vignette concludes, fittingly, perhaps, with the star's death in a plane crash—a crash occurring while she's en route to ostensibly another encounter with fame and fortune in Europe. This is in Eastman Color and English titles accompany.

Maria Felix, Ignacio Rolas Tarso, Enrique Rambal, Carlos Lopez Moctezuma.

SHORT SUBJECT REVIEW

The American Way

Times Film (Live-Action Short) 8 Minutes

Good. Described by its producers, Marvin Starkman and Laszlo Hornblower, as "an antic look at life and some people," this is a satire on France's "New Wave" films and is utterly mad, nonsensical and amusing because of its sheer absurdity. The picture was shot in New York City on locations ranging from a Greenwich Village roof to a public beach. The actors, all friends of the producers, dash about in the manner of old silent slapstick comedies. There is no dialog, just weird sound effects. Good as a novelty in the art theatres.

Symbol ⓒ denotes color; © CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panavision; Ⓡ Regalscope; Ⓣ Technirama. For story synopsis on each picture, see reverse side.

Gigot

F Ratio: 1.85-1 Comedy ⓒ

20th-Fox (220) **104 Minutes** **Rel. Sept. '62**

Charlie Chaplin's lovable tramp character convulsed silent-days audiences and won him worldwide fame and now it is Jackie Gleason's portrayal of an engaging, slovenly mute in Paris which will be acclaimed by press and public alike, and put him in the running for next year's Academy Award. The pudgy nightclub and TV star, who was nominated for his performance in "The Hustler" in 1961, is the picture's sole selling name but word-of-mouth is likely to snowball the picture into a blockbuster—and deservedly so. A Seven Arts production by Kenneth Hyman, this was filmed entirely in Paris and superbly directed by Gene Kelly from an original story by Gleason, who also contributed the haunting yet sprightly musical score. But it is Gleason's tender, always amusing, often touching performance as the ill-paid, dim-witted janitor who loves children and animals and enjoys attending funerals that thoroughly dominates the action and will send audiences away happy. Kelly has permitted Gleason to inject numerous inventive comic touches, such as drying his tears with leaves while hiding in a tree watching his own funeral cortege, and the chase sequences with police and townspeople in hot pursuit of Gigot are straight out of Mack Sennett's top drawer.

Jackie Gleason, Katherine Kath, Jean Lefebvre, Gabrielle Dorziat, Albert Remy, Diane Gardner, Frank Villard.

It Happened in Athens

F Ratio: 2.35-1 Comedy-Drama © ⓒ

20th-Fox (214) **92 Minutes** **Rel. June '62**

The colorful backgrounds of the Olympic Games held in turn-of-the-century Greece, with its magnificent ancient scenic wonders, have been splendidly captured by the CinemaScope-DeLuxe Color cameras as the outstanding feature of this James S. Elliott production entirely filmed in that country. Jayne Mansfield, the only marquee name, acts as voluptuous window-dressing, although her platinum hair and revealing costumes (called suggestive by the Legion of Decency) scarcely fit into the 1896 period. This is best suited to the supporting spot, although Olympic champion Bob Mathias and the track sequences can be exploited to attract sports enthusiasts. The story by Laslo Vadnay is roughly based on the biography of Spiridon Loues, a shepherd boy who became a Greek athletic hero, and the role is engagingly played by Trax Colton, a ruggedly handsome newcomer who will make many feminine hearts flutter. Also introduced is attractive Maria Xenia, who plays the native heroine in pleasing fashion. Except for the actual Olympic sequences, the film receives almost a tongue-in-cheek treatment from director Andrew Marton, especially whenever Miss Mansfield undulates into the scene using a breathless Marilyn Monroe-style of delivery.

Jayne Mansfield, Trax Colton, Maria Xenia, Nico Minardos, Bob Mathias, Lily Valenty, Ivan Triesault.

The Tartars

F Ratio: 1.85-1 Action Spectacle ⓒ

MGM ( ) **83 Minutes** **Rel. June '62**

Another lavishly filmed spectacle produced in Italy by Lux Film, Roma, and typical of the many adventure epics exported to the U.S. in the past few years, this will satisfy the youngsters and action-minded males in the neighborhood houses. Victor Mature, who appears infrequently of late, and Orson Welles add better-than-average marquee value and the director, Richard Thorpe, is an MGM Hollywood regular. The otherwise Italian cast has been English-dubbed, but not too well. Telling of the conflict between the Tartars and the Vikings in the Middle Ages, the original (?) screenplay by no less than five foreign writers, is somewhat confusing at first (probably because of extensive cuts) but there are bloody sea and land battles galore with thousands of extras taking part, all this filmed in impressive Technicolor. However, the human element in the film, despite Mature's gallant acting efforts, rarely rises above that in the adventure comic books devoured by the kiddies. Welles' Tartar chief moves about ponderously doing most of his acting with his eyes, but Folco Lulli, a burly Italian actor, makes an impression in his brief scenes as Welles' brother. Liana Orfei and Bella Cortez look less voluptuous than the usual Italian beauties and, as a result, the romantic interludes fail to catch fire.

Victor Mature, Orson Welles, Folco Lulli, Liana Orfei, Luciano Marin, Arnoldo Foa, Bella Cortez, Furio Meniconi.

The Notorious Landlady

F Ratio: 1.85-1 Comedy

Columbia (701) **123 Minutes** **Rel. July '62**

Once again the beautiful Kim Novak receives top billing but it is her costars, the talented comedian Jack Lemmon and the engaging Fred Astaire, who carry this Fred Kohlmar comedy with mystery undertones to hilarious heights. Based on a story by Margery Sharp about Americans living in London, the picture is directed at a rapid pace by Richard Quine and winds up with a riotous chase sequence along a steep cliff that is a minor masterpiece of laughs-combined-with-thrills. Miss Novak, as a woman suspected of murdering her husband, remains enigmatic during most of the film, wears striking clothes to interest the women fans and includes a bath interlude to intrigue the men. Lemmon, as a young diplomat who rents an apartment in her private home, is a thorough delight with his boundless energy and amazing "double-takes," while Astaire does well in a straight comedy role minus song-and-dance and Estelle Winwood, as a wacky invalid whose wheelchair careens along the cliff, keeps the audience in stitches. Philippa Bevans, as another mystery woman, and the British Lionel Jeffries, as a police inspector, also have their innings in the strange doings, plotted by Larry Gelbart and Blake Edwards. It's a sure-fire audience-pleaser for summer bookings.

Kim Novak, Jack Lemmon, Fred Astaire, Lionel Jeffries, Estelle Winwood, Henry Daniell, Philippa Bevans.

Panic in Year Zero!

F Ratio: 2.35-1 Drama ©

American Int'l (708) **95 Minutes** **Rel. July '62**

Ray Milland takes on the dual chores of director and star of this timely and suspenseful "It Could Happen Here" drama and scores in both departments. With Milland, who recently made a screen comeback in AIP's "The Premature Burial," to attract mature moviegoers and Frankie Avalon, singing favorite of the teenagers for youthful appeal, the picture can top most dual bills and is strong enough to play many single bills. Well produced on a modest budget by Lou Rusoff and Arnold Houghland, the story by Jay Simms and John Morton details the effect on an average family when Los Angeles is demolished by a nuclear attack. After passing fleeing motorists on the run, Milland, his wife and two teenage children hide out in an isolated fishing cabin where the chief danger comes from violent, crazed juvenile delinquents. Under Milland's direction, Avalon turns in his best screen performance to date as a level-headed 19-year-old and he sings nary a note. Jean Hagen is excellent, too, as Milland's worried wife and Mary Mitchell does well enough as their 16-year-old daughter. Except for Joan Freeman, as a frightened girl taken in by the family, the other roles are comparatively minor. The musical score by Les Baxter is effective. This is a fine example of a well-made "idea" film.

Ray Milland, Jean Hagen, Frankie Avalon, Mary Mitchell, Richard Bakalyan, Joan Freeman, Richard Garland.

The Immoral West

A Ratio: 1.85-1 Novelty ⓒ

Pacifica-SR **61 Minutes** **Rel. June '62**

A thin thread of a story winds its way through this picture which apparently was made for the purpose of exhibiting undraped feminine bodies. It's a film strictly for the specialty theatres which cater to patrons who prefer sensationalism. The old West is satirized as it never has been lampooned before. It's a tongue-in-cheek account of what life was like in a community which now is a ghost town and is narrated by an old prospector who visually describes the sinful goings-on. Almost nude women stand around the town saloon, take baths in a watering trough on the main street and rope any man who walks past a certain porch. But a mysterious stranger comes to town, observes the sinful ways and cleans up the place. Russ Meyer and Peter De Cenze, who made "The Immoral Mr. Teas," produced this one. The photography is good and background shots with the narration are imaginative. But as to the cavorting of the gals, very little is left to the imagination. There are several risque situations aside from the near-nudity. Eastman Color helps considerably. To sum it all up, it could be said that the picture is a series of Playboy cartoons brought to life. And parts of it are very funny.

Sammy Gilbert, Teri Taylor, Frank Bolger and the Topanga Gulch Players.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for $1.00, postage paid.

FEATURE REVIEWS Story Synopsis; Exploits; Adlines for Newspapers and Programs

THE STORY: **"The Notorious Landlady" (Col)**

Jack Lemmon, in London to work with the American embassy there, rents a flat in the private home of Kim Novak, an American who is suspected by Scotland Yard of murdering her missing British husband. Despite the warnings of Fred Astaire, Lemmon's diplomat boss, Lemmon is attracted to Kim and he stands by her even after her husband reappears and is actually murdered. A mysterious neighbor, Philippa Bevans, helps Kim win an acquittal in court, but the woman then tries to blackmail her. Lemmon and Kim follow Philippa to a seacoast resort where the woman tries to get rid of an elderly witness to the murder by pushing her off a cliff. But Lemmon chases the wheel-chaired invalid, Estelle Winwood, along the cliffside, Kim fights off Philippa and Scotland Yard arrives to save the day.

EXPLOITIPS:

The three-star combination, plus the intriguing title, will be a natural to attract both male and female moviegoers. A large cardboard cutout key, complete with credits imprinted, can be used as marquee hangers or given away by ballyhoo girls. Remind patrons that Lemmon was the star of "The Apartment." Tie up with the Fred Astaire Dance Studios.

CATCHLINES:

The Police Think She Murdered Her Husband! Her Roomer Thought It Was Just a Rumor . . . Does Kim Novak Knock Jack Lemmon Dead—or Did She Knock Her Husband Dead? . . . Did She?—or Did She??

THE STORY: **"Panic in Year Zero!" (AIP)**

Ray Milland, his wife, Jean Hagen, and their teenage children, Frankie Avalon and Mary Mitchell, leave Los Angeles for a fishing trip in the hills. Two hours out of the city, the sky is ripped apart by a tremendous explosion and they soon learn that Los Angeles has been demolished by a nuclear attack. Continuing on, Milland finds the greatest danger is from fleeing motorists, who start looting. At the fishing spot, Milland and his family hide out in a cave and start a primitive style of living. Mary is surprised and raped by three juvenile delinquents, who are later shot by Milland. He also rescues a frightened girl, Joan Freeman, who had been held prisoner by the delinquents. The family survives its harrowing experience and prepares to return to civilization as the radio reports that L.A. is all clear.

EXPLOITIPS:

For the adults, play up Ray Milland, former Paramount star, who recently made a screen comeback in AIP's "Premature Burial," and Jean Hagen, who is in the long-continuing TV series, "Make Room for Daddy." Frankie Avalon is a favorite with the teenagers, who collect his hit records. Make tieups with record shops for window displays.

CATCHLINES:

What Will Happen to Civilization If Cities Are Destroyed by a Nuclear Attack? . . . If Danger Strikes, Man's Greatest Worry Is Other Terrified Human Beings . . . Ray Milland and Frankie Avalon in a Startling Drama of What Might Happen.

THE STORY: **"The Immoral West" (SR)**

A booze-soaked pioneer relates what his town was like before it was cleaned up by a two-fisted crusader. Undraped women patronize the town saloon, go after unsuspecting men, bathe in a horse trough and are part of the furniture in the hotel rooms. Two men start a street gun-fight at the beginning of the film, but can't hit each other even at close range, so they use their fists. This fight goes on throughout the picture. A Harpo Marx-type of character chases a scantily clad gal through most of the footage. Then the mysterious stranger comes to the community and cannot be tempted by the women, although he can down jigger after jigger of straight whisky. But his purity wins out and in his own tough way tames the bad guys and the bad gals, making the town a model of sobriety and polite behavior.

EXPLOITIPS:

Nude cutouts, where allowed, should bring lobby attention. Emphasize that nobody under 21 should see the picture. A peepshow, using a near-nude still, could be effective.

CATCHLINES:

A Picture of Pulchritudinous Pin-Ups Who Prance Past the Panorama . . . Was the Old West Really Like This? . . .A Film Endowed With Beautiful Girls—All Types, Shapes and Sizes . . . Nobody Designed the Costumes Because There Aren't Any . . See "The Immoral West" and How It Was Lost . . . It Dares to Ridicule America's Favorite Myth—the Western . . . Shockingly Funny.

THE STORY: **"Gigot" (20th-Fox)**

Gigot (Jackie Gleason) is a mild-mannered mute who acts as janitor for Gabrielle Dorziat's rooming house in Paris. Mme. Dorziat treats Gigot shamefully by taking most of his wages and he is ridiculed by the nearby bar habitues, who often trick him into getting drunk. Late one night, Gigot finds a woman (Katherine Kath) and her little daughter huddled in a doorway and he takes them into his cellar home. When Gigot finds Katherine missing (temporarily returned to her former lover) he takes the little girl away. Katherine comes back, calls Gigot a kidnapper and the police and townspeople find him and chase him through streets, abandoned buildings and, finally, to the river. Finding only his floating cap, they assume Gigot is dead and all his former ridiculers praise him and hold a funeral for him. Gigot, who adores funerals, watches from a tree and, when the mourners spot him, they take after him with a vengeance.

EXPLOITIPS:

Jackie Gleason, TV and nightclub comedian who was nominated for his portrayal in "The Hustler" in 1961, is the main selling angle. Use stills and blowups of Gleason as the hardboiled pool shark with those of the pathetic Gigot.

CATCHLINES:

There Never Was a More Lovable, More Pathetic Man Than Gigot, Who Loved Children, Animals and Funerals . . . Jackie Gleason, Star of "The Hustler," As the Little Tramp All Paris Made Fun of—Yet Loved.

THE STORY: **"It Happened in Athens" (20th-Fox)**

In 1896, when Athens is holding its first modern revival of the Olympic Games, Trax Colton, a young mountain shepherd boy, is fired with the desire to run in the classic 26-mile marathon. A girl from his home town, Maria Xenia, who is maid to the glamorous actress Jayne Mansfield, gives him shelter in Athens and soon both women are attracted to Trax. For publicity purposes, Jayne announces she will marry the winner of the marathon. Bob Mathias, coach of the American team, also aids Trax after his own runner is forced to drop out of the gruelling race. Trax finally manages to pass Nico Minardos, the current Greek track champion, and crosses the finish line. Trax is the hero of Greece and Jayne generously tells him she realizes Maria is his true love.

EXPLOITIPS:

Play up Jayne Mansfield and her blonde charms and revealing costumes to attract male fans. Sponsor a Jayne Mansfield "look-alike" contest with prizes for the winner given on the theatre stage. Invite any Olympics contenders to attend the opening. Bob Mathias was the four-time U.S. decathlon champion.

CATCHLINES:

The Unblushing Tale of the Best-Proportioned Prize in the Whole History of Olympic Games—Manship . . . Filmed Where It Was Lived—In the Shadows of the Acropolis . . . A Madcap Marathon for Olympic Heroes and Grecian Glory.

THE STORY: **"The Tartars" (MGM)**

In the Middle Ages, the Russian Steppes were the battleground occupied by Tartars but used for hunting and fishing by the Vikings from the north. Victor Mature, the Viking chieftain, and his brother, Luciano Marin, call on Folco Lulli, the local Tartar chief, but, after an argument, Lulli is mortally wounded and Mature and Marin escape, taking the Tartar princess, Bella Cortez, as hostage. Lulli's brother, Orson Welles, becomes ruler of the Tartars and, instead of giving battle to the Vikings, waits his chance and captures a Viking ship with Mature's wife, Liana Orfei, aboard. The Tartars then negotiate with Vikings to exchange the two women. But Liana, under drugs, kills herself as Mature comes to rescue her. The Tartars and the Vikings then engage in a terrific battle, Mature kills Welles but permits Bella to survive when his brother confesses his love for the girl.

EXPLOITIPS:

Stress the Tartars vs. the Vikings battle action—to attract the youngsters and action fans. Victor Mature, who starred in "Samson and Delilah" and other costume epics, and Orson Welles, recently in "David and Goliath," are both good marquee names.

CATCHLINES:

The Tartars Vs. the Savage Vikings—History Has Known No Greater Scourge Than These Warriors Who Took the Ancient World by Storm . . . Not a Woman Was Left Unmolested—Not a Stick Left Standing.

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POSITION .....

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CHICAGO THEATRE BUILDING
CHICAGO 1, ILL.

EDWARD H. SEGUIN
ADVERTISING-PUBLICITY DIRECTOR

TELEPHONE
RANDOLPH 6-5300

May 2, 1962

Mr. Don Mersereau
Associate Publisher
BoxOffice
Rockefeller Center
1270 Sixth Avenue
New York 20, New York

Dear Don:

The inclusion of the special M.G.M. pressbook in the April 23 issue of BOXOFFICE caused a run on the many copies of the magazine that reach our offices.

Bookers were dispatching copies to early-date houses in Chicago and downstate. And our staffers as well as district managers all wanted this advance campaign information.

With a showman's acute need to move early in meeting the challenge of our business today, he is eager for advance information, particularly for the comprehensive ammunition detailed in this type of pressbook insert.

All of us here certainly would encourage this type of press-book service from other companies.

Sincerely,

Ed

Edward Seguin

ES:kg

Truly, Service That Serves!

JULY 9, 1962

BOXOFFICE

The Pulse of the Motion Picture Industry

Thomas J. Watson
P. O. Box 206
Blanchardville,
Wisconsin 2W



Louis Sher, president of Art Theatre Guild, the nation's largest circuit of art houses, is shown at his desk. The story of Sher and the phenomenal eight-year growth of ATG appears on page 39.

IN THIS ISSUE:
THE MODERN THEATRE SECTION

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BOXOFFICE The Pulse of the Motion Picture Industry

THE NATIONAL FILM WEEKLY

Published in Nine Sectional Editions

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EASING THE BIDDING PROBLEM

THE RULING of the U. S. District Court for the Southern District of New York, for the first time giving a clear-cut approval of the "splitting of product" by exhibitors—provided that this is done with the knowledge and consent of the distributors—can have a salutary and far-reaching effect. This decision followed the granting of permission to National General Corp. for the building of a new drive-in theatre in San Jose, Calif.

In an analysis of this ruling, Herman Levy, general counsel of the Theatre Owners of America, hails it as giving "a green light to exhibitors and to distributors who sincerely want to eliminate the ravages of competitive bidding."

The court granted its permission to National on the condition that it "should not play the day-and-date drive-in runs of those pictures which it plays in either of its two conventional theatres in downtown San Jose. This provision would preclude any 'averaging off' of its drive-in bids with its downtown bids, and should tend to preserve the competitive climate the (consent) decree was designed to safeguard."

The court's ruling also was quite explicit that it would not countenance "any arrangement whereby exhibitors agree with each other that they will not compete in the buying of product" . . . giving emphasis to the requirement of "the consent of both distributors and exhibitors."

It is conceivable that, even in situations where distributors were willing to consent to product split requests made by exhibitors, the bidding regulation in the consent decree (as then interpreted) precluded their acquiescence. Now that this restraint has been lifted, "those who sincerely want to eliminate the ravages of competitive bidding" are given the opportunity to do so.

Of course, this does not mean that we should expect competitive bidding to be completely eliminated. That practice may be desired by exhibitors in a great many situations, particularly where they feel it gives them a competitive advantage, although it frequently may not prove to be the case. But, with the privilege the court ruling gives to competitive exhibitors to work out agreements with the distributors to buy pictures on a non-bid basis, the end result may prove highly beneficial to all concerned.

For one thing, it should ease the buying and booking problem to the point of affording exhibitors more time to do a better job of selling the pictures to their public, with accrual of benefits therefrom for the distributors. For another, it should expedite the showings of pictures, which can serve to stimulate patron interest and satisfaction and consequent greater attendance. And there may be other benefits unforeseen.

Well, time will tell to what extent the court's ruling will benefit the industry.

★ ★

The Will Rogers Progress

Congratulations are in order for Ned E. Depinet, the new president of the Will Rogers Hospital, and for the board of directors who made this excellent choice. Mr. Depinet has, through the years, given much of himself to the worthy cause the Will Rogers represents, and this devotion and the ability he possesses should lead it to the attainment of the further advances desired for it.

At the annual meeting held at the hospital last week, dedication of the enlarged O'Donnell Research Laboratories took place. This was a gratifying and heartwarming event, as was the completion of the three new residence buildings. Citing these and other marks of the hospital's continuing progress in his annual report, Richard F. Walsh, chairman of the board, commended the directors for their individual and collective efforts in the work that made possible the hospital's progress during the last year. These achievements in a single year, he said, were above all a tribute to the dedication of the late Abe Montague, as president of the hospital, and to the "motivating principles and the solid groundwork which he established."

Mr. Walsh urged those at the meeting not to be satisfied with the advances made in the past year, adding, "As new concepts unfold to us, we must act upon them. We must not relax in our efforts to increase healing of our own people and to lessen the incidence of pulmonary-cardio disease for all men everywhere."

That message should serve as an inspiration, also, to the men and women in this industry to work harder than ever before to see to it that the hospital's fund campaigns do not fall short of their goals this coming year. That includes the theatres, whose greater participation in audience collections is highly important to the overall task.

Ben Shlyen

Autumn Product Outlook Gloomy, TOA Reports

NEW YORK—Theatre Owners of America continues to be concerned over the product outlook for the early fall. In a report to its members, TOA states that, unless the film companies materially "beef up" their release schedules in September, October and November, exhibitors will be faced with a difficult period.

A TOA poll of the distributors showed only about 16 releases set for September, of which ten were foreign-made; ten thus far in October, one of which was a foreign film and two prerelease hard-ticket attractions, and only five thus far in November.

"Some relief can be expected, of course, when the film companies jockey their releases for the Thanksgiving holiday period," it was noted by TOA. "However, the prospects for late September and October still are not good."

In addition to the small number of pictures, a TOA spokesman said there also was a scarcity of top quality product.

According to the TOA checkup, the five-month lineups are as follows:

AUGUST

"Day of the Triffids," Allied Artists; "Marco Polo," American International; "The Interns" and "Three Stooges in Orbit," Columbia; "Operation Snatch," Continental; "Two Weeks in Another Town" and "Savage Guns," MGM; "Hatari!" Paramount; "Five Weeks in a Balloon," "Firebrand" and "Hemingway's Adventures of a Young Man," 20th Century-Fox; "Bird Man of Alcatraz," "Town at Landon" and "Kid Galahad," United Artists; "The Spiral Road," Universal; "Constantine and the Cross," "Divorce—Italian Style" and "Stranger in the City," Embassy.

SEPTEMBER

"Warriors Five," and "Prisoner of the Iron Mask," AIP; "Battle of the Defiant" and "Best of Enemies," Columbia; "Waltz of the Toreadors," Continental; "Swordsman of Siena" and "Password Is Courage," MGM; "300 Spartans" and "I Like Money" 20th Century-Fox; "Pressure Point" and "Sword of the Conqueror," United Artists; "The Phantom of the Opera," Universal; "Seven Capital Sins," "Madame Sans-Gene" and "LaViaccia," Embassy, and a reissue, "Rear Window," Paramount

OCTOBER

"Wild Cargo," AIP; "Labo the Wolf," Disney; "I Thank a Fool" and "Mutiny on the Bounty," MGM; "Gigot" and "The Longest Day," 20th Century-Fox; "No Man Is an Island," Universal; "Hero's Island," UA; "Love at 20," Embassy; "The Pigeon That Took Rome" and "War and Peace" (reissue), Paramount.

NOVEMBER

"Billy Budd," Allied Artists; "Reptilicus," AIP; "Laves of Salommbo" and "The Lion," 20th-Fax, and "Girls! Girls! Girls!" Paramount.

Nat'l General Gets Right To Build 3 New Theatres

NEW YORK—National General Corp. was granted the right to acquire three new theatres, all of them on the west coast, by Judge Edmund L. Palmieri in New York Federal Court Monday (2). At the same time, Judge Palmieri reserved decision on the NGG petition to acquire a fourth, an indoor theatre in the San Fernando Valley, which is opposed by other theatre interests in the area.

National General can now go ahead with a new drive-in, to be constructed in San Jose, Calif.; a 900-seat indoor house in an Albuquerque, N.M., shopping center and a 1,000-seat indoor theatre in Palo Verde, a Los Angeles suburb.

Memphis Censor Board Without a Chairman

MEMPHIS — The once powerful Memphis Board of Censors, which banned many movies from the screens in Memphis but got its wings clipped by the courts, is without a chairman.

Mrs. Judson McKellar, chairman since Jan. 5, 1960, has submitted her resignation to Mayor Henry Loeb.

"She has done a fine job," said Mayor Loeb.

Memphis censors still screen films and make recommendations to theatres and the public.

Zanuck Urges Meeting Of Fox Stockholders

NEW YORK—As of the weekend, management of 20th Century-Fox was remaining noncommital on Darryl F. Zanuck's demand for a special meeting of the stockholders within 30 days to act on three proposals before a successor was named to succeed Spyros P. Skouras as president.

The request was made by Zanuck from Paris where he was supervising the editing of his "The Longest Day." The cablegrams were sent to Skouras and Samuel I. Rosenman, chairman of the board, and asked that the shareholders pass on the following suggestions:

- Authorize the stockholders alone to increase or decrease the number of directors and to elect new directors.
- Increase the directorships from 12 to 24.
- Have the stockholders elect directors to fill any vacancies existing at the time of the meeting.

Zanuck insisted that no president should be elected to replace Skouras until such a meeting was held. Skouras previously had tendered his resignation as president, to become effective by September 30.

Although Zanuck's name had been mentioned as a possible successor to Skouras, some industry observers were of the opinion that Zanuck's proposals were made in order to give him representation on the board of directors, rather than placing himself in line for the presidency.

A committee has been appointed to select a president to succeed Skouras.

Named Legal Counsel for AIP

HOLLYWOOD—Attorney Barnett Shapiro has been appointed as legal counsel for American International Pictures, effective August 1, Samuel Z. Arkoff, AIP executive vice-president announced Monday (2). Shapiro formerly was in charge of the legal department for Allied Artists and has served as counsel for Pathe Laboratories while in private practice specializing in entertainment industry law.

UA Showcase Seen As Solid Success

NEW YORK—If there had been any question as to the success of United Artists Premiere Showcase experiment, the doubts have been dispelled, judging by the public reception it has received since its inauguration on June 28. The gala premiere of "The Road to Hong Kong" in 13 theatres in the metropolitan area was the pace-setter for a new horizon in theatregoing in the neighborhoods and suburbs. The public responded by laying down $21,123 on the first day of the plan's operation and by the end of the fifth day the gross had reached $135,001, which means that the first week should wind up well over the $160,000 mark.

Commenting on the success of the plan, Arnold Picker, executive vice-president of UA, said that for a long time the company had felt that a change was required in the distribution system in the New York metropolitan area.

"This absolutely astounding gross of $135,001 in five days confirms our thinking and establishes as fact that theatregoers are welcoming the 'Premiere Showcase' system as the one they want," Picker said. "Patrons have been flocking to the theatres in numbers that surpass our best expectations."

"The Road to Hong Kong" had a star-studded premiere in each of selected theatres in mid-Manhattan, New York boroughs, Nassau, Suffolk and Westchester counties. It is expected that three more theatres will join the showcase circuit in the near future.

The innovation has been hailed not only by the patrons in the respective areas, but by the civic and business leaders of the communities who regard it as a boon to business. The keeping of the citizens in their neighborhoods to see first-run pictures, instead of traveling to midtown Manhattan, will reflect itself in local purchasing, the leaders believe.

The soundness of the system has been evidenced by the fact that Broadway first runs have not been adversely affected by it, according to observers.

Hollywood Museum to Get MPAA's Cooperation

NEW YORK—The Motion Picture Ass'n of America will cooperate in developing the Hollywood Museum. The board agreed to participate in the project after Sol Lesser, chairman of the Hollywood Museum Commission, made a presentation on the scope and significance of the museum in the cultural, creative and technical phases of the four communications industries of motion pictures, television, radio and recording.

At Lesser's request, Eric Johnston, MPAA president, and the presidents of its member companies have agreed to serve as directors of the Hollywood Museum Associates.

Company presidents who volunteered to serve on the board were Barney Balaban, Paramount; Arthur B. Krim, United Artists; Abe Schneider, Columbia; Spyros Skouras, 20th Century-Fox; Steve Broidy, Allied Artists; Roy Disney, Walt Disney Productions; Milton R. Rackmil, Universal; Joseph R. Vogel, Metro-Goldwyn-Mayer, and Jack L. Warner, Warner Bros.

Hyman Calls Meetings To Hypo 4th Quarter

NEW YORK—A series of meetings with executives of major distributors has been arranged by Edward L. Hyman for the purpose of doing a "hard sell" on the product to be released from September through December. Hyman, vice-president of American Broadcasting-Paramount Theatres, said the subject of each meeting would be the development of a course of action to give impetus to the fourth quarter which will, he believed, make for a continuing upgrade of business to follow successful summer receipts.

"The last few months of 1962 is a most imperative period for the sound practice of orderly release of quality product," Hyman said, in announcing the sessions. "Now is the time to try to make certain that September through December, with extra effort and cooperation exerted within the industry as a whole, will prove extremely fruitful."

The luncheon meetings will start on July 9 and continue through July 20 at AB-PT's executive dining room. They will be attended by the sales, advertising, publicity and exploitation executives of the companies.

Hyman said the showmen of AB-PT were willing and eager to join with other theatremen in a united drive with the producers and exhibitors to swing the business barometer in a constant upward trend. Each of the companies has been alerted to select one or two pictures of quality for release in the fourth quarter for "superherculean" promotional action. It is expected that additional field men will be urged for the campaigns with theatre staffs geared for even greater assistance.

"The theme of the new orderly release schedule, which will be ready just after Labor Day, will be the building of business which should be the prime concern of everyone in the industry," Hyman said. "There can be no ifs, ands or buts in the fourth quarter of this year; grosses must keep the momentum gained during the summer, and climb from there."

Allied Board to Meet Aug. 6 in New York

DETROIT—The board of directors of Allied States Ass'n will meet at the Concord Hotel, Kiamesha Lake, N. Y., on Monday and Tuesday (August 6, 7) concurrently with the combined conventions of Allied Theatre Owners of New Jersey and Allied Theatres of New York State August 6-9, it was announced this week.

First session of the board will be called to order at 9:30 a.m. Monday. National Allied executive director Milton London requested that Allied leaders and regional associations send suggestions for topics to be considered on the agenda to his office here by July 20, and that reservations be made before July 10.

Accommodations at the Concord, London said, will be at special convention rates including all gratuities, green's fees, indoor and outdoor swimming pools, cocktail parties and night club entertainment. Transportation will be arranged from New York City at 2 p.m. on Sunday (August 5) for those who request it.

CHRIS DUTRA JOINS BOXOFFICE



Associated Publications, Inc., takes pleasure in announcing the appointment of Chris Dutra as Western Editor and Manager of BOXOFFICE, headquartering at the publication's offices in Hollywood. Prior to this appointment, Mr. Dutra was West Coast representative for The Film Daily and the Film Daily Year Book and previously served on the staffs of Daily Variety and The Hollywood Reporter.

Prohibit Use of Antennas For Pay TV in Waterbury

WATERBURY, CONN.—Opponents of pay TV have won their battle to prevent this city's community antenna system from becoming a satellite or booster service for pay television. An ordinance was passed here last week granting the community antenna system, but making specific provision that it can never be used "to transmit or assist in the transmission of pay TV programs" for which "customers would pay for programs."

The prohibition against use of the system for pay TV came after civic and business leaders, including theatremen, local radio and TV station operators, the union council, liquor dealers, gas station owners and restaurant trade associations, convinced aldermen that the prohibition was "in the best interests of the public as a safeguard to existing free television."

Philip F. Harling, chairman of the Joint Committee Against Pay TV said, "Our Waterbury experience is clear proof that business and civic groups and the public, once they know the facts, will unite to oppose pay TV. We have clearly avoided what could have been a further grab of the free air waves by the pay TV people. Waterbury's closeness to Hartford is most significant in this instance."

Theatremen active in the Waterbury situation included James Totman and James Bracken of Stanley Warner Management Corp.; Robert Carney, Loew's Theatres; Francis McQueeney, Waterbury drive-in owner; Bernard Menschell, James Bailey and B. E. Hoffman, who head the Connecticut Committee Against Pay TV; Herman Levy, secretary of Motion Picture Theatre Owners of Connecticut and the Committee Against Pay TV, and Harling.

Committee Against Pay TV Needs Cash to Operate

NEW YORK—The Joint Committee Against Pay TV is in need of money to carry on its work.

Philip F. Harling, chairman, reported that current bills stemming from the filing of the writ of certiorari in the U. S. Supreme Court in the Hartford Phonevision case and the appeal of the Little Rock Telemeter case had exhausted his treasury.

Unless money can be raised to pay these outstanding current bills, he said, not only could the appeal flounder, but further campaign efforts could not be committed. Harling said the committee's efforts had been the principal deterrent to pay TV, but contributions from exhibitors were needed. Checks should be payable to the Joint Committee Against Pay TV and sent to him at 1501 Broadway, New York 36.

Three Construction Deals For Cinerama Theatres

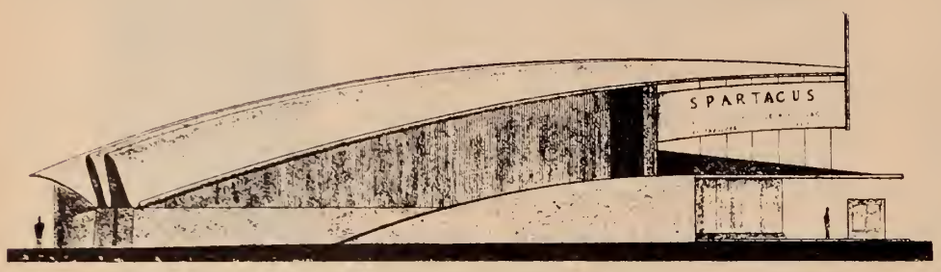
HOLLYWOOD — Deals for three new Cinerama theatres in the southwest and one in the east have been set by Sheldon Smerling, president of Beacon Enterprises, who revealed that construction on the new 800 to 1,000-seat houses will start within two months.

According to Cinerama topper Nicolas Reisini, Beacon paid $250,000 for leases on five remaining theatres in San Francisco, Montreal, Detroit, Boston, and Montclair, N.J.

Arlene Dahl Forms Company

NEW YORK—Arlene Dahl, who recently made her nightclub debut at New York's Latin Quarter, has formed Dahlia Production with Mark Miller to make "Love on a Grecian Isle," starting in August.

Reade Circuit to Build 40 Theatres Of Shell Type in Next Four Years



Shell-type construction will be utilized by Walter Reade, Inc., in the 40 new theatres which Walter Reade jr. has announced that the company plans to build in the next four years. The theatre design, which Reade characterized as "completely revolutionary," is the work of Reade and the B&G Construction, Inc., Oklahoma City.

OAKHURST, N.J.—A major expansion plan, which will include the construction of 40 new theatres of "revolutionary new concept" in the next four years, has been announced here by Walter Reade jr., president of Walter Reade, Inc., who termed the expansion "part of a nationwide theatre building boom."

"We've recognized change and decided to go along with it," Reade said, in revealing that the first step in the expansion program will be construction of a new office building and indoor theatre on the site of the Eatontown Drive-In here. Locations of the other 39 theatres have not yet been announced, although Reade said that many of them would adjoin drive-ins and other recreational facilities.

By constructing the theatres at drive-in locations, where possible, Reade said it would make for more flexibility, in that separate features can be shown at the same time—one at the drive-in and one at the conventional theatre—and parking space will be available for both types of houses.

All of the theatres will have a 900-seat capacity, with parking for 300 cars, based on a one-car-per-three-seats ratio. Reade is studying the possibility of showing an adult-type picture at one theatre and a family-type film at the second.

Reade also announced sale of the Strand Theatre at Freehold; purchase of the Ocean Theatre (renamed the Baronet) at Asbury Park and its refurbishing and installation of air conditioning; plus possible construction of a UHF television station at Eatontown, a probable merger with Sterling Television Co., and imminent sale of Mayfair House, an estate firm which houses the Reade clerical staff.

Margaret Twyman Meets With GFWC Presidents

WASHINGTON—Margaret G. Twyman, director of the Community Relations Department of the Motion Picture Ass'n of America, discussed the work of that department here Saturday (June 30) in a meeting with the new state presidents and officers of the General Federation of Women's Clubs. Mrs. Twyman met with the women at the concluding session of their week-long annual convention, held at the Sheraton Park Hotel.

Mrs. Twyman emphasized that steps are being taken to provide materials to the chairmen of the respective state film committees from which they can better inform members on current motion pictures.

At sessions on Friday, Rock Hudson presented a special citation from the MPAA honoring the Federation for its many years of service in providing film previews and information to its members.

'Damn the Defiant!' Title

HOLLYWOOD — "Damn the Defiant!" has been set as the final title for domestic release only, of the Alec Guinness-Dirk Bogarde highseas adventure film produced by John Brabourne and directed by Lewis Gilbert for Columbia Pictures release. "H.M.S. Defiant" will be used as the release title for the CinemaScope-color film in England.

Sumner Named Director Of UA Adv.-Publicity

NEW YORK—Gabe Sumner has been named national director of advertising, publicity and exploitation for United Artists. He formerly was executive assistant to Fred Goldberg, recently elevated to vice-president of the company.



Gabe Sumner

Sumner has been in the industry since 1950 when he joined Paramount Pictures as a special representative on Cecil B. DeMille's "Samson and Delilah." He later joined the Schine Theatre circuit in Gloversville, N. Y., as assistant director of advertising and publicity, and rejoined Paramount in 1952 as column, syndicate and newspaper contact. He left Paramount in 1956 to establish the publicity firm of Sumner & Friedkin and, in 1960, he joined UA as publicity manager.

Rex Bell Is Dead

LAS VEGAS, NEV.—Lt. Gov. Rex Bell, 58, cowboy movie star of the 1920s, died July 4 of a heart attack. He is survived by his wife, Clara Bow, and two sons.

Vincent Price Discusses Horror Films, Theatre

NEW YORK—"The theatre and movie patrons in the cities and towns across the U.S., especially in the college communities, are better read and more conscious of the newest plays and books than in the metropolitan centers," according to Vincent Price, star of "Poe's Tales of Terror," current American International release. Price was in New York to promote the AIP release, which opened a saturation booking on the RKO Theatres chain Wednesday (4), coupled with another AIP release, "Burn, Witch, Burn."

In addition to starring in AIP's horror films, including "House of Usher" and "Pit and the Pendulum," which were boxoffice hits in the past two years, Price continues his interest in the live theatre by going out for tours in plays and poetry readings each season. He plays large auditoriums and even skating rinks to huge, enthusiastic audiences, he said. Price said his horror pictures "are in the great tradition of the theatre."

Price will start filming another Edgar Allan Poe story, "The Raven," in October and will later make "When the Sleeper Wakes," from the H. G. Wells novel, also for AIP release.

Others attending the luncheon for Price in the Tower Suite of the Time and Life Building were Harry Mandel, president of RKO Theatres; Fred Herkowitz, national director of advertising and publicity for the circuit; George Waldman, AIP's New York exchange head, and Samuel L. Seidelman, vice-president in charge of foreign distribution for AIP.

Sept. Production Start For AIP's 'Beach Party'

HOLLYWOOD—A September production start has been scheduled for "Beach Party," fifth American International Pictures production slated for the next six months, it was announced here Friday (29) by James H. Nicholson and Samuel Z. Arkoff, AIP toppers.

"Beach Party" will be produced by Lou Rusoff from his own screenplay. Also scheduled for production before the end of the year are "The Raven," from the Edgar Allan Poe poem, starring Vincent Price and Peter Lorre with Roger Corman producing and directing; "The Haunted Village," with a Charles Beaumont script, again directed by Corman; "The Seafighters," directed by Anthony Carras, and "X—The Man With X-Ray Eyes," with Rusoff producing from a Ray Russell script.

Colorama Names Stern Western Sales Head

NEW YORK—Harry Stern has resigned as executive assistant to the president of Manhattan Films to join Colorama Features as western division sales manager, according to Leo F. Samuels, vice-president in charge of sales and distribution. Stern, who started in the film industry with United Artists in 1920, will headquarter in the Colorama office in Hollywood.

Colorama is currently distributing "The Trojan Horse," starring Steve Reeves and John Drew Barrymore, which will open in New York at the Forum Theatre later this summer.

AUGUST 8th 1962 **NEW YORK** CINERAMA CAPITOL ■ **LOS ANGELES** WARNER'S HOLLYWOOD ■ **BOSTON** BOSTON ■ **CHICAGO** McVICKERS ■ **CINCINNATI** CAPITOL ■ **PITTSBURGH** WARNER
CLEVELAND PALACE ■ **DENVER** COOPER ■ **MINNEAPOLIS** COOPER ■ **PHILADELPHIA** BOYD ■ **SAN FRANCISCO** ORPHEUM ■ **DETROIT** MUSIC HALL ■ **MONTREAL** IMPERIAL ■ **KANSAS CITY** EMPIRE

AUGUST 15th 1962 **TORONTO** EGLINGTON ■ **ATLANTA** TOWER ■ **DALLAS** CAPRI ■ **INDIANAPOLIS** INDIANA ■ **MILWAUKEE** PALACE

AUGUST 22nd 1962 **ROCHESTER** MONROE ■ **COLUMBUS** GRAND ■ **VANCOUVER** STRAND ■ **OMAHA** COOPER ■ **OKLAHOMA CITY** COOPER ■ **BUFFALO** TECK

AUGUST 29th 1962 **LOUISVILLE** RIALTO ■ **MEMPHIS** LOEW'S PALACE ■ **SYRACUSE** NEW ECKEL

ALSO TO BE SHOWN AT: **WASHINGTON** UPTOWN ■ **HONOLULU** ■ **PHOENIX** ■ **ERIE** STRAND ■ **MIAMI** FLO[illegible] **SALT LAKE CITY** VILLA ■ **TAMPA** PALACE
WICHITA NEW UPTOWN ■ **EL PASO** CAPRI ■ **NASHVILLE** CRESCENT ■ **NORFOLK** ROSNA ■ [illegible] **JACKSONVILLE** FIVE POINTS ■ **AKRON**
TOLEDO ■ **PROVIDENCE** ■ **SAN DIEGO** ■ **ST. LOUIS** ■ **NEW ORLEANS** ■ [illegible] **SCRANTON**



AUGUST 8th 1962 **NEW YORK** CINERAMA CAPITOL ■ **LOS ANGELES** WARNER'S HOLLYWDDO ■ **BOSTON** BOSTON ■ **CHICAGO** McVICKERS ■ **CINCINNATI** CAPITOL ■ **PITTSBURGH** WARNER **CLEVELAND** PALACE ■ **DENVER** CODPER ■ **MINNEAPOLIS** CODPER ■ **PHILADELPHIA** BOYD ■ **SAN FRANCISCO** ORPHEUM ■ **DETROIT** MUSIC HALL ■ **MONTREAL** IMPERIAL ■ **KANSAS CITY** EMPIRE

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co-starring

YVETTE MIMIEUX · RUSS TAMBLYN

as "The Dancing Princess" *as "The Woodsman"*

JIM BACKUS · BEULAH BONDI

as "The King" *as "The Lonely Gypsy"*

TERRY-THOMAS · BUDDY HACKETT

as "Ludwig, The Knight" *as "Hans, The Servant"*



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Board Re-Elects All Officers

Depinet Elected President Of Will Rogers Hospital

SCHROON LAKE, N. Y.—Ned F. Depinet was elected president of the Will Rogers Hospital and all other officers were re-elected by the board of directors at its meeting here June 30, following the annual inspection tour of the hospital at Saranac Lake the previous day. Five new members were added to the board of directors.

Depinet, long a distribution executive and former president of RKO Radio Pictures, has been active more recently in exhibition and in the Motion Picture Pioneers. He had been a vice-president of the hospital for many years. He succeeds the late A. Montague as president of the hospital.

Other officers re-elected were Richard A. Walsh, chairman of the board; Harry Brandt, William J. German, Robert Mochrie, Herman Robbins, Fred J. Schwartz, Joseph R. Vogel and Murray Weiss, vice-presidents; Max A. Cohen, secretary; S. H. Fabian, treasurer, and Samuel Rosen, associate treasurer.

Added to the board of directors were Rube Jackter, vice-president and general sales manager of Columbia Pictures; Salah Hassanein, president of Skouras Theatres; Richard Smith, president of General Drive-In; Adolph Schimel, vice-president and general counsel of Universal Pictures, and George Schaefer, producer representative.

At the hospital visit on Friday, the O'Donnell Memorial Research Laboratories were dedicated in honor of Robert J. O'Donnell, who served as chairman of the board at the time of his death. Mrs. Robert J. O'Donnell made the dedication and Richard Walsh presided. O'Donnell was cited as a man whose "life was dedicated to the people of the entertainment industry" and who was "consecrated to the principles of Will Rogers Hospital."

Robert Bowers, manager in Jacksonville for Allied Artists, was honored as the "Will Rogers Man of the Year" for having raised more money individually for the hospital last year than anyone else.

Various projects which should bring revenue to the hospital were discussed at the board meeting. Jerry Pickman, vice-president and general sales manager of Paramount, outlined the million-dollar drive to be undertaken by the sales managers of nine companies. This, coupled with an offer by Bob Hope to do a benefit show in Dallas' Cotton Bowl next fall plus the allotment of a share from the Permanent Charities Committee of Hollywood, should bring more than $1,000,000 to the hospital.

Pickman said new interest had been created in the hospital through its expanded research activities and the high calibre of medical men who had been attracted to the hospital. He said "we can't let them down."



Ned E. Depinet, the new president of Will Rogers Hospital, addresses the board of directors, discussing future plans at Schroon Lake following his election.

Hy Brown, New York theatrical and television producer, proposed a half-hour film, showing the work of the Rogers hospital, be prepared for showing in theatres and on television. He offered to make the picture.

Sidney Cohen, commenting on Robert Mochrie's contention that not enough theatres were participating in the audience collections, said that more people could be induced to contribute now that the hospital's new research activities would benefit all humanity and not just the people in show business who were treated without charge.

The new James Stewart trailer will be ready for showings in two weeks, according to Allan Freedman of DeLuxe Laboratories.

The widow of Robert J. O'Donnell informed the directors that upon her death the entire residue of the O'Donnell estate would go to the hospital and the research laboratories.

Once again, Herman Robbins and his sons, Burton, Norman and Allan, were the hosts to the visitors at the Edgewater Motel at Schroon Lake with their own brand of warm hospitality in providing accommodations and food.



A plaque paying tribute to the late Robert J. O'Donnell for his great contributions to the progress of the Will Rogers Hospital was unveiled at the dedication of the O'Donnell Memorial Research Laboratories at Saranac Lake. Among those at the unveiling were, from left, Richard Walsh, chairman of the hospital's board, William O'Donnell, brother of Robert, and the widow, Mrs. Robert J. O'Donnell. Msgr. V. Noel Zimmerman, not shown, also officiated at the dedication of the laboratories.

Admissions to Hospital Double Since 1957

SARANAC LAKE, N.Y.—The number of annual admissions to the Will Rogers Hospital has more than doubled since 1957 when the admission policy was expanded to include chest and heart diseases other than tuberculosis, according to Dr. L. Fred Ayvazian, medical director of the amusement industry's Will Rogers Hospital.

In his report to the officers and directors

(Continued on page 33)

BRAVO!

...HAS SMASHED
RECORD FOR
NEW YORK



JOSEPH E. LEVINE PRESENTS—"BOCCACCIO '70"—"THE RAFFLE", VITTORIO DeSICA directs the Academy Award Winner SOPHIA LO
"THE JOB", LUCHINO VISCONTI directs ROMY SCHNEIDER also starring THOMAS MILIAN and with ROMOLO V

CROWDS! CROWDS! CROWDS! AT CINEMA

Boccaccio '70"

EVERY BOXOFFICE ANY EAST SIDE THEATRE!



PTATION of DR. ANTONIO", FEDERICO FELLINI directs ANITA EKBERG also starring PEPPINO De FILIPPO
by CARLO PONTI—An Embassy International Pictures Release in EASTMAN COLOR

ND CINEMA II! BOOK IT NOW FROM EMBASSY!

MASS AND CLASS...*"THE SKY THE MUD*

"THE SKY WOULD SEEM TO BE THE LIMIT!" at the Forum, on Broadway!

THE B. S. MOSS ENTERPRISES
701 SEVENTH AVENUE
NEW YORK 36, N. Y.
TELEPHONE CIRCLE 6-8600

June 26, 1962

Mr. Joseph E. Levine
Embassy Pictures Corp.,
1271 Avenue of the Americas
New York, New York

Dear Joe:

The sky would seem to be the limit for "THE SKY ABOVE, THE MUD BELOW". People have been coming in en masse, and our box office buttons have been pressing out tickets at a delightful rate of speed. Our first week's figure at the Forum Theatre was a spanking $26,780.00.

The picture is not only the critics' choice, but an audience favorite - a combination to make hardened exhibitor's heart beat a little faster. By the way, the ad campaign and promotion was obviously done by imaginative pros and gave the picture a jumping head start!

It all adds up to a hit, and we're looking forward to an extended long run through the summer and possibly beyond. And what more wonderful way to spend the summer than with a hit on your hands!

So thanks, Joe, for "THE SKY ABOVE, THE MUD BELOW".

Sincerely,

Larry

LARRY MORRIS
Vice-President

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r



JOSEPH E. LEVINE presents
the ACADEMY-AWARD winning
"THE SKY ABOVE THE MUD BELOW"
Directed by Pierre-Dominique Gaisseau - Assisted by
Gerard Delloye - Produced by Arthur Cohn and René LaFuite
COLOR and Widescreen - An Embassy Pictures Release

...GET IN THOSE SKY-HIGH

ABOVE BELOW" IS SMASH!

...and at the Trans-Lux Normandie, on New York's arty East Side—
"AS A RESULT, 'SKY' IS ALREADY BOOKED INTO DETROIT AND WASHINGTON!"

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CABLE ADDRESS
AMLUX NEW YORK

June 27th, 1962

Mr. Joe Levine
c/o Embassy Pictures Corp.
1271 Avenue of the Americas
New York, New York

Dear Joe:

I originally saw "THE SKY ABOVE & THE MUD BELOW" in the screening room at the United Nations - and was immediately overwhelmed and gratified by what I saw on the screen. It certainly has all the ingredients for a box office success.

The "SKYS" first great big week of $13,000.00 at the Trans-lux Normandie Theatre is solid and looks to hold.

As a result of the Trans-lux Normandie success the "SKY" is booked into the Trans-lux Krim Theatre in Detroit, Michigan and the Trans-lux Plaza Theatre in Washington, D.C., starting June 29th, 1962.

The "SKY" is rolling and we are along for the ride.

The ad concept was excellent - followed by outstanding reviews - which have made this film a box office success.

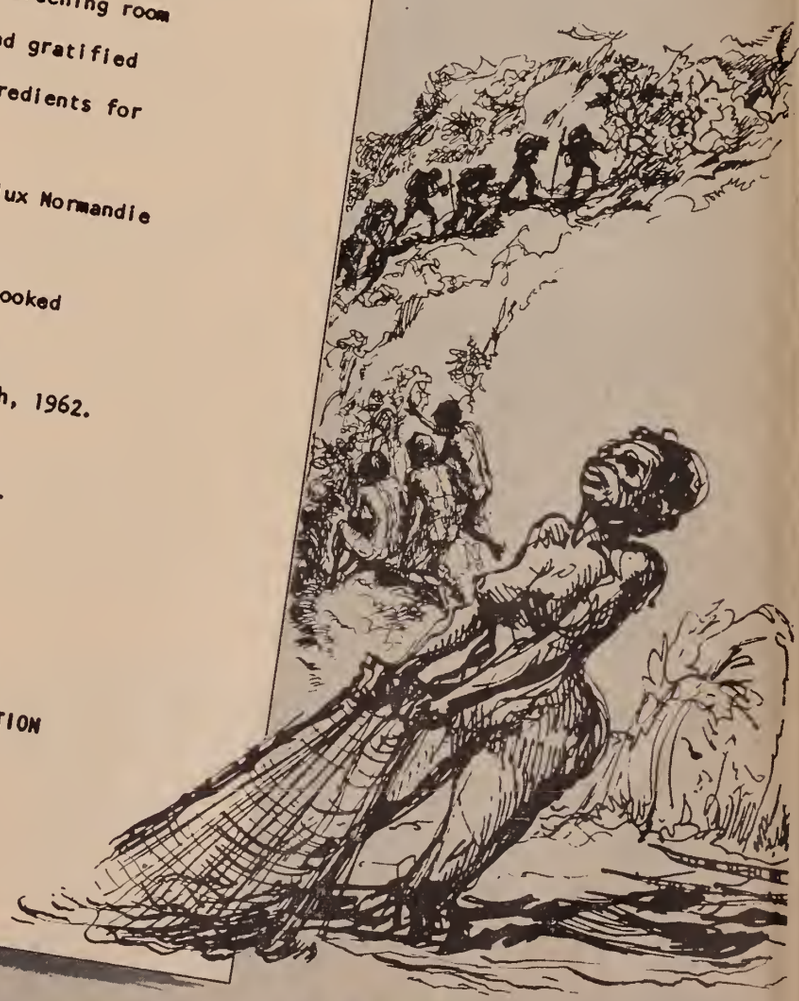
Thanks to you and all of your staff.

Best regards.

Sincerely yours,
TRANS-LUX CORPORATION

THOMAS E. RODGERS
Vice-President

TER:sk



GROSSES! BOOK IT NOW FROM EMBASSY!



ASSEMBLED FOR SALES DRIVE — Henry H. "Hi" Martin, vice-president and general sales manager of Universal Pictures, is shown leading a meeting of sales representatives of the company, assembled from all parts of the country, to organize a sales drive for the second half of the company's Golden Anniversary year.

NEW YORK—Universal will conduct four regional sales meetings, starting July 9, with Henry H. "Hi" Martin, vice-president and general sales manager, presiding at all of them.

The first meeting will be held in Philadelphia July 9 and 10 and will be attended by branch and sales managers of Joseph Rosen's area; namely, New York, Boston, Philadelphia, Buffalo, Pittsburgh, Washington, Albany and New Haven.

The second meeting will be held in Chicago July 12 and 13 and will consist of P. F. Rosian's division covering the personnel of Atlanta, Chicago, Detroit, Charlotte, Cincinnati, Cleveland, Indianapolis, Jacksonville and Milwaukee.

R. N. Wilkinson's area branch and sales managers will convene July 16 and 17 in Dallas, bringing the personnel from Dallas, Minneapolis, St. Louis, Des Moines, Kansas City, Memphis, New Orleans, Oklahoma City and Omaha.

The fourth and final meeting of Barney Rose's region will be held in Denver on July 19 and 20 and will be attended by the sales toppers of Los Angeles, San Francisco, Denver, Portland, Salt Lake City and Seattle. The sessions will be held to carry out the distribution plans for the second half of its Golden Jubilee Year.

The conclusion of the 26-week Presidential sales drive was celebrated with a luncheon for exhibitors and tradepress editors in the Laurent Restaurant on June 29. The event also marked the conclusion of a four-day sales conference at the home office.

Universal executives who attended the luncheon were Milton R. Rackmil, F. J. A. McCarthy, James J. Jordan, Joseph B. Rosen, Peter Rosian, Barney Rose, Robert Wilkinson, Philip Gerard, Herman Kass, Charles Simonelli and Martin.

Joseph E. Levine Honored By Dystrophy Association

NEW YORK—Joseph E. Levine, president of Embassy Pictures, was honored by the Muscular Dystrophy Associations of America June 29 for his philanthropic services to the charitable group.

Jerry Lewis, MDAA annual chairman, presented a plaque to Levine citing him for his services as New York City commerce and industry cochairman and as amusement industry chairman in the 1962 fund-raising drive, which quadrupled the amount raised in the industry in 1961. More than 400 persons attended the annual conference of MDAA delegates and executives representing 380 chapters throughout the country held in the grand ballroom of the Hotel Biltmore.

Pintoff at Film Fete

NEW YORK—Ernest Pintoff, president of Pintoff Productions, has left for Annecy, France, where he will be the American juror at the International Animation Festival, which started Sunday (1). "The Old Man," Pintoff's new animated short subject which will have its world premiere at the festival, was written and directed by Pintoff and features the voice of Dayton Allen.

'Premature Burial' Gross Nears Alltime AIP Mark

HOLLYWOOD — "The Premature Burial," with a total gross to date of more than $1,250,000 in the domestic market, is on its way to becoming one of American-International's alltime top grossers, according to company sales chief Leon P. Blender.

Blender said the film had recorded the company's biggest total ever in St. Louis with a seven-day figure of $42,652 for a multiple run. The film was slated to open this week in London on the ABC circuit in its first major foreign release engagement.

'Mondo Cane' Acquired By Times Film Corp.

NEW YORK—Times Film Corp. has acquired the Italian documentary film "Mondo Cane," which recently was shown at the Cannes Film Festival. The picture will be released in the fall.

Produced by Gualtiero Jacopetti, the film is described as an unusual documentary of man and his customs, affecting the birds, beasts of land and sea and men and women. Literal translation of the title is "the world gone to the dogs."

'Lawrence' Available Only in 70mm Prints

NEW YORK—"Lawrence of Arabia" will be available only to theatres equipped for 70mm projection. Where no such theatres are available, because of previous commitments or lack of such equipment, installations will have to be made.

Sam Spiegel, producer of "Lawrence," made a quick trip to New York to discuss distribution plans with Rube Jackter and Mo Rothman, Columbia vice-presidents, and to show 32 minutes of clips from the picture to 60 exhibitors.

"This film was designed as a 70mm show," Spiegel said. "That was our intention from the start of its inception four years ago. The creative team of director David Lean, scenarist Robert Bolt and cinematographer Frederick Young planned every one of more than 4,000 camera setups with the exceptional depth, width and color of 70mm exhibition in mind."

"Lawrence of Arabia" will have its command performance charity premiere at the Odeon Haymarket in London on December 10. Within a week, it will open at the Criterion in New York and the Warner Beverly Hills in Los Angeles on a reserved seat basis.

Columbia stated that rigorous theatre inspection program would be written into every exhibition contract. A department will be created to check every facility of theatres showing "Lawrence."

Spiegel will complete camera work on the picture in Morocco before the end of July. The entire starring cast will be available for personal appearances prior to openings, he said.

Goffredo Lombardo to U. S. For 20th-Fox Meetings

ROME, ITALY — Goffredo Lombardo, president of Titanus Film, and Franco De Simone, vice-president, left Wednesday (4) for New York to confer with executives of 20th Century-Fox on the two pictures currently being produced by Titanus for 20th-Fox release. They will also meet with other major and independent film companies on production and distribution agreements.

The two pictures for 20th-Fox are "The Leopard," shooting in Sicily with Burt Lancaster in the title role under the direction of Luchino Visconti, and "The Condemned of Altona," which is being directed by Vittorio De Sica in Tirrenia with Sophia Loren, Maximilian Schell, Fredric March and Robert Wagner starred.

Titanus is currently coproducing six features with MGM, two of these having recently captured film festival awards, "The Days Are Numbered," which won the Mar Del Plata prize in Argentina, and "Arturo's Island," which won the "Concho de Oro," first prize at the San Sebastian Festival in Spain.

'Longest Day' for Chicago

NEW YORK—Darryl F. Zanuck's "The Longest Day" will open at the Roosevelt Theatre, Chicago, October 11, one week following the New York opening at the Warner Theatre, according to C. Glenn Norris, general manager of 20th Century-Fox. Reserved seat policies will prevail.

THE WONDERFUL WORLD OF THE BROTHERS GRIMM



☆ ☆ ☆

By AL STEEN

ON SEPT. 30, 1952, an invited audience was ushered into a barn-like structure which once had been an indoor tennis court of the Woolworth family in Oyster Bay, L. I. The curious guests were told they were to see a new development in motion pictures known as Cinerama which had been undergoing tests for a long time and now was ready for public viewing. The curtain first was opened on a regulation-size screen which didn't create much of a sensation; then the curtain continued to spread until the screen reached an area of 1,800 square feet. The audience gasped and then applauded. Here was a history-making event. Never had a motion picture been seen on such a huge screen within four walls.

On August 8, 1962, another historic event will take place in 15 theatres across the country, approximately ten years after the medium's debut. In the intervening years, four Cinerama productions had been released, mainly of the travelog variety, but Cinerama scientists and engineers had continued to engage in round-the-clock experimentation aimed at perfection of proven techniques. On the historic date next month, Cinerama and Metro-Goldwyn-Mayer will unveil the first picture in the process to tell a story: "The Wonderful World of the Brothers Grimm." Whereas the original audience was overwhelmed by the 1,800-square-foot screen, the effect is yet to be measured when they see today's minimum Cinerama of 3,000 square feet and the largest 4,500 square feet.

The August 8 premieres will represent the climax of a meeting which took place in November of 1959 when Joseph R. Vogel, president of MGM, and Nicolas Reisini, president of Cinerama, Inc., decided to make two pictures in Cinerama which would tell actual stories and not be just globe-trotters, no matter how colorful and exciting those initial efforts were. The choice fell to "Wonderful World" and "How the West Was Won," the latter to reach the screens later in the year.

The George Pal production of "Wonderful World" is the story of the two Grimm brothers, Jacob and Wilhelm, German fairy tale collaborators, who were born in the late 18th century and lived to the mid-19th century and startled the literary world when they published their first volume of fantasies. Basically, it is the story of their lives and their struggles, their family and their friends. Woven into the narrative are three of their better known stories; namely, "The Cobbler and the Elves," "The Dancing Princess" and "The Singing Bone." Ideally suited to this medium, the picture shares many visual adventures with the audience, from a thrilling coach ride

The scene above shows many of the little people of Grimm's Fairy Tales: Little Red Riding Hood, Gretel, Hansel, Snow White, the Giant, Rumpelstiltskin, Cinderella and the Seven Dwarfs, scattered through the crowd.



JOSEPH R. VOGEL
President
Metro-Goldwyn-Mayer



NICOLAS REISINI
President
Cinerama, Inc.



Laurence Harvey (r.) as Wilhelm and Karl Boehm as Jacob Grimm collaborate on stories and fairy tale characters that go down in literary history.

down twisting mountain roads to a floating trip into space.

Exteriors were shot in the beautiful Rhine Valley and is alive with the picturesqueness of famous castles such as Walkersheim and Newschwanstein, the rustic Bavarian countryside and such quaint walled cities as Rothenburg, where much of the biographical story was filmed.

A stellar cast was recruited for the biographical aspects of the picture, spotlighting such favorites as Laurence Harvey, Karl Boehm, Claire Bloom, Walter Slezak, Barbara Eden, Oscar Homolka and Arnold Stang. The players in "The Dancing Princess" sequence are headed by Yvette Mimieux, Russ Tamblyn, Jim Backus, Beulah Bondi and Clinton Sundberg. "The Singing Bone" headlines British comedian Terry-Thomas and American comic Buddy Hackett. "The Cobbler and the Elves" has Laurence Harvey as the cobbler and George Pal's Puppetcons as the elves.

EFFECTS BRING AUDIENCE INTO PICTURE

Henry Levin directed the biographical script and Pal took over the fairy tale sequences. Special music was written by Bob Merrill, whose most recent score was for the Broadway hit "Carnival."

Producer George Pal said he had first thought of making a picture on the Grimm brothers 16 years ago, but, he added, "never did I dream that I could do it with the magic of Cinerama. This is the ultimate opportunity."

Pal said Cinerama was a thrilling experience not only for the audience, but for those of the production staff who created the excitement behind the camera. He said every effect was magnified and that participation sequences placed the audience directly into the picture, allowing the special effects to reach a maximum of realism. Pal explained that audiences would feel their stomachs tightening as a carriage sweeps down a mountainside. The patrons will soar through the sky as the cameras take them up above the stars. And, he promised, "you'll gasp at the exceptional scenery of the Bavarian countryside."

Despite the visual display, the basic story of the two brothers who wrote the famous tales is a heartwarming and intimate experience, Pal said. It tells of their long struggle for recognition and the sacrifices they and their families made to achieve this goal.

Although three of their fairy tales appear intact, other favorite characters have not been forgotten. Featured in one sequence are Tom Thumb, Cinderella, Little Red Riding Hood, Snow White and the Seven Dwarfs, Hansel and Gretel, the Frog Prince, the Queen Bee and, last but not least, Rumpelstiltskin as portrayed by Arnold Stang.

In "The Cobbler and the Elves" sequence, Laurence Harvey, who portrays Wilhelm Grimm, does double duty and plays the part of the cobbler, the kindly shoemaker who neglects his work to bring happiness to a group of orphaned children at Christmas time. Instead of mending shoes, he carves a good luck elf for each of the orphans, even though his customers are clamoring for their shoes. When he drifts off to sleep from exhaustion, the elves come to life and fix the shoes. The cobbler awakens and it is Christmas morning and he takes the elves to the orphans and then rushes back to finish the shoes, finding that the work has been done and everybody is happy. Pal's Puppetoons are the elves.

BRIGHT NEW PERSONALITIES FEATURED

In "The Dancing Princess," Yvette Mimieux, one of Hollywood's brightest new personalities, is everyone's idea of the beautiful princess who sneaks out of the palace each night to wear out dainty slippers dancing at a gypsy camp. Russ Tamblyn is the young woodsman who discovers the secret of where she goes every night, a mystery even to her father, and eventually wins her hand. Jim Backus, a favorite of both television and motion pictures, plays the part of the blustering king, while Beulah Bondi portrays the hermit gypsy who bestows the cloak of invisibility on the woodsman.

"The Singing Bone" brings British star Terry-Thomas to the Cinerama screen as the boastful, dragon-hunting knight and night club star Buddy Hackett as his servant. This is the story of the knight and his servant who go looking for adventure and meet a terrible dragon which has laid waste to the land. The cowardly knight allows his servant to kill the dragon but wants to take credit for the slaying himself so as to be in good graces of the king. So the knight kills his servant. A year later, a young shepherd finds a peculiarly shaped bone which speaks and tells the story of the knight's



While Barbara Eden, an admirer of the Grimm Brothers writings, gets an autograph from Karl Boehm, Walter Slezak assumes the role of Cupid.



Not only does Laurence Harvey play the role of Wilhelm Grimm, he also is the cobbler in the charming sequence of "The Cobbler and the Elves."

treachery. The shepherd takes the bone to the king; the bone relates what happened and is restored to life. The servant is made a knight and the erstwhile knight becomes his servant.

Karl Boehm, young Viennese star, plays the role of Jacob, the elder Grimm and brother of Wilhelm, Laurence Harvey. He recently was seen as one of the stars in "The Four Horsemen of the Apocalypse."

Internationally famed actress Claire Bloom, acclaimed for her performance in "The Brothers Karamazov," as well as her recent London stage hit, "Altona," appears as Dorothea Grimm, wife of the fantasy-minded Wilhelm. Also lending romance to the lives of the brother team is another young star, Barbara Eden, recently remembered for her work in "Voyage to the Bottom of the Sea."

STELLAR CAST IN PROMINENT ROLES

Rounding out the stellar biographical cast are Walter Slezak, as Stossel, the book-dealer; Oscar Homolka, the blustering duke and employer of the Grimm brothers, and Ian Wolfe as the duke's right hand man. Elizabeth Neumann, Betty Garde, Cheerio Meredith, Walter Rilla, Martita Hunt, Tammy Marihugh and Bryan Russell make up the remainder of the characters in the story's biographical section.

The overseas headquarters for the location shooting was the quaint walled city of Rothenburg-ob-der-Tauber. From there, the company of 150 performers, craftsmen and technicians moved to other sites, among them two of Europe's most famous castles, Weikersheim and Neuschwanstein. Permission was granted to film inside as well as outside the walls, said to be a "first" for Hollywood production. The "national hero" status of the Grimm brothers prompted local officials to waive the rule that motion picture cameras be barred from entering the luxurious castle interiors.

"The Wonderful World of the Brothers Grimm" is the latest offering of George Pal who has provided family entertainment in such productions as "Tom Thumb," "The Time Machine," "War of the Worlds" and many more. He has won six Academy Awards. The biographical script was directed by Henry Levin whose past successes have included "Bernadine," "April Love" and "Journey to the Center of the Earth."

Bob Merrill's special songs consist of "Princess Waltz," featured in "The Dancing Princess" sequence; "Ah-oom," a spirited song rendered by the elves in "The Cobbler and the Elves," and the martial "Song of Bravery," performed by Terry-Thomas and Buddy Hackett in "The Singing Bone." Talented composer-conductor Leigh Harline composed the production's overall score.

INTENSIVE ADVERTISING AND PROMOTION

The script for the picture was prepared by David Harmon, Charles Beaumont and William Roberts.

The 15 cities in which "The Wonderful World of the Brothers Grimm" will open in August are New York, Los Angeles, Boston, Chicago, Cincinnati, Washington, Pittsburgh, Cleveland, Denver, Minneapolis, Philadelphia, San Francisco, Detroit, Montreal and Miami. By the end of the month, the picture will have opened in more than 40 key cities across the country.

An intensive advertising and promotion campaign has been created to attract maximum attention to the first Cinerama story-telling production. The trailer campaign was planned to cover not only Cinerama theatres, but also to serve as cross-



Buddy Hackett discovers the dragon is at home, much to the consternation of brave Knight Ludwig (Terry-Thomas) in "The Singing Bone" sequence.



Yvette Mimieux portrays a dancing princess in a fairy tale sequence by that title in which Russ Tamblyn, Jim Backus and Beulah Bondi also star.

plugs on regular theatre screens. A three-strip trailer to be presented in full size on Cinerama screens throughout the world has been completed, while a 35mm color film strip has been prepared for promotions in schools, clubs, churches and industry as part of the group sales program, similar to the one established for "Ben-Hur." The program consists of a recorded narration along with the film consisting of 70 frames, detailing the background of the production, stars and the Cinerama process.

Five traveling exhibits for use as exploitation tieins with openings have been assembled. Comprised of 52 costumes and selected props from the production, the exhibit also contains specially mounted 40x60 color reprints of key scenes and reproductions of three oil paintings created by Reynold Brown. The five exhibits will rotate among the 45 Cinerama cities in the United States and Canada. In addition, 12 three-dimensional portraits of the film's stars have been created by Joe Smith, famed artist and illustrator.

Five recorded interviews with George Pal, Laurence Harvey, Yvette Mimieux, Russ Tamblyn and Jim Backus have been prepared and will be distributed to disc jockeys and radio stations to be used in conjunction with the release of the picture.

Music promotions were formulated by DeVal, Inc., publishers of the songs from the picture. In addition to a major schedule of record releases, including LP albums and singles, DeVal has prepared an extensive range of printed music accessories. In this area are special concert and marching band arrangements, symphonic orchestra arrangements, piano and organ folios, single sheet music and a full range of educational instrumental selections, in addition to the regular dance band orchestrations.

A special collection of children's apparel inspired by the picture has been designed by two of the largest manufacturers of children's clothing in the country. Style Undies is featuring a complete line of children's sleepwear, including robes, nightgowns, pajamas and lingerie in selected department stores and shops throughout the nation. Joseph Love, Inc., has manufactured a special group of children's dresses which will be distributed on a national basis to stores and shops. National and local advertising is being placed in Sunday magazine sections of leading newspapers.

MERCHANDISING AND PUBLICITY TIEINS

Both manufacturers have created special hang-tags crediting "The Wonderful World of the Brothers Grimm" and have notified their sales forces to set up window displays and fashion shows to spotlight the new children's fashions. Photographs and feature stories also have been prepared to send to the women's pages of local newspapers where the picture will open.

Maria Van Slyke, reporter, feature writer and well known publicist, has been sent on a nationwide tour to visit editors in the cities in which the picture will play. She is supplying newspapers with special features and art for sections devoted to coverage of women's news and is calling on columnists and radio and television personalities.

Western Publishing Co. has published a deluxe, full-color souvenir book. The books will be sold in theatres with the engagements of the picture and will be used in exploitation and publicity activities.



Gypsy violins strike up a wild tune as Yvette Mimieux and Russ Tamblyn, portraying the princess and the woodsman, dance to the exciting tempo.



Laurence Harvey breaks in on a romantic interlude between his brother Jacob (Karl Boehm) and Jacob's fiancee, Greta Heinrich (Barbara Eden).

Rogers Hospital

(Continued from page 23)

on their annual visit here last week, Doctor Ayvazian said that although the percentage of tuberculosis admissions had declined since 1957 from 76 to 27 per cent, the actual number of such admissions had shown little change. He said this probably was due to the fact that the Rogers hospital drew its TB cases from a wide geographic area, while most of the sanitoria that had been forced to close since the advent of effective drug therapy had had their admissions limited to local or state districts. In keeping with the shorter average hospital stay not only for the non-tuberculosis patient but also the drug-treated TB patient, annual discharges have increased, currently closely trailing the admissions. He said the death rate also had increased, largely among the non-TB patients.

Doctor Ayvazian said the policy of designating the Will Rogers Hospital as the entertainment industry's center for the treatment of a wide variety of pulmonary and cardiac disorders had also resulted in a more active medical environment. He said he hoped this, as well as the atmosphere of research, would attract the academic group.

In his report on clinical and research activities, Morris Dworski, director of the laboratory, told the hospital officers that from June 1, 1961, to May 31, 1962, there had been 8,717 examinations of patients, compared to 5,291 examinations performed during 1960-61. Dworski said the tempo of activity had been accelerated since the appointment of Doctor Ayvazian as medical director.

Wometco Board Declares Two Quarterly Dividends

MIAMI — Wometco Enterprises, Inc., board of directors has declared another regular quarterly dividend of 17½ cents per share on the company's class A common stock. A regular quarterly dividend of 6½ cents per share was voted for the class B stock. These dividends will be paid September 14 to stockholders of record as of August 31.

The board of directors meeting was held in Vancouver, Canada, at the offices of KVOS-TV (B.C.) Ltd., Wometco's wholly owned Canadian subsidiary. The directors also visited KVOS-TV in Bellingham, Wash.

Frankenheimer to Tour U.S. In Behalf of 'Manchurian'

NEW YORK—Director John Frankenheimer will tour the United States this summer on behalf of "The Manchurian Candidate," meeting with film critics and exhibitors to discuss new film techniques employed in the suspense drama and promotion plans in connection with release of the film this fall by United Artists. In addition to directing, Frankenheimer also produced the film with George Axelrod, who wrote the screenplay based on a novel by Richard Condon. The film stars Frank Sinatra, Laurence Harvey and Janet Leigh.

Tradepress Is Lauded By Hospital Board

SCHROON LAKE, N.Y.—In his report to the board of directors of the Will Rogers Hospital, Eugene Picker, chairman of the fund raising committee, had the following to say in regard to the industry tradepress:

"Without the generous cooperation of a friendly tradepress, we could make but little progress in our endeavors. And we wish to acknowledge their free publication of our campaign advertising which involved repeated insertions of a series of four full-page advertisements and of innumerable publicity items. The publishers and writers of the dailies and weeklies have proved themselves definitely 'in our corner' and we sincerely thank them all for this attitude and support."

Omaha 'Consent' Debut Nets $7,500 for Boys

OMAHA—The Boys Clubs of Omaha gained $7,500 from the Orpheum Theatre premiere of "Advise and Consent," officials reported. Tri-States Theatres donated the theatre and Columbia Pictures donated the film for the opening of the film here, under an arrangement with United States senators Carl Curtis and Roman Hruska of Nebraska and producer-director Otto Preminger.

A. V. Sorensen, president of Boys Clubs of Omaha, talked to Preminger on a long-distance telephone connected to a public address system before a crowd of 2,400 persons in the Orpheum.

"Two of the outstanding performers of the picture are from Omaha," Preminger pointed out. "They are, of course, Inga Swenson and Henry Fonda. Both of them are wonderful. They are not only talented performers but exceptional human beings. I can't help thinking Omaha must have had something to do with these talented people."

Both Fonda and Miss Swenson are alumni of the Omaha Playhouse. Fonda played a big part in helping the Playhouse raise funds for its magnificent new theatre on the edge of the city's Fairacres division.

In his review of the picture, Denman Kountze, jr., Omaha World-Herald critic, said, "It's the kind of picture that deserves judicious patronage. Preminger often takes a pretty free hand with the essential story line . . . yet the basic theme of the tale of Washington political strife . . . is handsomely (if quite dramatically) preserved intact."

To Initiate 'Youth Shows' For 'Brothers Grimm'

HOLLYWOOD—Because of the great demand for tickets for Metro-Goldwyn-Mayer-Cinerama's presentation of "The Wonderful World of the Brothers Grimm," a policy of "Youth Shows" is being initiated for the George Pal production.

"Youth Shows," designed with the young theatre patrons in mind, will commence on Saturday, August 18, at 10:00 a.m. and continue on Saturdays throughout the summer and fall.

Awards Announced At Boston Festival

BOSTON—The official awards for the 1962 Boston International Film Festival have been announced by George Papadopoulo, festival director, and arrangements are already under way for the third festival next year.

In the features category, the Yugoslavian entry, "The Ninth Circle," directed by France Stylic, won an award for "excellence in outstanding dramatic impact." The Italian entry, "Il Banditi A' Orgosolo," directed by Vittorio DeSeta, won the award for "excellence in successful, creative exploration of the film medium." In the short features category, the Canadian entry, "Morning on the Lievre," won an award for "successful, creative exploration of the film medium"; the Yugoslavian short "Picollo," was also presented an award for excellence in animated comedy.

"The Sky Above—the Mud Below," a Franch-Dutch production, although an invited film, was given a special award for "excellence in successful creative exploration of the film medium." In the festival's newly instituted New American Cinema category, two films were honored.

"Tracks in the Sand," directed by Ted Brkic, received an award for "clarity and integrity in the presentation of contemporary issues." "Without Each Other," directed by Saul Swimmer, won an award for "excellence in outstanding dramatic impact."

"Without Each Other" also had the distinction of being the most highly honored film in the festival, having won a total of six awards.

The features awards jury was comprised of Elliot Norton, drama critic, Boston Record-American; Sam Hirsch, drama department, Boston University; Norman Holland, Harvard University; Gyorgy Kepes, Massachusetts Institute of Technology; Lawrence Wylie, Harvard University; Joseph Figurito, Boston College; Al Capp, cartoonist-columnist. Members of the New American Cinema Jury included Thomas Natt, Paul Benzaquin, Matt Connolly, Robert Ferrante, Rex Trailer and Bob Nelson, all radio and television personalities.

Rosanna Schiaffino Debuts As Star in 'The Victors'

LONDON—Rosanna Schiaffino, one of Italy's rising young film actresses, has been added to the star-studded international cast of Carl Foreman's "The Victors," replacing Sophia Loren. Foreman is producer, director and author of the screenplay. Miss Schiaffino, whose role in "The Victors" will mark her first full starring role in a major American production, is considered one of Europe's most talented and beautiful actresses. She recently completed a top feminine role opposite Kirk Douglas in "Two Weeks in Another Town."

In "The Victors," Miss Schiaffino portrays the character of Maria, an Italian girl in a village which is occupied by American troops after being leveled during the fierce fighting. She is linked romantically with Vince Edwards as Baker, an American soldier who befriends her.

'Boccaccio '70' Debut Opens Twin Theatre



The benefit premiere of "Boccaccio '70" marked the debut on June 25 of New York's new Cinema I-Cinema II twin theatre for the Rugoff Theatres circuit. In top photo, Edward F. Cavanaugh jr., deputy mayor of New York, right, cuts the ribbon opening the new theatre. Looking on, from left: Mrs. Joseph E. Levine, Romy Schneider, one of the stars of the film; Joseph E. Levine, Embassy Pictures president, and Donald S. Rugoff, Rugoff circuit president. In bottom photo, crowds surround the dual theatre to watch the arrival of the capacity audience of 1,000 celebrities and guests.

NEW YORK—The simultaneous benefit opening of "Boccaccio '70" and New York's newest theatre, the Cinema I-Cinema II, raised more than $6,000 for the Riverdale Mental Health Ass'n and the William Alanson White Institute Monday (25) night. A capacity audience of 1,000 celebrities and guests attended the event.

The occasion marked the American premiere of the picture, released in the U.S. by Embassy Pictures, and preceded the Tuesday (26) opening to the public.

Embassy ran the largest single advertisement ever used for a motion picture in the amusement section of the New York Times on Sunday preceding the opening, with three consecutive full pages, giving equal attention to the film's three directors, Federico Fellini, Luchino Visconti and Vittorio De Sica, and its three stars, Sophia Loren, Anita Ekberg and Romy Schneider. The film is a Carlo Ponti production.

The Times ad is a feature of what Embassy termed the largest advertising campaign ever given a motion picture playing an east side or art theatre in New York City.

George Pal Signs Laurence Harvey

HOLLYWOOD — Producer George Pal has signed Laurence Harvey to star in MGM's "The Circus of Dr. Lao," a suspense fantasy film in which the actor will essay five different roles.

Fred Magel Now a Veep

CHICAGO — Fred E. Magel, assistant vice-president of Motion Picture Advertisers, whose headquarters are in New Orleans, has been made a vice-president of the organization.

Robert Selig Is Elected Denver U. Life Trustee

BEVERLY HILLS — Robert W. Selig, vice-president of theatre operations for National General Corp., has been elected a life trustee of the University of Denver, according to an announcement by Chester M. Alter, chancellor of the 100-year-old university.



Robert W. Selig

Selig, prior to coming to Los Angeles last year to accept his present post with the 220-theatre circuit, served for 11 years as president of the board of trustees of Denver University from which he graduated in 1932. He now makes his home in North Hollywood.

In a letter to Selig, Alter wrote:

"All of us regret the fact that you felt it necessary to resign as an active member of the board. You have been such an integral and important part of this group for so many years that it is difficult to think of the board without you. All of us in the University—trustees, administration and faculty—are most grateful to you for all that you have done and all that you have meant to this institution. Words can never adequately express our appreciation to you for your loyalty and your years of devoted service."

Stars Expected in Boston For Music Hall Premiere

BOSTON—A bevy of film stars is expected at the opening of Ben Sack's new Music Hall, the former Metropolitan Theatre, Thursday (12). Joseph E. Levine, who with MGM is presenting the premiere night attraction "Boys' Night Out," expects that Kim Novak, star of the film, will also be on hand. George Jessel is to be master of ceremonies and stars expected to attend the festivities include Debbie Reynolds.

The gala evening will start off with a giant motorcade from the Statler Hilton at 7 p.m., headed by bands, consuls of foreign countries, state and civic officials, including the governor and mayor, publishers and executives from TV and radio. The motorcade will begin at the hotel, cut across to Boylston street, then down Boylston to Tremont, down Tremont to the Music Hall, where bleacher seats will be erected. Jessel will introduce the stars via a public address system.

Inside the theatre, the audience will be entertained by a specially arranged Academy Award overture by Ruby Newman and a 50-piece orchestra. The overture will consist of songs and theme music of award winning films which have played the Sack theatres during the past six years.

'Sky Above' at Vancouver

NEW YORK—Embassy Pictures' "The Sky Above—the Mud Below," Academy Award-winning documentary feature, will be shown, out-of-competition, at the Vancouver Film Festival July 11-24, at the invitation of the officials of the Canadian event.

CASE HISTORY

How Louis Sher Built an Art Theatre Circuit

Many Innovations Serve to Develop 29-Theatre Chain

By FRED OESTREICHER

COLUMBUS, OHIO—An outsider to the motion picture industry, who turned from a network of bars and grills to theatre operation barely eight years ago, today heads the nation's largest circuit of art theatres, the Art Theatre Guild, headquartered here.

The circuit, brainchild of its president, Louis Sher, now consists of 29 theatres from Ohio to California, with a total seating capacity of 13,528, and is continuing to grow. Sher very recently took over operation of the Studio at Memphis, Tenn., and the Paris in Denver.

In the last few weeks, he moved his home offices from this Ohio city to Scottsdale, Ariz., and acquired six small Arizona theatres, in Scottsdale, Tempe and Tucson.

BEGAN CAREER IN 1954

The spectacular career of this 48-year-old Ohioan began in September 1954 with the opening of the Bexley art house here and the later opening of the Heights in Cleveland Heights.

With a total lack of preconceived ideas about the "dos" and "don'ts" of theatre operation, Sher set about building his art circuit with many innovations. He has taken special delight in transforming unlikely theatres in out-of-the-way locations into successful art operations. He set up many fine art exhibits and he provided novel touches in serving refreshments to patrons with no concession stands in any of his theatres.

Much of the success of the circuit, Sher attributes to his individual managers, few of whom had theatre experience before joining ATG.

Sher's aim always has been the showing of the best in foreign films plus a scattering of U.S. product in a relaxed atmosphere. His policy of adults-only is part of that atmosphere and not because of the sophisticated theme of most of the product.

Free coffee is a standard hospitality item at most of the ATG theatres and soft drinks are available. Punchbowl service is on tap in the California theatres and, while there are no concession stands, candy is displayed on flower carts and some of the theatres have imported candy in noiseless wrappers. Popcorn is taboo in all of the theatres.

ART EXHIBITS FEATURED

Art exhibits create much of the distinctive atmosphere of the ATG theatres. Managers arrange exhibitions of paintings from individuals—a number of one-man shows have been held—and from art galleries and foreign touring art exhibits. For instance, the Westwood at Toledo recently showed a collection of German expressionist paintings of the 1905-1923 period. Sales have been made of paintings to patrons, although the theatres are not in the business of selling art, other than that on motion picture film.

When theatres are acquired by ATG, changes are always made—in marquees, decor, carpeting, seating and equipment, as needed. In several cases, the theatres were closed for some time for extensive renovation and redecoration.



At the recent opening of the York 24 art house, the mayor of San Francisco, George Christopher, right, cuts the ribbon, while Louis Sher, left, owner of Art Theatre Guild, and Robert Little, ATG west coast general manager, looked on.

The circuit now operates the World (430 seats) and Bexley (540), Columbus; Heights (900), Continental (775) and Westwood (800), Cleveland; Westwood (530), Toledo; Art (550), Akron; Art (460), Dayton; Little Art (200), Yellow Springs, all in Ohio, plus the Crescent (420), Louisville, Ky.; Guild (470) and Studio (400), Memphis; Art (515) and Illini (300), Champaign, Ill.; Vogue (440), Capri (238) and Paris (400), Denver; Presidio (750) and York 24 (725), San Francisco; Fine Arts (425), Fresno; Guild (450), Sacramento; Cinema (550), Hollywood; Rockhill (760), Kansas City, Mo.; Kiva (450) and Portofino (95), Scottsdale, Ariz.; Paris (95) and Valley (500), Tempe; Park (450), and Movies, Tucson.

MANY IN SUBURBAN AREAS

While many of the circuit houses are located in suburban areas and in college towns—notably in the Antioch College community of Yellow Springs; the University of Illinois town of Champaign; the Bexley, near Capital University here, and the World, near Ohio State University—Sher follows no set pattern of placing art houses near such establishments.

Many persons were surprised when he leased the Roosevelt in San Francisco's Mission district. The theatre, in a slum clearance area, had been closed for some time and its previous policy had been Mexican and Filipino films for the Spanish-speaking residents. Renamed the York 24 and opened after extensive redecoration, the theatre has been a success since its reopening last spring. Its business for "The Green Mare" virtually duplicated that of the Presidio. Sher expects business at the York 24 to continue to build, since many new apartment units are being erected in the redevelopment area.

"Ben Alexander, the former child star, owns a Ford agency around the corner," said Sher, "and what's good enough for him is good enough for me."

Sher's managers and other coworkers like motion pictures as much as he does "In fact, that's the first question I ask prospective employes," he says. "No matter how good their other qualifications are, if they confess to indifference to motion pictures I do not want them."

Of the managers who had no theatre experience before joining Sher, one was a Berlitz language school teacher, another a physicist for a glass factory, one sold greeting cards, one was a research scientist and others were recent college graduates. But all showed keen interest in the theatre business and that's what counts, according to Sher, a movie fan from childhood.

HANDLE OWN ADVERTISING

Managers handle their own advertising, with material supplied either from the publicity and promotion office in Columbus or from distributors. Although the head office has moved to Arizona, the promotion office will continue to be located in Columbus. Kent Nitz, manager of the Bexley and World, and Joe Alexander are in charge of the publicity and promotion office.

ATG makes up four-page pamphlets on certain attractions to distribute to patrons. "Many moviegoers throughout the country are not as familiar with all foreign films as patrons in New York, for instance," said Sher, "so we make up these pamphlets to give them an advance resume of the story and reasons why we believe they will want to see the picture."

ATG also maintains an office in New York City in charge of Saul Shifferin, vice-president, who serves as booker and buyer. Secretary of the company is Sam Topolosky, now in Arizona with Sher.

Sher is a staunch opponent of censorship in any form. He has vigorously attacked precensorship advocates in testimony before city and state council and legislative hearings. He is a member of the board of directors of the Independent Theatre Owners of Ohio and has been an outspoken supporter of the association's fight against censorship.

'CENSORSHIP ISN'T LOGICAL'

"I don't want anyone to tell me or my patrons what pictures they can or cannot see," he said. "Censorship isn't logical or consistent. We played 'The Lovers' in Columbus and Toledo without any trouble, whereas there were lawsuits brought against us in Dayton and Cleveland because of our showings of this picture."

Prior censorship has been a dead issue in Ohio since late 1954, but theatremen can be prosecuted for violation of the obscenity law. In the case of "The Lovers," two of Sher's managers were brought to trial on different sections of the law. One manager was exonerated in an appeal to the Ohio supreme court, the other conviction was upheld by that body and is now on appeal to the U. S. Supreme Court.

Hollywood Report

Lee Remick Will Costar In Filmways Feature

Martin Ransohoff, Filmways production chief, has signed Lee Remick to costar with James Garner in his forthcoming "The Wheeler Dealers," scheduled for MGM release. The film, based on a novel by George Goodman, who has also written the screenplay, is a romantic comedy dealing with a Texas millionaire stockbroker and a lady security analyst. Production is charted to roll next February.

The James Garner-Lee Remick starrer is one of six films currently on the Ransohoff-Filmways 1962-63, $10,000,000 production schedule. Ransohoff's initial picture for MGM, "Boys' Night Out," just opened in New York and next week will start a series of nationwide playdates.

Miss Remick is now in Malaga, Spain for pre-production conferences with producer-director Sir Carol Reed on Columbia's "The Ballad of the Running Man," in which she will costar with Laurence Harvey in Spain and Ireland.

Bartlett Signs Bob Hope To Star in 'Global Affair'

In an important production deal of the year, Hall Bartlett has signed Bob Hope to star in "A Global Affair," a romantic comedy with international implications, from an original story by Eugene Vale.

The multi-million dollar production, which will be shot in New York and Hollywood in color, is located in and about the United Nations.

Bartlett will produce the film for his own independent company, Hall Bartlett Productions, with Seven Arts handling financing and releasing arrangements. An early 1963 start date has been slated.

Jerry Van Dyke to Appear In 'Eddie's Father'

Jerry Van Dyke will make his screen debut in "The Courtship of Eddie's Father," MGM production, which starts in early August. The popular young nightclub comedian and brother of television star Dick Van Dyke is currently headlining at Chicago's Playboy Club and previously appeared on his brother's TV show.

Heading the cast of the Joe Pasternak production are Glenn Ford, Shirley Jones and Stella Stevens. Vincente Minnelli is directing the film.

Two Features Scheduled To Roll for Chanford

Charles Wick, president of Chanford Productions, announced that "Husband and Wife" with original story and screenplay by Ruth Brooks Flippen will begin shooting on October 1. The film will star Ginger Rogers. A male lead and teenage costar will be cast later. Wick also disclosed that company will follow "Husband and Wife" with a comedy, "The Bickersons," based on the radio and television characters created by Phil Rapp. "The Bickersons" film has been scheduled to roll January 7.

Current success of two "Bickersons" comedy albums on the Columbia label with Frances Langford and Don Ameche has spurred activity on the project. Phil Rapp is doing the screenplay.

Martha Hyer Signed to Costar In 'Man From Diners' Club'

Martha Hyer has been inked by Columbia to costar with Danny Kaye and Cara Williams in "The Man From the Diners' Club," which was scheduled for a July 9 start. She will play the part of Kaye's long-suffering girl friend in the Dena-Ampersand joint venture with William Bloom producing and Frank Tashlin directing. Miss Williams, well-known TV star, who will play the role of Sugar Pye, has been signed to a five-year pact by Columbia.

William Blatty, who wrote the screenplay, has been signed to a multiple-picture deal by Columbia. The studio has taken an option on the film rights to his highly successful novel, "Which Way to Mecca, Jack?"

"The Man From the Diners' Club" delves into the extensive operations of the famous credit card company.

George Cukor to Direct 'Fair Lady' for Warners

George Cukor has been signed by Jack L. Warner to direct Warner Bros.' filmization of Broadway's most successful musical hit, "My Fair Lady." Cukor will report to the studio immediately to confer with Alan Jay Lerner, who wrote the screenplay, and with Frederick Loewe, on the production.

Cukor recently completed directing Warner Bros.' "The Chapman Report," after which he went to 20th Century-Fox to direct "Something's Got to Give," before production on that film was suspended.

Film rights to "My Fair Lady" were acquired early this year for the record sum of $5,500,000. Audrey Hepburn has been signed to play the role of Eliza Doolittle.



PETITION FOR PREMIERE — A petition requesting the world premiere of Gregory Peck's new feature for Universal, "To Kill a Mockingbird," was delivered to the star in his studio office by 39 youngsters from Mobile, Ala., who traveled to Hollywood in a chartered bus. The petition was based on the fact that Mobile is the closest city to Monroeville, Ala., home of Harper Lee, author of the Pulitzer prize-winning novel, on which the film is based. Left to right in the photo are Alix Winter, Abbie Sturges and Mary Phillips.

Roth-Kershner Acquires Rights to Two Novels

Roth-Kershner Productions has acquired "Dark Sea Running," novel by George Morrill, as its first picture to be made in association with the Mirisch Co. for United Artists release. Producer Leon Roth and director Irvin Kershner announced they also have acquired film rights to a second novel, "The Magician of Lublin," by Isaac Singer.

"Dark Sea Running," a story set aboard a merchant ship immediately after World War II, was published in 1959. Negotiations are under way for a writer to adapt the story for the screen and filming is planned for late this year. "The Magician of Lublin" is set in turn-of-the-century Poland.

Steve Sekey, who directed "The Day of the Triffids" for Allied Artists release, has acquired the screen rights to "Cauchemar a Dube" ((Nightmare at Dawn), a mystery by French novelist Frederick Dard, and plans to produce it in association with Phlip Yordan. No release has been set.

Miscellaneous Castings, Assignments for Week

Joseph Stefano will prepare a screenplay for "Hanno's Doll," which will be filmed for Columbia Pictures release by producers Elliott Kastner and Stanley Shpetner under their independent banner International Cinema. Stefano will start immediately on the property, which will be based on the novel by Evelyn Piper. He has "Psycho," "The Naked Edge" and "Black Orchid" among his screenplay credits . . . Producer-director Robert Aldrich has signed Victor Buono for the male lead in "What Ever Happened to Baby Jane?" Associates & Aldrich-Seven Arts feature slated to roll next month with Bette Davis and Joan Crawford starring. Buono is cast as an unsuccessful Hollywood musician who becomes involved in a former child star's attempted comeback in the film, to be produced and directed by Aldrich . . . Thelma Ritter has been set by producer Robert Arthur for a costarring role in Universal's "Three on a Match," which will star Kirk Douglas and Mitzi Gaynor under the direction of Michael Gordon, to go before the color cameras in August . . . Peter Fonda, actor-son of Henry Fonda, was signed to make his movie debut in the romantic lead opposite Sandra Dee in "Tammy and the Doctor," Ross Hunter production for Universal, which also stars Macdonald Carey. Harry Keller will direct the film, which goes into production July 9 . . . Allied Artists announced "Escape From Alcatraz," story of three convicts, as the next film scheduled for producer Ben Schwalb, who held the production reins on "The George Raft Story," with Jayne Mansfield and Ray Danton toplining the cast. A late fall start is scheduled.

Says Festival Builds Film Appreciation

MONTREAL—Marcel Martin, president of the organization committee of the Montreal International Film Festival, which for the third time will be held in the Loew's Theatre, August 10-16, inclusive, said the purpose of the festival (a nonprofit making organization) is to bring to the cinemagoing public outstanding examples of world film production, films which might not otherwise be seen in the commercial theatres.

He noted that the effects of the festival's policy were to a large extent reflected in the wide variety of foreign films now available to Montreal filmgoers.

During the three years of its existence, Martin added, the Montreal Film Festival has acted as a catalyst in stimulating the almost incredible changes that have taken place in Quebec province's attitude to the cinema.

Speaking of the individuals who had helped make the festival a success, Martin said the organization was very fortunate in having for president such a distinguished filmmaker as Norman McLaren. McLaren heads the honorary board of directors comprising Anne Hebert, Blanche Van Ginkle, Maurice Blackburn, Pierre Dansereau, Robert Elie, Guy Glover, Jean Marchand, Yves Menard and Jean Louis Roux. Recently appointed to this committee were Pierre Garneau, Claude Robillard and Professor Antonio D'Andrea.

The administrative committee of the Montreal Film Festival comprises Pierre Juneau, president; Fernand Cadieux, secretary; Guy Cote, Marc Lalonde and Claude Sylvestre. Other members of the secretariat are Germain Cadieux, administrative secretary, and Arthur Lamothe, publicist.

Members of the organization committee of the festival, a group charged with the day-to-day planning, are Marcel Martin, president; Max Cacopardo, Arthur Lamothe, William Davies, Guy Cote, Andre Belleau, Rock Demers and Germain Cadieux.

Paramount Acquires ABP's 'Wonderful to Be Young'

NEW YORK—Paramount has acquired the United States and Canadian distribution rights to "Wonderful to Be Young" from Associated British Pictures. The picture, which was released in England and Europe under the title of "The Young Ones," is reported to have scored a big success. Produced in CinemaScope and Technicolor, the film stars Cliff Richard and Robert Morley.

Release plans for U.S. and Canadian distribution now are being formulated. Thirteen musical and vocal numbers are featured.

'Cool Mikado' for UA

LONDON — Dennis Price, British film star, and Stubby Kaye, American musical comedy performer, are playing the leads in Harold Balm's "The Cool Mikado," which will go before the cameras at Shepperton Studios July 9 for United Artists release. Kaye will play Judge Mikado in this new version of the Gilbert and Sullivan operetta.

London Report

By ANTHONY GRUNER

THE Pilkington Committee report on radio and television was published last week. In a 385 page survey on British Broadcasting, the committee, under Sir Harry Pilkington, came out against toll, pay, and all forms of subscription TV, because it was felt it was the costliest way to provide a good service for the maximum number of viewers. The committee favored changing the existing 405-line system to the more useful 625-line and recommended radical changes in the constitution and set-up of the entire commercial TV channels. The immediate trade reaction was most favorable. The Cinema Exhibitors Ass'n was delighted with the news of the committee's anti-toll TV decision. The producers were less pleased about the decision, but preferred to read the report in full before issuing any statement.

* * *

John Davis, managing director of the Rank Organization, told a meeting in London that, if Britain joined the European Common Market, the British production industry would still need three forms of government film support. These were the quota, the British Film Fund Agency (Eady money) and the National Film Finance Corp. It followed, therefore, that the terms of the Treaty of Rome would need to be examined with these points well in mind.

Davis, who was addressing the United Kingdom Council of the European Movement for the Common Market, pointed out that the home market for British films had contracted steadily since the last war and British production could only be maintained by substantial revenues from overseas. More than 50 per cent of the earnings for Rank films were now being received from overseas markets. The Rank managing director did not feel that British audiences would accept a large amount of continental productions, at least for some considerable time. He appreciated that this lack of acceptability of foreign films colored the attitude of the European Common Market governments towards British films.

Britain's entry into the ECM would certainly mean that the level of coproduction with other member countries would increase substantially. Some form of modus vivendi would have to be found, if the film industry were to secure full benefit from joining, and this included the best forms of remuneration for the technicians and craftsmen. Said Davis: "We should not see ourselves as suppliants at the door of Europe. We have much to gain from membership; equally, Europe has much to gain from Britain."

* * *

Filming commenced last week at Shepperton Studios on Ken Hughes' first Independent Production, "The Small Sad World of Sammy Lee," starring Arthur Newley. Backed by Bryanston-Seven Arts, Hughes, who will direct the film, has joined forces with his old associate, Frank Godwin, who will produce. The screenplay was inspired by the character Sammy as portrayed by Tony Newley in the International Prize-winning play which Ken Hughes wrote and directed for the BBC. It won him the Guild of Television Producers' Award, second place in the Critics Poll, and the distinction of being the only British writer to carry off the coveted "Emmy," the equivalent of an "Oscar," in the American television world.

"The Small Sad World of Sammy Lee" is the square mile of London's Soho, filled with the shadowy figures of con men, punters, club owners, gangsters, prostitutes, and tearaways. In this little world, Sammy moves in ever-diminishing circles, rarely facing up to his existence, blotting out an ever-present awareness of failure with a smile and a song. In addition to Newley, other members of the cast are Robert Stephens, Wilfred Bramble, Miriam Karlin and Elizabeth MacLennan, whose first screen appearance this will be. Wolfgang Suschitsky is lighting cameraman.

* * *

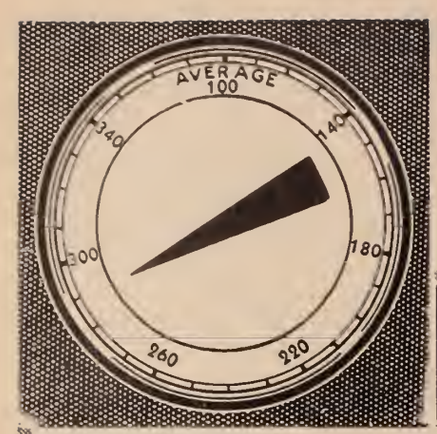
Stuart Millar and Lawrence Turman, the producers of "The Lonely Stage," now in production for United Artists at Shepperton Studios, with Judy Garland and Dirk Bogarde, announced last week that plans for the Mirisch-Barbican production, "Summer Flight," to be made in association with Carrollton Productions, are completed. The film, which will star Susan Hayward, is due to begin on August 13 at Shepperton Studios and on location in Cornwall and Southern England. Dan Petrie, who has just completed the Pat Boone-Nancy Kwan film, "The Main Attraction," has been signed as director, and British cameraman Harry Waxman, who lensed "The Swiss Family Robinson" and "The Roman Spring of Mrs. Stone," will light the picture. Screenplay of "Summer Flight" is by Jessamyn West, who wrote "Friendly Persuasion," and Wilfred Shingleton, at present working on "The Lonely Stage," is to be production designer. The picture will be for UA distribution.

* * *

Lee Remick has been signed by Sir Carol Reed to costar with Laurence Harvey in "Ballad of the Running Man," which goes before the cameras on July 15. Miss Remick will play the role of a young wife who helps her husband to perpetrate a series of daring insurance frauds. The film, which is based on the suspense novel by Shelley Smith, will be shot in Spain and Ireland. "Ballad of the Running Man" will be produced and directed by Sir Carol for Columbia Pictures, from a script by John Mortimer. Carol Reed's last film for Columbia was the internationally successful "Our Man in Havana."

Award to Lopert Picture

MELBOURNE—Michelangelo Antonioni's "The Night," which is being distributed in the U.S. by Lopert Pictures, won two of the major awards at the Melbourne Film Festival. The picture, which was shown as an Italian entry, won the Silver Boomerang as "the film which contributes most significantly to the art of the cinema," and Jeanne Moreau, the star, was voted the Silver Trophy for her performance.



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Advise and Consent (Col)				195	75						210			120		175			150		154
Alakazam the Great (AIP)			85				150	75	115	140	65		150	140			200	135	130		126
Big Red (BV)	130			175	90		150	125	110			150	125	100			150	165	125	125	132
Black Tights (Magna)				160	150	275		150			300	200		100		200			200		193
Bridge, The (AA)		150		175	100	115	150		110				150	110	90	200			250		145
Brushfire (Para)								100		100	100		100		90			100			98
Burn, Witch, Burn (AIP)		150	120		125							90	100		80				85		107
Cabinet of Caligari, The (20th-Fox)	100	175	85	145			100	70	100	115	190		95	100	90	135	100		100		113
Couch, The (WB)			110					100	90	80	65		90		90		100				91
Counterfeit Traitor, The (Para)	140		125	150			150	135			185					200			150		154
Day the Earth Caught Fire (U-I)	110		90		100		90	85		140	65	115	100	110	85	175	85	125	125		107
Escape From Zahrain (Para)	110	150	110	150			110	110	90	110	105	100	115	100	90		90	125	100		110
Experiment in Terror (Col)	120		125	160	100	130	80			100	110	110	100	100	90	165	85	150	200	110	120
Five Day Lover, The (Kingsley)	125			155	90	75				150	125		180	90	90	145					123
Follow That Dream (UA)	140	160	110		100		125	125	150	220	95	175	225	110	110		250	135		150	149
Forever My Love (Para)	100	175		170	90						90					190					136
Geronimo (UA)		150	85	125	100		110			140				100	80						111
Greyfriars Bobby (BV)	120	200	130	150	100	110	275	125	135	235	70	100	175	110	100		160	120	90	95	137
Gun Street (UA)							100	100			65		100		80			100			91
Hand of Death (20th-Fox)						65	70			100					90		100				85
Head, The (Trans-Lux)		180	125		110	100				115	70			90	100		80	110			108
Hell Is for Heroes (Para)	130	175	115	170					90	115		100	100	90	90				125	100	117
Hitler (AA)		145	130					105				150	80		80						115
Horizontal Lieutenant, The (MGM)	125	275	105	175	95	100	110	65		100	75	100	115	90	90	130	100	145	150	135	120
Jessica (UA)	140		125	165	90	90	100	70	90		225	90	150	80	85	160			100		117
Joker, The (Lopert)				130	90	90	100		115				175			185					126
Judgment at Nuremberg (UA)	200	200	140	250	150	175	250		225	400	200	225		120	130	200				250	208
Last of the Vikings (Medallion)			110									90	100					120	80		100
Lisa (20th-Fox)	125	135	120				65	100	120		120		135	90	100	145	90		90		110
Lonely Are the Brave (U-I)	140	130	105		95		100	85		110		110	115	80			95	135	100		108
Magic Sword, The (UA)					100			100		175	80								125	90	112
Merrill's Marauders (WB)					95		135	115					90		105		100			75	102
Only Two Can Play (Kingsley)	140	175		160	280	190					250				115	200					189
Premature Burial, The (AIP)		225	140	225		100	150			185	95	150	300		90		200	135	110		162
Ride the High Country (MGM)	110		100		110	90		100	110	100		100	100	90			95		150		105
Road to Hong Kong, The (UA)		200		175	200			135		290				120					300		203
That Touch of Mink (U-I)	200	200	200	300	250				250					200		225		175	250	200	223
Twist All Night (AIP)			105		100			85		115		115							85		101
Victim (Astor)	150		65	155	100	150	125	90			250	100	175	100		190					138
Whistle Down the Wind (Astor)	130	200	85			110	65					75	100	100		195			300		136

TOP HITS — OF — THE WEEK

Individual runs, not an average. Listings are confined to opening week figures on new releases only.

1. Bon Voyage (BV)
   Los Angeles.....290
2. Road to Hong Kong, The (UA)
   Kansas City.....290
3. Lolita (MGM)
   Los Angeles.....255
4. That Touch of Mink (U-I)
   Cincinnati 250
   Indianapolis 250
   San Francisco.....250
5. Miracle Worker, The (UA)
   Boston 250
6. Follow That Dream (UA)
   Omaha 250
7. Judgment at Nuremberg (UA)
   Memphis 225
8. Hatari! (Para)
   San Francisco.....200
9. Notorious Landlady, The (Col)
   Chicago 200
10. Boys' Night Out (MGM)
    New York.....195

'Mink' Is Runaway 225 In Pedestrian Omaha

OMAHA—The Omaha Theatre had that gratifying touch of success with "That Touch of Mink," which rolled up more than double the average gross in its first week. The Omaha was head and shoulders above the rest of the field of first runs which included four holdovers. While some of the totals were not up to previous weeks, all turned in average or better figures.

(Average Is 100)

Admiral—**West Side Story** (UA), 11th wk. 125
Cooper—**Cinerama Holiday** (Cinerama), 8th wk. 100
Dundee—**Oklahoma!** (Magna), 12th wk. 100
Omaha—**That Touch of Mink** (U-I) 225
Orpheum—**Hell Is for Heroes** (Para) 100
State—**Big Red** (BV), 2nd wk. 110

'Traitor' Racks Up 300 In Brighter Mill City

MINNEAPOLIS — "The Counterfeit Traitor" opened at the Uptown Theatre with a rating of 300 per cent, one of the best openings here in months. Also holding up well was "That Touch of Mink" in its second week at the State, which rated another 200 per cent. The general level of business seemed to be considerably better than it has been recently.

Academy—**Judgment at Nuremberg** (UA), 5th wk. 90
Century—**Advise and Consent** (Col), 2nd wk. 120
Gopher—**Big Red** (BV), 3rd wk. 90
Lyric—**Boys' Night Out** (MGM) 175
Mann—**West Side Story** (UA), 20th wk. 110
Orpheum—**Bon Voyage** (BV) 150
Park—**Whistle Down the Wind** (Astor), 2nd wk. ..100
State—**That Touch of Mink** (U-I), 2nd wk. 200
Suburban World—**Last Year at Marienbad** (Astor) 100
Uptown—**The Counterfeit Traitor** (Para) 300

'Touch of Mink' Registers Top Milwaukee Business

MILWAUKEE — The Towne Theatre, with "That Touch of Mink," carried off the high grosser of the week honors with ease, and with indications of a long run. "Last Year at Marienbad" at the Times was second. Managers were learning to smile again as business was better than it has been for many weeks.

Downer—**A Summer to Remember** (Kingsley) ...175
Palace—**Windjammer** (Cinemiracle), 6th wk. 200
Riverside—**Big Red** (BV); **The Living Desert** (BV), reissue, 2nd wk. 150
Strand—**West Side Story** (UA), 15th wk. 200
Times—**Last Year at Marienbad** (Astor) 225
Towne—**That Touch of Mink** (U-I) 300
Warner—**Advise and Consent** (Col) 125
Wisconsin—**The Vikings** (UA); **Tropeze** (UA), reissues 150

Quebec Censor Named National Council Head

MONTREAL—The striking change in official attitudes toward film censorship and films generally, which has been taking place in Quebec province was dramatically brought into the spotlight by the appointment of Maurice Leroux, president of the Quebec Board of Censors, as president-chairman for the 1963 convention of the Canadian Council of Motion Picture Censors, which will be held here next June.

Last year, the national convention of Canadian film censors was held in Regina.

Other officers of the national censors' council are Lucien Desbiens of Quebec, first vice-president; R. W. McDonald, British Columbia, second vice-president; Mrs. P. McMullin, secretary, and J. H. Evans, Ontario, assistant secretary.

DES MOINES

Granting of a permit to build a drive-in theatre at Missouri Valley hit a snag when a group of property owners in the residential Willow Park area protested before the city council. Businessmen and representatives of organizations who are in favor of the proposed airer were on hand to argue for the project. Gerald Harper of Missouri Valley hopes to build and operate a drive-in on property he owns in Willow Park. Following the arguments, the council set a hearing on Harper's request for a permit.

Manager Jim McKnight expected to have the Central States Drive-In at Oelwein back in operation for July 4. A severe windstorm on Fathers Day leveled the screen tower . . . A new screen tower has been erected at the Newtown Drive-In, where the screen was destroyed in a storm last May 7 . . . Rose Flora, whose name is even more enchanting at this time of year, vacationed in California. She's on the 20th-Fox staff . . . With typical Iowa July high heat and humidity, more Filmrow vacationers were leaving their air conditioned offices and heading for the hot and open road. Universal Manager Ralph Olson, wife Betty of Paramount, and two daughters spent a week in Chicago . . . Barbara Anthony, Don Knight's secretary at Tri-States, vacationed with her family in the west . . . Eloise Lawrenz, assistant cashier at 20th-Fox, had her mother and sister as visitors from Bountiful, Utah . . . Eleanor Jackson, manager's secretary at Columbia, spent a week's vacation "spring housecleaning" . . . Florence Muse, Columbia, visited her son in Denver.

Vern Carr, manager of the SE 14th Drive-In at Des Moines, says the airer broke all Central States circuit records for one-night attendance during the recent run of "Follow That Dream." Carr also is taking bows and receiving high praise from patrons for the more than 400 blooming roses that have been putting on a show at the airer . . . Good Scout A. H. Blank recently was given a lifetime membership in the Tall Corn Area Council of the Boy Scouts of America. Blank, who will be 83 this month, is one of the most dedicated boosters the Scouting movement has anywhere. The venerable showman is honored each year with a birthday party at Camp Mitigwa near Boone, and he admits there is no greater thrill than to hear the hundreds of young Scout campers burst forth with a chorus of "Happy Birthday." Blank has given freely of his time and money to better equip Mitigwa.

The Orpheum's 75th Anniversary brings a new stunt each week from Des Moines Manager C. L. McFarling. The tiein was a free ticket to each person receiving a ticket number ending in "75." A big diamond ring treasure hunt has been under way, with clues being broadcast over radio station KSO . . . Sympathy to Nola Bishop, whose father died in Des Moines. Nola is secretary to Mayor Charles Iles at Iowa Film Delivery and a WOMPI board member . . . New faces on Filmrow are Twyla Milligan and Helen Chiles, both ledger clerks at 20th-Fox . . . Pat Halloran of Buena Vista was over from Omaha . . . Exhibitors in were James Stopulos of Davenport; M. L. Dickson, Mount Pleasant; Bill Eddy, Indianola, and Dwight Hansen, Rockwell City.

Nebraska Film Delivery Owner Glen Mills Dies

LINCOLN—Glen E. Mills, 48, who had delivered films to southeast Nebraska theatre owners for years, died June 25.

A resident of Lincoln throughout his life, he was owner of the Mills Film Transfer, which has the contract for hauling film out of Omaha to area theatres. He also was a stockholder in the Parkway Lanes, a new Lincoln bowling enterprise.

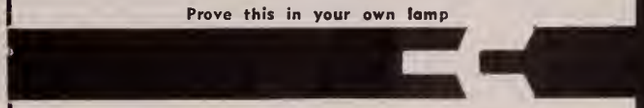
Memorials for Mills were designated for the Cedars Home for Children.

He is survived by his wife Valorus; a son, Gary; his mother, Mrs. Maude L. Mills of Berkeley, Calif., and sisters, Mrs. Lucille Sire of Wichita and Mrs. Doris Eickmann, also of Berkeley.

Blaustein Quits MGM

HOLLYWOOD—After an association of five years, Julian Blaustein and MGM have settled their production-distribution agreement, which still had more than a year and a half to go, and Blaustein will leave the lot within the next few weeks. The settlement was the result of the inability of the studio and producer to agree on subject matter for his next production.

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LINCOLN

Lincoln drive-ins celebrating the Fourth with special fireworks included the 84th and O, which had a doubleheader. Manager Dan Flanagan ended a four-feature movie marathon the night of the 3rd with fireworks, and repeated the fireworks the night of the Fourth of July after a two-feature bill.

Dan and his family will see son Richard, 18, off for basic Air Force training at San Antonio, Tex., in mid-July. Just about the same time, the Flanagans' Navy-serving son Dan jr. will arrive home from Boston on leave. Richard was graduated this June from Lincoln Northeast High School.

West Side Story made its debut here as a pre-July Fourth attraction, opening Tuesday (3) at the Varsity Theatre for a two- or three-week run. City Manager Walt Jancke has these other star-rated shows lined up as subsequent Varsity attractions: The Music Man, Advise and Consent and The Notorious Landlady. Hope and Crosby in The Road to Hong Kong, preceding West Side Story, drew crowds, especially from the high school All-Staters, who ended their annual 18-day course June 30 at the nearby University of Nebraska campus. Earlier, Judgment at Nuremberg turned the tide, crowdwise, after what Jancke described as a slow-moving month of May.

Ed Jancke, son of Mr. and Mrs. Walt Jancke, is home from art institute in Chicago for the summer. He is among summer personnel at Stoner-McCray, an outdoor advertising firm.

Mrs. George Baggs and her daughter Nancy of Colorado Springs were overnight guests in Lincoln recently. Mrs. Baggs is a stockholder in Westland Theatres and Nebraska Theatres. Her son Charles is secretary-treasurer of the two groups . . . Bert Cheever, manager of the State Theatre, and his family have moved into their newly completed home.

Russell Brehm, partner with U. S. Senator Roman Hruska in Lincoln and Omaha drive-in theatres, has bowed out of politics insofar as the Lancaster County Republican chairmanship is concerned. He has been GOP county chairman for two terms and also is a former county commissioner.

When the national roller skating championships open here July 28, giving the Nebraska capital its biggest convention to date, two of the busiest local men will be Ike Hoig and Walt Jancke. Hoig, former theatreman, is manager of the Pershing Auditorium where the week-long championships will be staged. Jancke is chairman of the Lincoln Chamber of Commerce publicity and promotions committee — the group largely responsible for bringing the big skating event to Lincoln.

Movie and TV star Dennis Day will be singing and providing fun for the crowds at the Nebraska State Fair in September.

Fulltime Schedule Starts At Lincoln West O Airer

LINCOLN — After weekend-only operation in May, Dubinsky's West O Drive-In has gone to a seven-night schedule with only two veterans on its ten-member staff.

The two holdovers are Manager Robert Kassebaum and John Rohrs, projectionist. Rohrs is a student by day, working on his master's degree in physics at the University of Nebraska.

Pre-season beauty treatments for the West O, which is always closed during the winter months, included a complete paint job and distribution of 125 tons of gravel rock on the 500-car ramp areas.

Within minutes by car and seconds by air from Lincoln Air Force Base and its housing areas, the military families and men are regular year-to-year patrons at the West O.



OMAHA

Frank Larson, 20th-Fox manager, again has been named general chairman for the Will Rogers Memorial Hospital fund program in this area. Don Shane also again will head the exhibitor section. Larson has called an organizational meeting Monday (9) at the Fox screening room, and has issued a special call for exhibitors both in Omaha and the surrounding territory to attend. "It's a great project," Larson said, "but we certainly do need more assistance in the matter of collections." Last year Larson and his two small boys did a lion's share of the work, taking up collections at numerous points.

George Lueher, exhibitor at Ainsworth, underwent major surgery and is reported to be recuperating satisfactorily at a Norfolk hospital. He expects to be there another week . . . Walt and Marge Bradley have returned from their new home in Phoenix to visit their son Bill and his family. Walt formerly operated the New Moon and drive-in which Bill is now handling with the touch of a veteran . . . Ira Crain and his wife of the Bonham Theatre at Fairbury were vacationing.

Clyde Cooley, veteran projectionist and IATSA official, handled the machines at the premiere screening of "Advise and Consent" at the Orpheum on his "night off" . . . Harman Gruhnke has completely modernized the concessions facilities at his O'Neill Drive-In, including an enlarged snack bar, automatic grill, ice cream machine and deep fry . . . Wayne Pollack, former owner of the Eldorado Theatre at Ewing, has again taken over its operation.

Mel Kruse, exhibitor at Pierce, Neb., is starting the ball rolling in his campaign for re-election as clerk of the district court . . . There are two Goodmans still in the running in the City Public golf tournament. Tony, 20th-Fox salesman, rolled through his first match in the championship flight by shooting even par to defeat Jim Rafferty at Dodge Park. His son Johnny won his match in a lower flight.

A. G. Miller, exhibitor at the Miller Theatre at Atkinson, had all his ten grandchildren home last week. They came from points in Florida, Colorado and Nebraska. . . . George Baughman of the White River (S. D.) Theatre left for a vacation at the world's fair in Seattle.

Glen E. Mills, 48, owner of the Mills Film Transfer and a stockholder in the Parkway Lanes bowling establishment in Lincoln, died unexpectedly in Lincoln. He is survived by his wife and son Gary, 16.

Four Theatres in Detroit Hub of Renewal Plans

DETROIT—Surveys leading to redevelopment of the neighborhood shopping centers around the Harper, Ramona, and Uptown theatres are planned by the new Detroit Eastside Redevelopment Corp., which has won the approval of Mayor Cavanagh. The theatres are well-built de luxe houses, built 20 to 30 years ago in neighborhoods that have run down. In each case, the theatre is so located as to provide a focal spot for redevelopment center plans.

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MILWAUKEE

Exhibitors in this area are cooking up ways and means for a tiein with the newly organized Friendly Introduction Service, Inc., at 4734 W. Fond du Lac Ave. Formed by Bob DeWitt, John Benson and Ed Rebholz, the firm "guarantees" a service of "mate matching by electronics and psychology, instead of by moonlight and music." One downtown showman already has a contest in mind "to see how it works out" as a tiein on a film.

Radio station WRIT has been sold to Air Trails of Dayton, Ohio, subject to FCC approval, according to general manager Bernie Strachota, who is the local Variety Club chief barker. The station was sold by H&E Balaban Corp. of Chicago, which operates radio, theatre and TV chains . . . A whing-ding of a campaign on "The Road to Hong Kong" was arranged by Harry Boesel, manager at the Wisconsin Theatre. One of the attention-getting ads he's running in the papers reads: "Wanted: To rent a rickshaw, for Road to Hong-Kong. Call BR. 1-9740, Manager, Wisconsin Theatre."

Staffs along Filmrow and at the theatres have been greatly reduced on account of vacation schedule . . . Prudential Theatres, which recently took over units of the Wisconsin Amusement Corp., in addition to some from the L. F. Gran circuit, is establishing headquarters in the Tower Theatre building at 27th and Wells streets.

"Gabe" Guzman, manager of the Warner Theatre, wangled some window space from United Airlines on the Avenue and had "Advise and Consent" plugs sprinkled throughout the airlines' advertising.

Desegregation of Airers Sought in Winston-Salem

WINSTON-SALEM, N.C. — A group of Winston-Salem Negroes Thursday night resumed their attempt to desegregate drive-in theatres.

A nine-car caravan went first to the Skyview Drive-In. The Negroes were refused admission there and moved to the Robin Hood Drive-In, where they also were refused admission, and ended their night's activities at the Winston-Salem Drive-In.

A spokesman for the recently formed group holding the demonstrations, the Citizens Betterment Society, said law enforcement officers arrived at each theatre shortly after the caravan and told the Negroes to move on. No arrests were made and no violence occurred.

The group's method of operation is to pull in to the theatre ticket window in a line. Refused admission, the cars remain where they are until law officers tell them to move.

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Tom Regina New Executive For Milwaukee Pepsi-Cola

MILWAUKEE—Thomas J. Regina has been named vice-president and manager of the Pepsi-Cola Metropolitan Bottling Co. here by John L. Bate, president of Pepsi Metropolitan, New York. Regina comes here from Las Vegas, Nev., where he had been manager of the Pepsi-Cola Bottling Co. since 1960. He originally joined the company as a route salesman in Hartford, Conn., in 1938. He has a wife, Katherine, and four children, the two oldest, Thomas, 19, and Richard, 18, serving in the Navy.

Regina succeeds John J. Monaghan, who resigned. Pepsi Metropolitan is a subsidiary of Pepsi-Cola Co. operating 15 plants in 12 major U.S. cities.

Chattanooga Opening Cinerama on July 11

CHATTANOOGA—This city is about to join the select circle of U.S. cities having a luxuriously modern theatre exclusively for the exhibition of Cinerama, according to Bob Giles, managing director at the Brainerd Theatre, which is being converted for Cinerama projection.

The entire theatre is being done over in preparation for reopening as a Cinerama showcase, plans calling for one entire wall and portions of two adjacent walls to be used as the giant new screen.

Showing of Cinerama productions will begin with a Hollywood-type premiere Wednesday, July 11, with the first attraction being "This Is Cinerama."

The Brainerd Cinerama Theatre is owned by Martin Theatres, operators of other theatres in Chattanooga and the southeast. The circuit was founded in the days of the nickelodeon, in 1912, by Roy Martin sr. In addition to the Chattanooga Cinerama installation, Martin is now building Cinerama theatres in New Orleans, Seattle and St. Louis, and shortly construction will begin in San Francisco. Theatres in Atlanta and Chicago are being completely renovated to the Martin Cinerama specifications and the company is already operating Cinerama in Nashville.

There will be ten performances weekly at the Brainerd Cinerama Theatre—every night at 8 and matinees on Wednesday, Saturday and Sunday at 2 p.m. Wednesday matinee prices will be $1.25, with all other performances at $1.75.

The seating capacity will be reduced to 640 in order to provide a "luxury seat" for every patron. Special technical men are directing the conversion and training local workers and the house staff on the operation of Cinerama.

"The tickets will be on a permanent reserved-seat basis and boxoffice girls and ushers have to be oriented to this," Giles said.

PM Award to 'Stowaway'

NEW YORK — "Stowaway in the Sky" has been awarded the Parents' Magazine Family Medal as "the best film of the month for the whole family to see." The announcement is in the July issue of the publication. Lopert Pictures Corp. is distributing the Jalem Productions presentation.

MINNEAPOLIS

Minneapolis Movie Times, which was published by Mann Theatres for seven weeks during the current newspaper strike, has been discontinued. A spokesman for the paper said, "There no longer is any need for Movie Times." The paper was begun during the fourth week of the Star and Tribune strike. Of the total circulation of 150,000, about 128,000 reportedly were distributed through Red Owl Stores to its customers each week.

"The Music Man," which originally was set to open at the Mann Theatre, will open instead at the Orpheum July 27 for an indefinite run. "West Side Story" has been doing so well at the Mann that it was decided to hold it over . . . Jack Kelvie of Theatre Associates vacationed at Pequot Lakes . . . Grenaire Siewart, receptionist at Columbia, went to the Seattle world's fair on her vacation.

Outstate exhibitors on the Row were Mickey Justad, Austin; Bill Morgan, Belle Plaine; Doc Reynolds, Princeton; Doug Engels, Pepin, Wis.; Doug King, Olivia; Ken Pepper, St. Croix Falls, Wis.; Bud Albrecht, White Bear Lake, and Gabe Delury, Waconia . . . Margaret Ayotte, contract clerk at MGM, has resigned. Her replacement is Marilyn Closs.

Walt Lower opened his new Lake Drive-In at Moose Lake Thursday (5) . . . Kathryn Horsager, stenographer at 20th-Fox, vacationed at Wisconsin Dells . . . Kenny Adams, sales manager at Universal, vacationed in eastern New York and Boston. He also visited his sons in service at Ft. Devens, Mass . . . Maurie Kotz, Sid Volk's right-hand man, was married recently to Rosetta Kaufman in St. Paul. They are at home at 3028 Ewing Ave. South Minneapolis.

Several operators of drive-ins are up in arms over a cartoon which appeared in the new Minneapolis Daily Herald headed "Where Do They Learn This Stuff?" The cartoon showed teenagers smooching in cars with beer cans on the ground. On the screen was an obscene picture of a man and woman in a bedroom scene. Some drive-in operators have cancelled their advertising in the paper.

Berger Amusement Co. will reopen its Lyceum Theatre at Duluth about July 15. The house has been closed for two years. New seats and a new concession stand are being installed. The theatre will be managed by Mike Wainstock.

Fred Mound Named UA Indianapolis Manager

INDIANAPOLIS—Fred Mound, St. Louis sales manager for United Artists, has been transferred to Indianapolis as exchange manager, succeeding the late Ross Williams. He will serve under Al Fitter, western division manager.

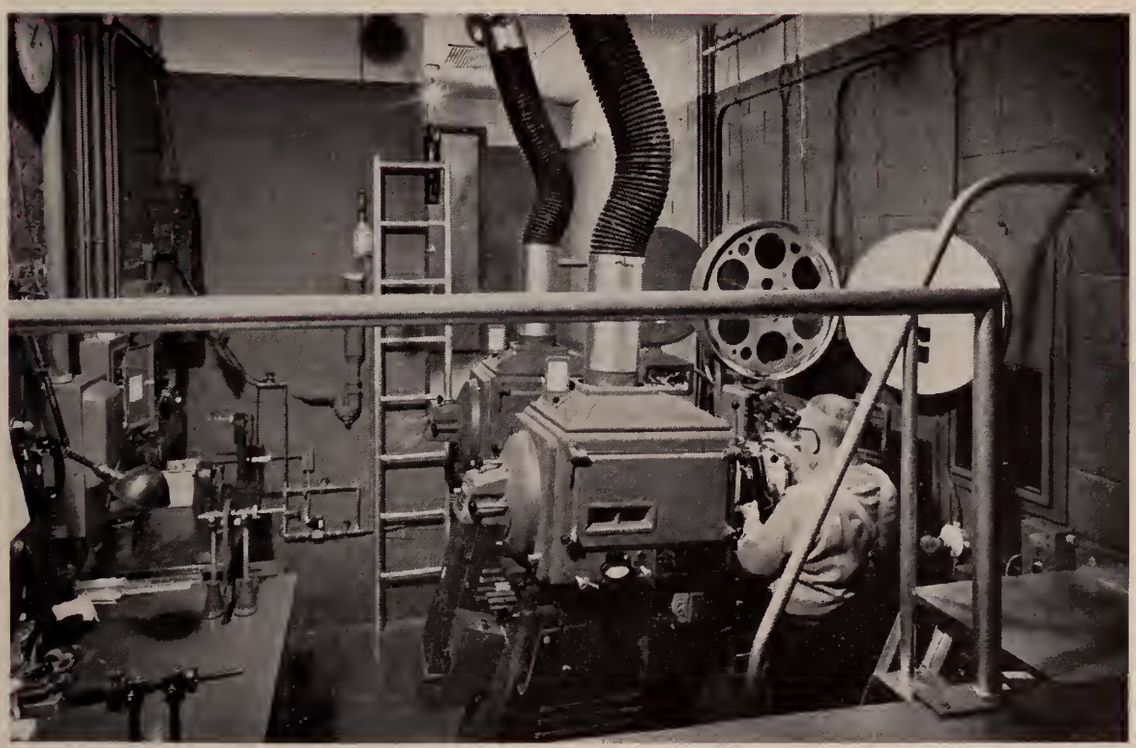
Mound joined UA in 1953 as student booker in St. Louis and a year later was shifted to Kansas City as a salesman. He returned to St. Louis in 1956 as sales manager, the post he held until his new assignment.

Construction • Equipment • Concessions • Maintenance

THE MODERN THEATRE

JULY 9, 1962

SECTION OF BOXOFFICE



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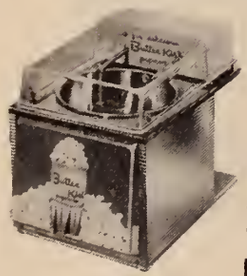
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THE MODERN THEATRE

JULY 9, 1962

ALL MEMBERS of the motion picture industry can take justifiable pride in the truly fine films which are being produced by the skillful and polished dramatic and technical talent of the studios—and the promise of more great pictures to come.

However, if the public is to be attracted to theatres in vast numbers to see and hear these pictures as Hollywood intended, a tremendous responsibility must be assumed and carried out by the team which makes the final presentation possible — the exhibitor and the projectionist.

The screen and the projection and sound equipment must be more than adequate—they must approach the highest efficiency possible — and this cannot be achieved with outdated equipment with worn and inefficient parts. Nor can it be achieved with the wrong-type screen and equipment for a given situation. Herein, is the exhibitor's responsibility. He should contact the manufacturers and suppliers for help, and be willing to spend money if he hopes to make it.

The second member of the team, the projectionist, has the responsibility of keeping all equipment in excellent operating condition by daily cleaning and care, frequent tests and adjustments, and constant check of sound, focus, screen light, etc. Surveys by technical people in the industry have shown that the greatest need today is for more light on the screen, with most indoor and drive-in theatres having far less illumination than is required.

In the matter of screen presentation, it is interesting to observe that the industry manufacturers continue to research and improve equipment; most recently of note, the new transistor sound systems and the new xenon lamp projection systems.

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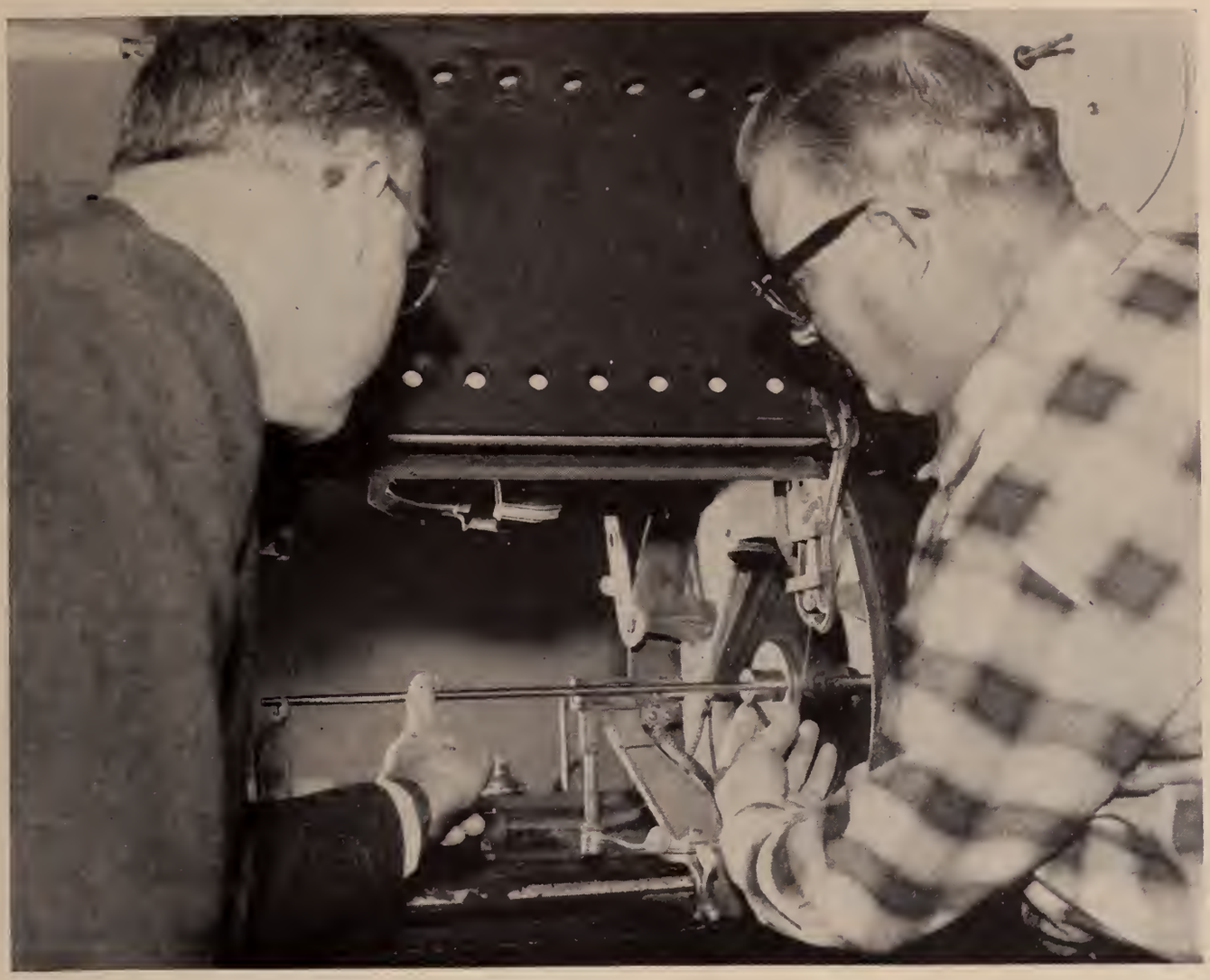
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ON THE COVER

The projection lamps installed in the Towne Theatre, Milwaukee, are Strong 35-70 Specials.

I. L. THATCHER, Managing Editor

The MODERN THEATRE Section of BOXOFFICE is included in the first issue of each month. Editorial or general business correspondence should be addressed to Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo. Wesley Trout, Technical Editor; Eastern Representative: D. M. Mersereau, 1270 Sixth Ave., Rockefeller Center, New York 20, N. Y.; Central Representatives: Louis Didier, Jack Broderick, 5809 N. Lincoln, Chicago 45, Ill., Western Representative: Wettstein, Nowell & Johnson, Inc., 672 Lafayette Place, Las Angeles 5. Calif.



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C. E. Heppberger

The illustration shows a NATIONAL CARBON Sales Engineer using alignment rod equipment to check alignment of the complete optical train—to assure delivery of maximum light to the screen. When the two flanges fit perfectly together the operator knows his system is in perfect alignment. This modern equipment is only one of the many ways NATIONAL CARBON helps exhibitors to keep their screen lighting at the highest level of efficiency.

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OPTICAL ALIGNMENT DEVICES: The use of this equipment results in restoring to a screen the light lost through imperfect alignment of the optical system.

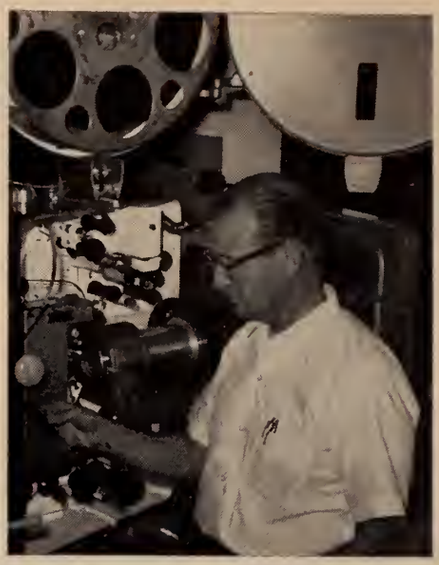
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UNION CARBIDE

KEEPING SOUNDHEAD CLEAN A PRIME FACTOR IN TRUE REPRODUCTION

Proper Adjustment, Care, Duty of Boothman



By WESLEY TROUT



Wesley Trout

VERY OFTEN, out in the field, we have found distorted sound reproduction was due to stabilizer not functioning properly, incorrectly focused or dirty sound lens in the soundhead. Also, undercut constant speed sprocket causing uneven film travel past the scanning beam.

Some types of soundheads use two flywheels for stabilizer, others use a flywheel-type drum containing a special oil for filtering film travel past the scanning beam. In either type of filtering, the speed of the film must be constant and regular or the sound reproduction will suffer.

On one of our trips in the field, we found several situations where the projectionist failed to keep his equipment clean, particularly the soundhead. We found accumulation of dust in all parts of the soundhead—dirt on the stabilizer drum, oil and dirt mixture on the moving parts; gummed up idle rollers and filthy sprockets. The sound reproduction was greatly marred. It was necessary to completely disassemble the equipment and thoroughly clean every component. Dirt on the sprockets and stabilizer drum will cause fuzzy, distorted sound output. And due to improper lubrication, several cases were found that had stabilizer drum shafts not turning freely.

IMPROPER ADJUSTMENT AND OILING

Too, we found improper adjustment of the guide roller assembly, the rollers grooved and not turning freely, due to dirt accumulation, and not regularly oiled. Only a few drops of high grade oil is necessary, but oiling of the rollers on the shaft is a "must."

Always leave the guide roller assembly open when there is no film in the mechanism. If the roller (soundheads using roller riding the film on the drum) is left closed, flat spot will soon develop on felt rollers, which will cause flutter.

We find many cases where the lateral guide roller assembly is not correctly positioned. Every type of soundhead has some type of adjustment for positioning the guide rollers so that the scanning beam from the sound lens is properly positioned on the sound track, using a standard "buzz" track loop for making accurate adjustment of the assembly.

TESTING WITHOUT LOOP

Now, if such test loop is not available, the adjustment may be made as follows: Thread regular release film in projector and soundhead in the usual manner and start projector. Observe the position of the scanning beam with relation to the sound track. As an aid in observing the edges of the sound track, a flashlight may be directed on the concave side of the film (that side in contact with the rotary stabilizer drum) and the image viewed from the same side of the film.

There is seldom any occasion to remove the optical system, but should the occasion arise (sound lens replacement for repairs), in some soundheads the focus of the lens will not be disturbed. However, it should be checked, after reinstalling, with a 7,000 cps test loop for focus, a "buzz" test loop for lateral adjustment, and then overall test with a standard frequency test reel.

There are still quite a few old-model soundheads that have a "gate" for holding the film steady where the scanning beam passes through into the photo-electric cell. Needless to state, the proper tension must be maintained at this point and shoes replaced when needed, so the film will lie "flat" and frequency response will not be marred. There are a few Western Electric installations still using a sound gate. For better quality sound reproduction, the more modern soundhead with its kinetic scanner drum (stabilizer) should replace these obsolete soundheads for better frequency response and less upkeep. Repairs for older types of soundheads are hard to get now.

With older model soundheads, the "flutter" caused by uneven film travel is, up to a certain point, kept to a minimum by using a large flywheel for filtering out irregular motion past the light beam. It should be understandable that the motion of the film past the sound gate must be utterly smooth. The slightest jerk will result in "flutter," which is a tremolo in the sound, and very unpleasant. Moreover, the same result will follow if the film is not held in its proper position, but permitted to move back or forward while in motion past the scanning beam. Here, guide rollers must be perfectly adjusted so that the film will move in a straight line past the light beam.

In all makes of soundheads, keep in mind that the sound gate, pad, or drum must be kept scrupulously clean. Particles of lint or film wax or any foreign matter may vibrate with the motion of the film and cause interruption to the light beam. Sometimes these particles become lodged at this point and cut the light beam off or cause noisy sound reproduction. Use a camel hair brush and lintless rag for cleaning sound drum or gate. Clean every day and avoid trouble.

MODERN-TYPE REPRODUCERS

Before we go into further discussion of reproducers (soundheads), let us tell you briefly about the modern-type reproducer. In order to obtain high quality sound reproduction, a better means of filtering film travel past the scanning beam was invented. The filtering system now consists of a flywheel which is hollow, and inside it, supported by ball bearings, is a heavy inner flywheel coupled to the outer shell only by means of a suitable liquid. The film is supported at the scanning point by a smooth-faced drum affixed to a freely rotating shaft and on its opposite end the special filtering flywheel arrangement.

Now, associated with the film-supporting drum there is usually a freely running auxiliary padded roller to hold the film firmly against the drum. This felt roller should never be allowed to accumulate dirt or other foreign matter as it will scratch the film.

Be sure that the guide roller is left open

when there is no film in the mechanism. If left closed, flat spots will develop on the felt rollers and cause flutter and make replacement necessary. On Simplex soundheads, and some other makes, it is necessary to remove the roller assembly in order to replace parts.

Optical systems used with rotary stabilizer-type film-moving systems use suitable masks inside the slit and lens assembly (commonly called "slit lens," "lens tube," "optical unit," etc.) to limit the width of the beam to the amount which will just adequately cover the width of the sound track on the film. If the beam is too wide, or if the track is poorly aligned with the beam, some of the light will pass through either the sprocket holes of the film or the black cross lines which mark individual picture frames. If this stray light, which varies in intensity as each sprocket hole or frame line goes by, reaches the photocell, very disturbing noises (motor-boating) in the reproduced sound will be heard.

THE "SLIT" IS "FIXED"

In older-type soundheads, where the film was pulled down over a fixed support at the scanning point, the width limiting function was frequently taken care of by masking (making hole) in this support just wide enough to pass the desired light to the photocell from the exciter lamp and sound lens. Sometimes this width had to be slightly adjusted in order to obtain good overall frequency response. Today, the "slit" is "fixed" within the lens tube for maximum low and high frequency response.

Sound Lens—Don't let oil get on your sound lens! Oil should be kept away from lens tubes. Even though the lens tube is sealed to keep out dust and oil, any oil on the surface of the lens will cause low volume, impair the sound quality and cut down high frequency response. Lenses should be cleaned with a clean, lintless cloth and some good lens cleaner. One should keep on hand, sealed in a container, lens tissue for better cleaning and to avoid scratching lens surfaces.

CHECKING AZIMUTH ADJUSTMENT

We want to bring to your attention the importance of checking the azimuth adjustment of your sound lens, should it be necessary at some time to focus the lens after removing and reinstalling it. The lines from the 7,000 cps test loop (lens focusing test loop) must be straight across or the sound will be distorted almost as if it were out of focus. Too, there can be a loss of high and low frequencies due to improper setting of the lens tube. Lines should be focused on a white cardboard or use an output meter for accurate setting of lens.

Soundheads using gears—The oil should be kept at the proper level as recommended by the manufacturer. Most manufacturers recommend a particular weight and brand of oil for better wearing qualities and smoother operation. Do not use on timing belts and pulleys. Keep oil and dust off of belts and pulleys.

In newer types of soundheads, the motor is lubricated before leaving the factory and therefore requires no lubrication when placed in service. Ball bearing motors may require some lubrication with clean ball bearing grease about every two years of normal service. Never overlubricate as this simply makes an unnecessary mess.

In modern reproducers, the lubrication is very simple since most of the rotating members are equipped with ball bearings requiring no additional lubrication during the bearing life.

One should oil, every day, shaft bearings that are not ball bearing. Place one drop of oil in the sprocket pad rollers, wiping any surplus oil off with a clean rag. If there are oil tubes, place lubrication in these and wipe all excess oil off. Use special lubrication recommended by the manufacturer if the projector is chain-driven. On a wheel of normal operation, apply high grade oil to oil holes in impedence roller and pad rollers (Motiograph).

From time to time, one should keep a careful check on reproducer speed. Since the pitch of frequency depends upon the rate of speed the sound track passes the scanning beam, it will be evident that the film motion at the point where this beam passes through the sound track must be as nearly uniform as possible, if the reproduced sound is to be exactly like the original. Even slight fluctuations of motor speed are distinctly audible and will greatly mar sound quality.

Modern sound reproducers are equipped with sealed-in lubrication. The motor should be kept clean as carbon soot and dust will seep into the housing and may cause trouble if not kept cleaned at least once a month.

Motor requirements for projector mechanism and reproducer driving must have sufficient power, correct speed and proper starting torque. Most equipments are equipped with synchronous type for constant speed. They will keep uniform speed, within 10 per cent, unless the line frequency has too much change—only in very, very rare cases this ever happens, as power companies keep the frequency constant.

In conclusion, we strongly emphasize the importance of keeping the reproducer *clean*. Cleaning should be a daily routine in every projection room. One should keep spare photocell which has been tested in circuit on hand. And there should always be kept a supply of exciter lamps and extra belting, etc.

For overall testing, a reel of good dialog and piano music should be kept and this test made at least once a month. This will give you a good check on the quality of the reproduced sound and also on the frequency response of the system. Also, we suggest that every theatre should keep on hand a 7,000 cps loop for checking sound lens focus and a "buzz" test loop for checking lateral guide roller adjustment. Output meter should be used for setting lenses and checking gain of system.

SELECTION AND CARE OF LOUDSPEAKERS

Part 2 . . . Continued from June 4, 1962 MODERN THEATRE SECTION.

One should also keep in mind that the diaphragm is a moving part and subject to great strain most of the time, and it is the most delicate part of the speaker. The cone of any speaker should be carefully handled and kept clean. When a cone has been in service a long time, it gradually becomes hard and will not have the response for good sound quality. Therefore, we recommend replacement of cones if they have very little "give" to the touch, develop a crack, etc. However, a speaker cone will give long, long service but that is no reason for neglect. When a new cone is installed, it should be carefully centered or the sound output will be impaired. Foreign matter should not be allowed to collect which would possibly cause the armature to stick and impair tone quality.

Excessive volume will, in most cases, cause rattling and harsh sound output.

The transmission line from the amplifier to the loudspeakers is very important, because it feeds the signal into the speakers and must have the correct-size wire for good transmission. No. 14 wire is generally ample in size for most installations. Impedance mis-match can be created if speakers are replaced carelessly with others of a different make or type.

When changing speakers, it may be necessary to change the impedance at the output of the amplifier—replacing the output transformer. It is more simple to use matching transformers at the speaker, if any transformer change is necessary for perfect impedance matching. Speakers should never be wired to an amplifier promiscuously and expect to obtain really satisfactory and true sound reproduction.

We have always installed the face of the high frequency speaker as close as possible to the rear screen surface in order to prevent troublesome high frequency energy reflections from the rear surface of the screen. One should also keep the low frequency speaker close to the rear of the screen surface.

It should always be kept in mind that the quality of sound reproduction can be no better than that produced by the poorest component in the theatre sound system. In some cases we have found that this "poorest component in the system" is the loudspeaker. A good speaker will reproduce all the instruments of a large orchestra, over the entire audible frequency range. It will reproduce clear, crisp voice reproduction with response that will be pleasing to the ear. There should be enough bass to give body to music reproduction but not enough to mar the quality of male and female voices. Voice reproduction should always sound "natural" to the ear.

The ideal loudspeaker should be of comparable quality and absolutely should meet the same requirements as the rest of the sound system. The frequency response should be reasonably flat over a frequency range of 40 to 10,000 cycles. And the frequency response curve should be fairly smooth, with as few dips and sharp peaks as possible, if one is to obtain high quality sound reproduction. There are several well-known makes of speaker systems that will give high quality sound reproduction.

Continued on following page

Complete Xenon Lighting System For Hardtop Movie Theatres



The Zeiss-Ikon Xenosol lamp for motion picture theatre projection with xenon tube in position.

A complete xenon light system for motion picture theatres was unveiled by Cine Electronic Systems, Inc. during the course of the 1962 SMPTE convention recently at the Ambassador Hotel in Los Angeles, Calif.

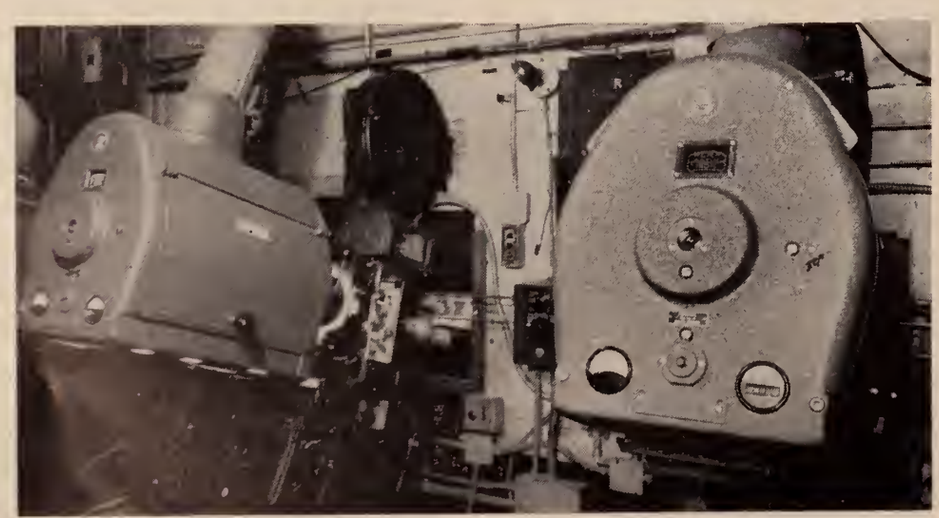
Highlight of the introduction was the first U.S. press demonstration of the 2,500 watt "Super Xenosol III" at the Hawaii Theatre in Los Angeles. The new system permits projection with the revolutionary new light source on screens up to 45 feet. For smaller theatres' needs, the Xenosol is manufactured in two other sizes. The 1,600 watt "Xenosol I" has an amperage of 40-65 amps and is designed for screens up to 28 feet. The 1,600 watt "Xenosol II" has an amperage of 60-75 amps for use on theatre screens up to 35 feet.

The Zeiss-Ikon Xenosol system is currently utilized throughout the world in over 4,000 motion picture theatres. In this country, it is in use at New York's Victoria and Plaza theatres where the first two pilot installations were made.

Zeiss-Ikon Xenosol offers several distinct advantages over traditional-type light systems. The light itself is as pure as daylight and produces superior results with both black and white and colored film. It provides cool and even distribution of light over the entire screen area. This superior light quality is independent of variations in the supply voltage and remains unchanged even when the light output is being regulated.

Another feature of particular interest to theatre owners and managers is the fact that operating costs are lower because of low current consumption. The specially developed xenon bulbs are guaranteed for 1,500 hours but experience abroad has shown that the average life of the bulb is more nearly 2,500 hours.

The new Xenosol optic equipment is another technical breakthrough by the world-famous Zeiss-Ikon Co. of West Germany. The optics for the entire system were developed and pioneered by Zeiss-Ikon. The American rights were acquired by Cine Electronic Systems, Inc., an affiliate of City Investing Co.



Ammeter on back of lamphouse checks current flow, and time counter automatically registers hourly operation total, assuring full usage of the Xenosol lamp.

CARE OF LOUDSPEAKERS

Continued from preceding page

High quality speakers are of paramount importance but, in order for them to deliver high quality sound, proper treatment of the auditorium is a "must" in any size theatre. In auditoriums, having large reflective surfaces, such as you find in older houses, namely, flat or curved walls, ceiling domes or metal ceilings, need to be given some acoustical treatment. Reflected sound waves from flat or curved walls may be concentrated in certain areas of the seating arrangement. Such a condition, depending upon the source of the reflected sound, is known as side wall or ceiling "slap," and generally results in distorted sound in those areas.

Now, one can eliminate side wall "slap" by plugging up the two side cells of the high frequency horn. Yarn should be used for this as it will be easier to fit it into these cells. Do not pack too tightly. This will concentrate the sound more to the center of the seating arrangement but will still give good overall coverage to all the seating.

CORRECTING CEILING "SLAP"

Ceiling "slap" can usually be helped by tilting the high frequency horn downward so that the sound is projected more into the center of the house and this prevents the sound wave from striking the ceiling. One should check the sound on the back row of seats so that it comes clear here and the horn is not tilted too much. It is necessary only to tilt the high frequency horn and not the low frequency assembly.

Back wall "slap" is probably the most difficult to clear, more so if the theatre has a high balcony or large unbroken back wall areas. The direct sound waves hit these areas and bounce back into the seating area and cause distorted sound reproduction. One can help this by tilting the speaker (high) frequency down so that the sound will be, more or less, concentrated about three-fourths of the way back into the seats, but still give overall coverage. No need to tilt the low frequency unit. Some treatment of the back wall and face of balcony should always be done in order to obtain better sound.—Wesley Trout.

Mees Medal Is Announced

A medal in honor of Dr. C. E. K. Mees, founder of the Eastman Kodak Co. Research Laboratories, was announced at the spring meeting of the Optical Society of America in Washington, D.C. This year marks the 50th anniversary of the beginning of Dr. Mees' career in the U.S.

Called the C. E. K. Mees International Medal, it bears the motto "Optics Transcends All Boundaries," and the award will "recognize the extension of the frontiers of optics as Mees himself extended photography." The medal is the first of the Optical Society specifically for international recognition, and was established by gift of Dr. Mees' family.

A committee of five will select the first recipient of the medal which will be presented at the fall meeting of the Society in Rochester, N.Y., October 4.

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Lacy grillwork enhances the twin, open-style boxoffices in the lobby of the new Cherry Hill Cinema in the Cherry Hill Mall shopping center, Cherry Hill, N. J. Carpet is multicolored, and small patterned.

The Cinema will have a policy of playing only the better pictures on a first-run basis, with weekly or biweekly changes. It is presently being managed by Tom Simon and supervised by Dick Darby, Cherry Hill district manager.

Signs consist of two large road pylons and eight-foot, three-dimensional CINEMA letters on the face of the building.

There are two inside boxoffices in the lobby, of the desk or counter type, which are framed on one side, facing the inner lobby, with attractive grillwork.

The inner lobby is furnished as a luxurious lounge, with two intimate seating arrangements, and contains a large refreshment stand, and an automatic vending battery consisting of a cigaret machine, ice cream machine and cold drinks, with ice, machine.

PAINTINGS ARE DISPLAYED

Carpeting is multicolored, and paneled walls serve as background for a display of paintings. Modernistic chandeliers are hung from the ceiling.

Walls and ceiling of the Cinema are covered with a perforated, corrugated aluminum paneling, backed by four inches of glass wool for sound absorption, all for the finest acoustical effects.

An optical, magnetic, four-track sound system was installed, and there are three banks of de luxe, high-power stage speakers. Around the side walls and in the rear are 12 high fidelity, 12-inch speakers, all hidden.

GENERAL ADDS ANOTHER SHOP CENTER HOUSE

Luxurious New Cherry Hill, N. J., Theatre Seats 1,500—Parking for 5,000

THE CHERRY HILL CINEMA, newest of General Drive-In Corp.'s string of shopping center theatres, is located in the gigantic Cherry Hill Mall, a community research and development shopping center in Cherry Hill, N. J., one of the fastest growing municipalities in the country.

Just a few years ago the population was 6,000; today it has soared to over 35,000, with hundreds of new homes and apartment buildings going up all around. Drawing radius of the theatre will be primarily the suburbs of Camden, N.J. and Philadelphia.

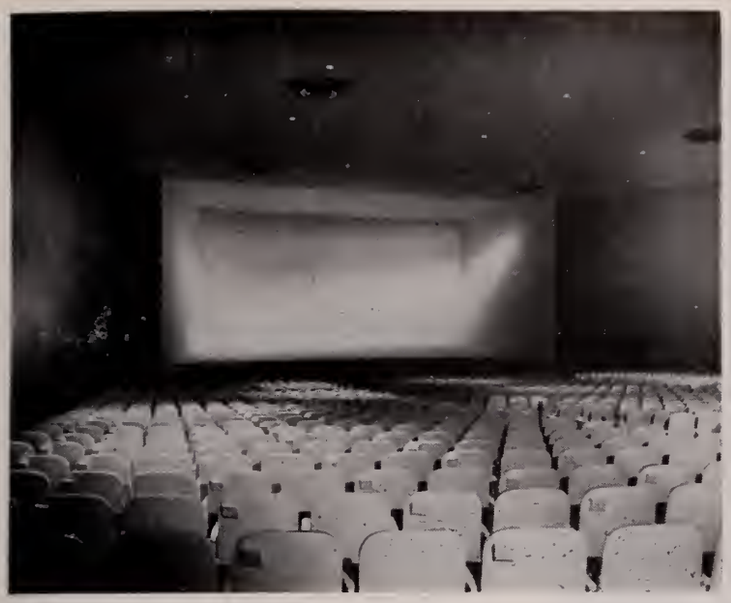
The theatre seats approximately 1,500 and the parking area will accommodate about 5,000 cars.

ALL UNDER ONE ROOF

Probably the only theatre of its kind, the new Cinema is connected with scores of stores and shops all under one roof. A massive, all-weather heating and air conditioning system keeps the temperature in 70° comfort throughout the expansive center the year-round. Shoppers and theatregoers can check their outdoor apparel in lockers and travel throughout the center unbothered by outside weather.



Intimate seating areas on either side of the spacious lounge flank the centrally located refreshment bar.



The 30x63-foot screen dominates the whole front of the Cinema auditorium. Walls and ceiling are of perforated, corrugated aluminum with acoustical backing consisting of four inches of glass wool fiber.



Pushback chairs are widely spaced for greater comfort and are upholstered in red or gold nylon fabric especially developed for use in air-conditioned situations. Gold is used in the smoking section at the rear.

The lenticular widescreen is 30x63 feet.

Chairs are the retractable type with a combination of coil springs and rubber in the seat bottom. They are upholstered in nylon fabric, gold for the smoking section at the rear and red for the rest of the theatre. The upholstery has been especially developed for ultimate comfort in air-conditioned theatres. Chairs are installed with a staggered arrangement so that complete full view of the large screen can be had at all times.

The back-to-back spacing of the chairs is wide so that a seated patron does not have to rise in order to allow anyone into or out of any row.

The Cherry Hill opened April 11 with a preview for the press and motion picture industry leaders. General's president, Richard A. Smith, was on hand for the ribbon-cutting ceremonies. A tour of the theatre preceded the curtain raising.

CREDITS:

Architect: William Riseman Associates
Carpet: Roxbury Mills
Chairs: Griggs
Changeable Letters: Adler
Contractor: Bennett Construction Co.
Film Handling Equipment: Neumade
Lamps, Rectifiers: Ashcraft
Lenses: Bausch & Lomb
Projectors: Century
Sign Manufacturer: Beacon Sign Co.
Screen: Hurley
Sound: RCA
Supplier Booth, Screen: Blumberg Bros.
Supplier Chairs, Carpets, Crowd Control and Ticket Equipment: Capitol Motion Picture Supply



A view of the other side of the lounge with its vending units. Note modernistic chandeliers.

One-Projector Booth

The story about the Saxon and Studio Theatres in Kansas City, Mo., which appeared in the May 7 issue of the Modern Theatre Section of Boxoffice, aroused much interest because of the fact that only one projector is used in the Studio Theatre.

From John Grottole, projectionist, in West Haven, Conn., on behalf of his fellow projectionists in his Local, a request for additional information was received.

Principal reason for the use of only one projector was the small size of the booth space available, about 6x10 feet. This is located off to one side of the rear of the auditorium, and actually is an enlarged "closet" with the wall brought out from the closet and angled to have room for an oversize port.

The entire picture is run in two parts with five-minute intermission, and the reels and magazines are old 3-Ds. The screen is 12x8 feet.

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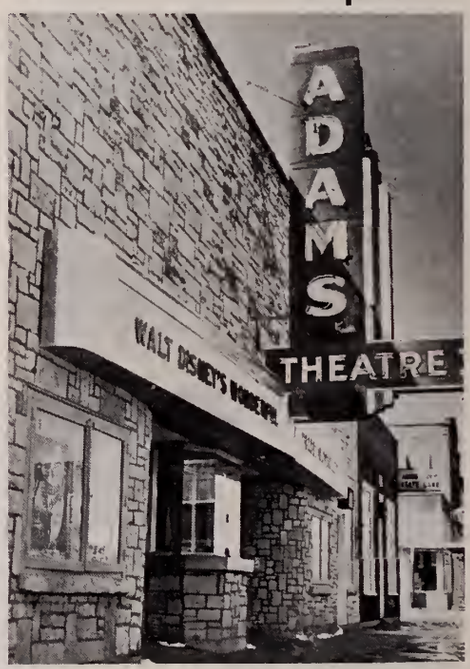
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July Is Hot Dog Month



Heavy promotions during all of July, the seventh annual National Hot Dog Month sponsored by the National Hot Dog and Sausage Council, should help theatremen everywhere sell more of "America's favorite sandwich snack," if they tie in to the program. Jerry Lewis, a two-at-a-time hot dog eater, will lead winners of the "Jerry Lewis Hot Dog (jingle) Contest" to Hollywood were they will watch him make a movie.

Exhibitor Builds Marquee



Albert Davidson, Adams Theatre, Adams, Wis., has come up with a new twist in the "do-it-yourself" field. He has constructed a polished aluminum and plastic marquee for the front of his Adams Theatre, with fluorescent lighting for the finishing touches. Saved himself a nice piece of change, and got quite a kick out of working at the job. Al is pretty handy with tools and has turned out some mighty interesting gadgets in his little workshop as a hobby. He is especially interested in restoring Model T Fords, and has quite a collection. Ask to see them when in the Adams area.

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UNIQUE THEATRICAL COMPOUND ON CAPE COD



Aerial view of the theatrical compound at Dennis-on-Cape Cod, Mass., shows Cape Cinema in left background, Cape Playhouse Restaurant at left, and the Cape Playhouse in the center.



The Cape Cinema Theatre is known to world travelers as the home of finest movies in a most unusual atmosphere. Promenades on either side of the building are imitations of old Cape Cod barns and cowsheds. Facade is almost an exact reproduction of the old Congregational Church at Centerville, Mass.

IN A CORNER of Cape Cod, in a beautifully wooded rural setting, vacation travelers will find one of the most unusual motion picture theatres in the world, together with a world-famous theatre for stage productions and a fine restaurant. They are known as the Cape Cinema, the Cape Playhouse and the Cape Playhouse Restaurant.

This area is on Massachusetts Route 6A, the old "King's Highway," Dennis-on-Cape Cod, Mass.

This unique theatrical compound had its origin in 1927 when the late Raymond Moore opened the Playhouse, a summer theatre, on July 4, in the old Nobscusset Meeting House, built about 1790 as a church. During the 19th century, the building had been taken over for numerous other purposes, and had been twice moved before Moore purchased it and took it for its third journey to its present location.

Almost all of the greatest stage and motion picture personalities have performed at the Playhouse, and the story goes that a Hollywood agent nicknamed it the "Cradle of the Stars," after one day running through the files on his clients.

In 1930, Moore opened his "second dream," the Cape Cinema, just across the road from the Cape Playhouse, an edifice known to world travelers, connoisseurs of art and moguls of Hollywood.

Visitors find the Cape Cinema worthy of comment and admiration because it is so unusual. Architecturally, the building is reminiscent of early Hellenic temples—with two Cape Cod adaptations that blend with the general treatment—the promenades on either side are frank imitations of old Cape Cod barns and cowsheds.

In the blue-lighted lobby are displayed some of the world's exquisite paintings, all for sale directly from the Cinema. The floor is covered with a deep maroon carpet from wall to wall, and the boxoffice, manager's office, lounges, orchestra, balcony, booth and refreshment stand are all accessible from this lobby.

The interior of the theatre is modern in the extreme and in complete contrast with the simple exterior. Comfort is assured each patron because of the wide, individual lounge arm chairs, each completely separated from the other. Intimacy comes through restricting its capacity to only 314 of these chairs which are black lacquer and tangerine summer leather with white slip covers. Wide aisles between the rows prevent crowding and stumbling.

An enormous mural in a grand oval sweeps from one wall across the ceiling to the other wall in the spacious auditorium. It is the largest canvas mural in the world and was painted on canvas strips and then attached to the ceiling. Designed by Rockwell Kent and Joe Mielziner, it portrays a modernistic conception of the heavens.

Excellence of screen presentation is assured by the modern equipment which includes Century heads, Kollmorgen and Bausch & Lomb lenses, Strong lamps, National carbons, Western Electric-Westrex sound, a Voice of Music stereo-monaural, four-speed turntable, and a 16x32-foot, perforated, aluminum-coated screen.

The Cape Restaurant is noted for its pleasant atmosphere and after theatre gatherings and is available to audiences of both the Playhouse and Cinema.

The Playhouse and the Cinema are open every day of the week, from the July 4 weekend and its closing Labor Day weekend. Charles Mooney is managing director of the Cape Playhouse and Robert G. Simmons is manager of the Cinema, an Interstate Theatre Corp. property.



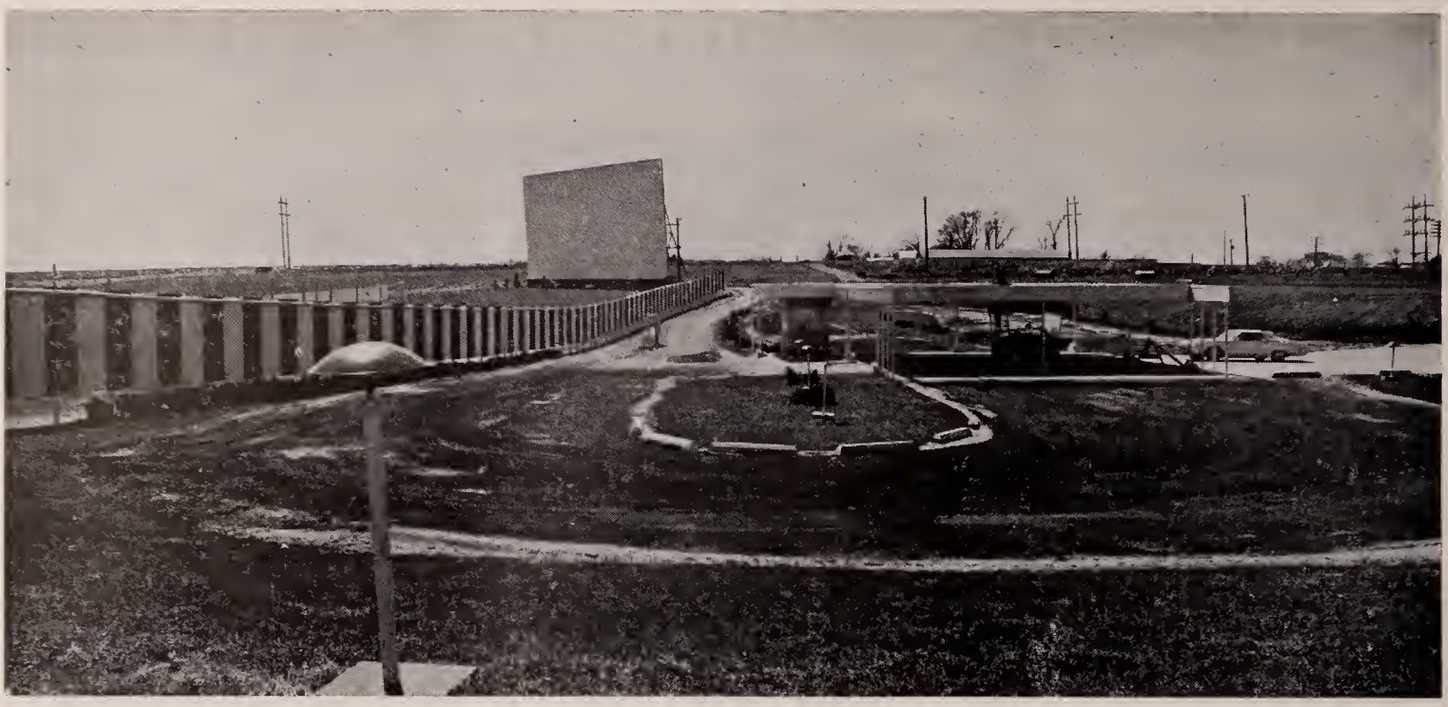
Boxoffice in the blue-lighted lobby of the Cape Cinema. Paintings are displayed on the walls.



Screen area and view of topmost portion of the mural that sweeps from wainscoting to wainscoting.



Closeup of section of mural, done in gorgeous colorings, mostly deep blues and rich yellows.



A unique entry pattern at the Oasis Drive-In Theatre, Davenport, Iowa, provides for large holdback capacity. Cars leave the highway and follow a straight, 500-foot drive to pass east through a four-lane boxoffice. The boxoffice is blocked off when traffic becomes heavy and cars are routed south into a 350-foot hairpin drive, before they again pass through the same boxoffice traveling north. Colorful fence is lighted at night by concealed lights behind shrubs.

HAIRPIN HOLDOUT DRIVE SMOOTHS TRAFFIC FLOW

$300,000 Davenport Drive-In for 900 Cars a DeLuxe Operation

A MOST EXTRACRDINARY solution to the problem of getting patrons off the busy highway is a feature of the beautiful new Oasis Drive-In Theatre, Davenport, Iowa.

A straight 500-foot drive from the highway, beautifully lined with cedar trees, passes east through a four-lane boxoffice. When traffic becomes heavy, the boxoffice is blocked off and traffic is routed south into a 350-foot hairpin drive. Traffic then passes through the same boxoffice, traveling north.

This unique operation, believed to be the only one of its kind in the country, was conceived by Robert Danico, Oasis manager, and consummated by Edward J. Nelson, engineer for Ballantyne Instruments and Electronics, Inc., who designed the complete planning for the theatre. The Ballantyne firm also furnished equipment, including the complete sound system, Dub'l



This view shows the marquee and part of the cedar-lined entranceway to the Oasis, and the exit drive which skirts the entryway and takes a short route to the highway. The unusual entry and exit pattern is said to be the only one of its kind. It was designed by Edward J. Nelson, Ballantyne Instruments and Eectronics, Inc. The theatre is located on the main highway from Davenport to Chicago, and is owned by Independent Amusements, Inc.



The elevoted, paved ground in front of the projection-concessions building provides on ideal patio oreo where potrons may sit on comfortable benches and eot, while wotching the picture on the screen.



Palm trees and scimitars symbolize the Oasis' name on the marquee which lures patrons from highway. Note metal minaret on top the transformer house.

Cone speakers and MX amplification system, as well as the projection system. The 125-foot Ballantyne steel screen tower was built to withstand 100-mile winds.

The Ballantyne company is a division of ABC Vending Corp.

A playground equipped through Ballantyne is located behind the projection-concessions building, with a large patio area in front of the building.

Seven to ten persons are employed in the cafeteria-type concessions building and they can handle around 2,000 persons during the break.

Surrounding the drive-in is a corrugated aluminum fence, brightly colored for daytime eye-appeal and attractively illuminated at night by lights concealed behind junipers and pfitzers.

The Oasis is located on the principal highway from Davenport to Chicago and patrons are lured by its palmy marquee in keeping with its name. Even the transformer house has been given a Near Eastern look, topped with a metal minaret.

The 900-car drive-in, built at a reputed cost of $300,000, is owned by Independent Amusements, Inc.

The Oasis is equipped for year-round operation and may eventually be expanded to 1,000 cars. It is under the same management as the Memri and Semri drive-ins.



The lorge ployground behind the concessions building is sotely fenced off from the drive oreo. It includes swings, slides, climbers, spring-mounted horses and a carousel. The 125-foot screen is at left.

CREDITS:

Changeable Copy Equipment: WAGNER

Concessions Equipment: ABC VENDING

Lamps: STRONG

Lenses: BAUSCH & LOMB

Playground Equipment: MIRACLE



The kitchen behind the concessions serving area features ample working space, modern equipment ond walk-in freezer. It is brightly lighted.



Ornamental iron railing maintains a smooth traffic flow at the cofeteria counters. Lorge, rectangular light panels in the ceiling highlight the food ond drinks, and overheod wormers keep hot foods tasty.

'Hit Ten Plus Lamberts' at Drive-In

WHILE BOXOFFICE has been stressing picture brightness, in evidence that drive-in theatres have more to sell than drive-in restaurants—namely, 'The Picture,' we are very happy to report that the Bellwood Drive-In Theatre on Route 1, Bellwood, south of Richmond, Va., has hit ten plus lamberts by National Screen Council Panovision meter reading," says George English of The George English Corp.

This reading was obtained with existing equipment, and only the addition of a Prism screen. The equipment setup at the 1,000-car Bellwood is as follows:

Picture size—CinemaScope 40' x 92'
Wide angle 40' x 73'

Make of screen—3/8" Transite

Throw—210'

Projection angle—6° up

CinemaScope primary lens—3.6" F2.7 Vidoscope

Anamorphic lens—B&L 4" diameter

Wideangle lens—2.50" Wollensak F1.9

Projectors—Simplex model XL, water-cooled aperture

Arc lamps—Peerless Hy-Candescent condensers 15363-Q & 15367-P F2.0

English says further: "Soon we expect to get reports from precise technical sources including a major carbon supplier and its engineering staff, the technical staff of Neighborhood Theatres, owner of the Bellwood, Morton Thalhimer jr., president of the circuit, myself and personnel I will draw from Franklin Institute, to make sure that the Bellwood readings are correct; as well as what can be done by souping it up.



George English, holding a Ponavision meter, talks with E. H. Everrade, manager af the Galesburg (Ill.) Drive-In Theatre, ane af the huge Kerasates circuit which considered brightness o vitol part af its business a lang time ago. The circuit standard is nat less than 5 lamberts.

"Special fast lenses will be made for this projection . . . special carbons are now 'in process' so that the readings of light can be accurate and representative to the entire outdoor motion picture industry as true and standard.

"Better pictures mean better patronage, of course, but brightness also gives energy values on which some smart fellow is eventually going to hang daylight or twilight projection. I hope it's me!"

Exactly how bright is your picture? English and BOXOFFICE would like to know. Is there another 'ten' anywhere? If so, please write in and claim it, so that it can be checked out and published.

George English is now in Cincinnati to service his screens, a city where all drive-in theatre screens are Prism, including the huge 1,450-car Twin.

Sweden at World's Fair

According to Sweden Freezer Manufacturing Co., the largest assemblage of Sweden equipment outside a Sweden Freezer plant is daily being put through the most exacting field test ever devised at the Seattle World's Fair.

During the opening weeks of the fair, each day, largely inexperienced employes used this equipment to feed anywhere from 25,000 to 75,000 persons and the figure is anticipated to jump to 150,000 persons per day.

Sweden is at the fair as exhibitor and exclusive supplier. Variety of service ranges from automatically vended, preprepared sundaes in a modern automat to the lavish "Eye of the Needle" restaurant atop the 600-foot-high "Space Needle." Dishes are equally varied, starting with a basic, soft-served ice cream cone and running the gamut to a $1.50 monstrosity known as "The Rocketship—a trip to the moon for two."

BUY DIRECT
FROM
Ballantyne

Save on equipment from one of the oldest equipment companies.

Ballantyne equipment—famous patented Dub'l-Cone and Single cone speakers, single and dual channel amplifiers, soundheads and hundreds of other items have equipped theatres throughout the world for nearly 30 years.

Full service facilities and modern fast transportation have made it possible for Ballantyne to sell direct and save you *money*.

YOU BUY WITH CONFIDENCE

Ballantyne equipment carries a reliable full guarantee of performance. You can be sure Ballantyne will be making theatre equipment for the drive in and indoor theatres of the future. If you're planning a purchase, we furnish prompt airmail quotations. Just tell us what you need.

Ballantyne

BALLANTYNE INSTRUMENTS AND ELECTRONICS, INC.
A DIVISION OF ABC VENDING CORPORATION
1712 JACKSON ST., OMAHA, NEBRASKA

Join with Famous
LIBERTY FIREWORKS
For Record-Breaking Drive-In Crowds
You are assured Greater Value, Safety, Brilliance, Color, Flash and Noise.
Spectacular LIBERTY FIREWORKS are the greatest boxaffice attraction because they are the world's finest! They pay for themselves in increased attendance.

READ THIS UNSOLICITED TESTIMONIAL
"We have shopped around for fireworks to use in our drive-ins and after comparisons have found we get the best deal from LIBERTY. Your displays are brighter."

GET FREE CATALOG NOW!
48 page catalog, fully illustrated shows the gorgeous beauty and magnificent splendor of LIBERTY FIREWORKS. Reasonably priced from $35 to $1,000 and up.

NOTICE: NEW HOME ADDRESS
LIBERTY DISPLAY FIREWORKS CO.
Hegeler Lane
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P. O. Box 683, Danville, Illinois
Phone 442-2559. If no answer call 446-6743

Kinner's HIGHEST QUALITY CLEANER THAT CAN BE MADE
GLASS & CHROME CLEANER
CLEANS GLASS, CHROME, POPCORN MACHINES SPARKLING CLEAN
NO SILICONE TO LEAVE FILM
SOLD BY NATIONAL THEATRE SUPPLY



You know you can make money on this...



or this...



or this...



or this...



or this...



or this...



or this...



or this...



or this...

(They're 9 of the most popular high-profit food items you can sell) Now...

"COCA-COLA" AND "COKE" ARE REGISTERED TRADE-MARKS OF THE COCA-COLA COMPANY







we've paired 'em up with Coke (in 10 colorful

TRADE-MARK®











merchandising kits) to help you sell more of both!





Why?

For two good reasons.

First off, Coca-Cala is a law food cast item. (15% to 30% lawer than the averall average.) By combining this law food cast item with other popular high volume faod items, you lawer your tatal food cast average. Result? Higher prafits.

Second, it's obvious that selling two of anything is better than selling just one. And Cake and faod are natural ga-tagethers. Boost yaur check average and the result? The same. Higher profits.

Nine af these kits feature your mast asked-for food items paired with the world's most asked-far saft drink. (The tenth is "Cake in the Jumba size", a highly prafitable trade-up pramation!) Each is stuffed-full of colorful counter cards, windaws streamers, pasters, aver-the-wire banners . . . plus bright ideas to help yau prafit even mare. Pick the one ar ones you want to promote. Then call yaur representative far Caca-Cala and he'll help you plan far higher profits.

REFRESHMENT Service

ADDED INCOME OPPORTUNITIES FOR PROGRESSIVE EXHIBITORS

THEATRES EXCEED THEIR QUOTAS IN CONTEST

A NINE-WEEK Confections Carnival Contest, held last June-July in conjunction with the Odeon Theatres Fabulous 20th Anniversary of exhibition in Canada, resulted in nearly all theatre managers showing dollar increases over their quotas ranging from $57 to $1,661.

As usual in Odeon contests, C. L. "Chuck" Sweeney, manager of Odeon Theatre confections department and his able assistant, R. F. Gardner, kept a running fire of stimulating ammunition (ideas) going out in mimeographed form to the managers, and the latter made use of this material and created their own.

In one letter Gardner suggested:

"Take a tip from the supermarkets . . . Pile a particular item high and let them grab. It lends color to the bar and will create extra sales.

ANIMATION GETS ATTENTION

"Anything animated will draw attention to your bar. A simple thing like a fan blowing a few streamers attracts their attention.

"Guess the number of items in a fish bowl. Sure it's an old one, but everyone likes to participate in this type of contest.

"Get your local wiener supplier to make up a huge wiener, the roll company an equally large roll, and you will have the largest hot dog in the world. If they don't go for this, work it in reverse, and get a small cocktail wiener. Place it under glass and you have the smallest hot dog in the world."



When the circus played in Toronto for a week, Victor Nowe set up an outside confectian counter under the lobby marquee to promote "circus" popcorn, with a free comic book in every 25-cent bag or box. A special circus bag was used for this promotion and a clown was on hand to lure the kiddies in to get their papcarn as they passed by on their way to the circus matinee. The promotian was a big success.

In another letter, Gardner advised:

"Double check from time to time on the following points to assure your patrons are getting quality popcorn all the time—

"1. Is it hot?

"2. Is the attendant popping during busy periods to attract patrons' attention?

"3. Is she boxing all the popcorn or leaving some piled to one side to *show* the patrons? Remember we're not selling the box.

"4. Is she putting in the exact amount of corn and seasoning to obtain maximum quality and return?

"5. If you sell buttered popcorn, is the attendant asking: 'Buttered, sir?' If you haven't butter, is the attendant asking: 'Large, sir?'

"6. Are you displaying the different size cartons to stimulate large sales?



This stainless steel self - service tray, with large drinks stacked in crushed ice, placed in front of the beverage dispensers produced tremendous drink sales at the Odeon Theatre, London, for Bob Yeoman, manager, who designed it. The large drinks have been outselling small anes for over a year, and sometimes the ratia has been two large drinks to every small one. Capacity of the tray is 20 large drinks with straws.

"7. Taste some now, and if it is not to your liking it will not be to the patrons' either.

"8. Try a salt shaker placed on the counter for that 'something extra.'"

In still another communication, theatremen were advised to "Sell wieners hot and juicy, and please, Mr. Manager, tell the attendant not to overcook them. A shriveled wiener isn't what the patron wants."

Now, for some examples of how the Odeon managers followed through to increase their cents per person and to exceed their quotas.

DRINK TRAY UPPED SALES

Bob Yeoman of the Odeon Theatre, London, devised a new stainless steel self-serve drink tray that resulted in some tremendous drink sales at the theatre. The tray, filled with ice and drinks, is placed in front of the beverage dispensers on the counter.

Maximum capacity of the tray is 20 drinks which, Yeoman says, is ideal for peak periods. In addition to the sales advantages, it works hand in hand with the aisle sales because of the advantage of being able to utilize unsold drinks after the aisle sales period. This is especially noteworthy at the early intermissions when trays can be overestimated without fear of spoilage.

This tray, combined with effective salesmanship and merchandising on the part of the confection's and aisle sales staff resulted in large drinks outselling the small drinks sold for over a year now, and, at times during particular engagements, has resulted in a ratio of two large drinks to every small drink.

Dimensions of the tray are: width, 9½ inches at top, 7½ inches at bottom (two-inch angle at front); depth, 6¼ inches (depth to grid, 5 inches); length, 30 inches; platform and drain, 1¼ inches.

Victor Nowe, Odeon-Carleton, Toronto, outsmarted two handicaps. Faced with candy grosses gravely affected by a picture that would not even sell mints, and a circus in town, he moved to an outside attraction to sell popcorn.

Nowe said: "During circus week at the Maple Leaf Gardens, we set up a special candy counter at our front-of-house sidewalk, tempting the kiddies on their way to the circus to stop and buy a 25-cent bag of popcorn. We had a special circus bag for this promotion which we obtained from Super Pufft. A display board in spectacular color carried a top heading: 'Hey Kids—Get Your Circus Popcorn,' and a circular banner reading: 'Free Comic Book With Every Large Bag of Popcorn,' really stirred up the kiddies interest at the theatre front.

"The huge board in radiant colors was gaily embellished with colorful balloons. A special clown was used in full costume to talk to the kiddies as they approached the stand. The clown showed them tricks and kept them fully amused with his feather duster.

"This outside theatre display tied in with the matinee performance of the circus, was an eye-catching stunt and the kiddies loved it. So did we!"

Fred Leavens, Halifax supervisor, put on a special popcorn promotion at the Casino, asking the attendant to say "King size?" when the patron requested popcorn and reported sales excellent as compared to the "Large, sir?"

Continued on following page



Eddie Leigh, Elmdale Theatre, Ottawa, hod this big standee card made up to emphasize the extra popcorn in the 25-cent box—four times as much as in the ten-cent box. It paid off with an average weekly increase amounting to 400 per cent. Concessions attendants wore hats trimmed with popcorn and Pepsi-Cola cups.



The concessions bar at the Odeon Hyland, Toronto, wos gaily decorated with horlequin figures in center of bockbar and many shapes, sizes and colors of balloons to attract potron attention.



The sign asking "How Many 'Scoop Boxes' Contoined in This Bag?" was affixed to a huge 11-foot-long yellow cellophone bag and hung above the backbar at the North Vancouver Drive-In Theatre to invite patrons to make their guesses to win prizes (promoted). The bor was decorated in holiday Mexican theme, burlap fronting the face of the bar, with hond-painted pictures of coctus and Mexican figures attoched; olso cutouts of bull fights. The stoff wore Mexicon dress.



The first show is in the lobby

Movies are better than ever. So are the appetites of the people who enjoy them. That's where your ice cream novelties get into the act. Especially when they have a 4-star display in a Bally Case. Gleaming Porcelain finish gives real showmanship to your products. Whether it's in theatre lobbies or in drive-in refreshment counters, the result is the same in both places . . . increased ice cream sales.

Model TI-30 above for theatre lobbies, 30" long, Approx. 875 novelties.

Model TI-43 to right for drive-ins, 43" long, Approx. 1194 novelties.



Bally

Bally Case and Cooler, Inc.
Bally, Pennsylvania

Write Dept. BX for more details.



THEATRES EXCEED QUOTAS

Continued fram preceding page

On one Saturday, every 20th patron purchasing the king size received a complimentary ticket, and cents per person increased 1.5, with a total concessions return a really big 15.7 and $209 over quota for the first week.

At the Vogue in Vancouver, Al Jenkins, manager stressed aisle selling and sales went up to 15.3 cents per person and $382 over quota for the first week.

During the third week, Ralph Bartlett of the Capitol, Hamilton, almost doubled his cents per person with total drink sales of $718.65 by aisle selling to his lineups and in the auditorium.

At the Odeon, West Vancouver, John Bernhard, in an effort to increase drink sales, equipped the aisle sales trays with battery lights.

Bob Fraser, Paradise Theatre, Vancouver, followed through on Gardner's suggestion about the hot dog display. For Hot Dog Week, he obtained a four-foot bologna, five inches in diameter, plus 20 lbs. of string wieners, free from Pacific Meats to hoist the "Biggest Hot Dog in Town." McGavins Bakery baked the bun to fit and supplied poster advertising which the theatre staff cut out to conform to the display. The bakery also supplied several hundred pencils as giveaways.

100% INCREASE IN AISLE SALES

Gord Gotts, Palace, Hamilton, had a "Lucky Twenty" drink promotion in conjunction with the aisle sales. Small cardboard discs were placed on the bottom of every 20th drink, entitling the bearer to a free drink at the bar or a free buttered popcorn. Produced a 100 per cent increase in aisle sales!

At the Danforth, Toronto, Al Perkins made a really big push on aisle sales with the usher *continually* patrolling the theatre selling drinks, chips and ice cream bars. He also displayed ice cream bars in a large glass bowl with ice at the concessions stand prior to show and during intermission.

Lisle Kinee, Fraser, Vancouver, obtained two small turntables to display large drinks (with lid and red and white straw) and also to feature popcorn in the lobby.

Frank Marshall, North Vancouver Drive-In, displayed an 11-foot-long bag of popcorn, with prizes (promoted) to the patrons guessing the number of boxes that the popcorn would fill. They had to buy a box of popcorn to participate, and why not? Marshall also had the orange bowls decked out in electrician's tape to resemble faces, with Mexican hats mounted on top of both dispensers—a real attention-getter.



John Bernard, Odeon Theatre, West Vancouver, designed this cool-looking bar to sell Coke and orange drinks. Penguins and bears, posed against the icy backdrop, hold cups and straws.

"Delicious - Nutritious, Tasty, Too! Popped on the Spot, Just for You." This is what poet Yeoman, Odeon, London, had on inexpensive cards which were handed to the patrons with copy featuring the small, giant and king size, and also copy reading: "For a new taste sensation, may we suggest a Buttercup, served with fresh creamery butter."

Mrs. Tim Foster, Roxy, Westhill, had a giant five-foot paper bag full of popcorn (bag had popcorn only in the top section with paper stuffed in the bottom area of bag). Copy on bag read: "How Hungry Are You? We Have a Size for Every Appetite." This, backed up with sampling, really made the customers buy.

FREE PILSENER GLASS

A free pilsener glass with every $2 purchase at the snack bar was one of Jim Chalmers' ideas to bolster sales at the Brampton Drive-In. In just one week he made a record-shattering 47 cents per person.

Many of the Odeon Theatres had been experimenting for some time with the profit advantage of keeping the refreshment bar open for late sales, and with encouraging results. Usually a small sign reading "For your convenience, the refreshment bar will remain open until ....." was used. During the promotion last year, Pop Osier, Biltmore, Oshawa, tried this out and reported that during one week when the bar was kept open until 11 p.m. sales amounted to $24.42 at a cost of $4.67. Bulk of the sales ($15) was on Friday and Saturday.

Winning managers and salesgirls shared in $2,000 prize money contributed by the suppliers.

In addition to the increased sales during the two contest months, exceptional sales were enjoyed in August and September, when business really opened up, because the managers had their confections operations in full swing. Furthermore, the new promotional ideas dreamed up for the contest are being carried forward into this year.

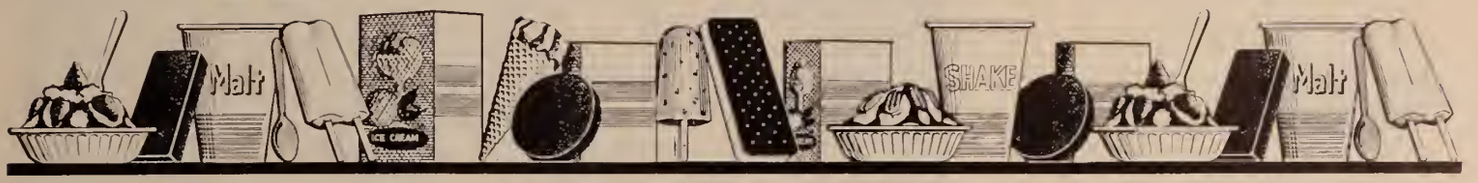
RAY HOWARD* says—

"We're one of the pioneers of drive-in cold weather operation. When we replaced our old heaters we made sure we got the finest and installed EPRAD HOT-SHOT heaters."



Y & W* DRIVE-IN
Gary, Indiana

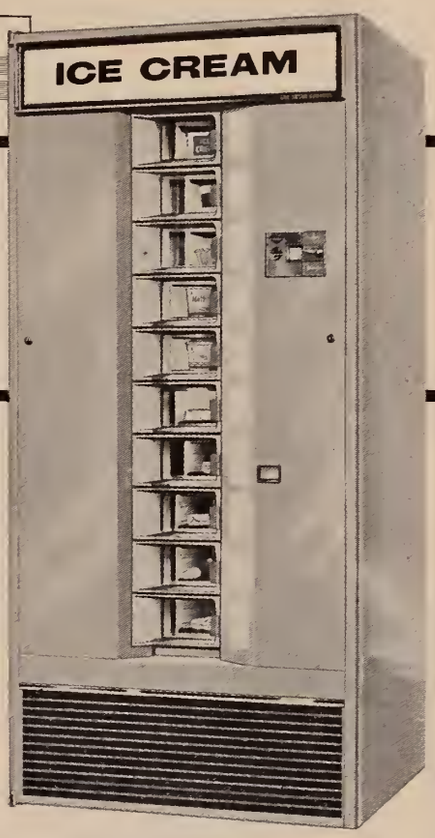
NOW...an automatic



ice cream concession



for your lobby!



New Visi-Vend* Ice Cream Merchandiser Displays and Sells: MALTS • SHAKES SUNDAES • PARFAITS • NOVELTIES PINTS & HALF-PINTS OF ICE CREAM

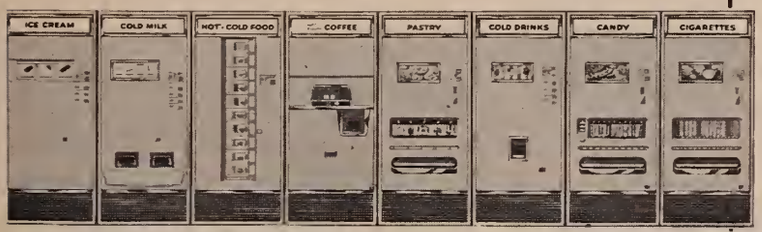
It's a freezer, display merchandiser, cashier and concessionaire all in one handsome, space-saving cabinet! With the Vendo Visi-Vend Ice Cream Merchandiser you can offer a complete variety of popular ice cream specialties in your theatre without manual service. Sell as many as 30 each of 10 different selections . . . all individually priced from 10c to $1. Selections can range from novelties, sundaes and malts for refreshment during the show to pints of ice cream and six-packs of novelties for "take-home" treats afterwards. To find out how profitable automatic ice cream service can be for you, return the coupon today.

Vendo®

The Vendo Company
Kansas City, Mo.
Our Twenty-Fifth Anniversary Year

*Registered Trade-mark

The cafeteria that runs itself...24 hours a day!



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Please have your representative call to show me the profit picture on ice cream service with the Visi-Vend Ice Cream Merchandiser.

Name_____

Theatre_____

Address_____

City_____ State_____



the finest

BARBECUE BEEF or PORK

sandwich you can serve costs you less . . . gives

HIGHER PROFIT

Why pay more when the best costs you less! Chopped cuts of tender, juicy lean meat, delicately seasoned and cooked in open kettles in a delicious barbecue sauce. Looks good, tastes good, smells good, and has highest protein percentage of all.



Contact your distributor or write: Silver Skillet Food Products Co., Box 168, Skokie, Ill.

Versatile Vender Can Sell Ten Frozen Items



Ice cream is one of America's most popular and refreshing taste-treats for both young and old, and this new Vendo Visi-Vend in the Uptown Theatre, Kansas City, Mo., is enjoying excellent patronage. It is ideally located near the main entrance and exit doors, adjacent to the refreshment stand and on the way to the auditorium. Minimum floor space is required and no costly wiring.

A NEW, AUTOMATIC ice cream vender, the Visi-Vend, especially designed for theatre lobbies and drive-in concessions, is now in operation at the Uptown Theatre, Kansas City, Mo., and early sales results are proving rewarding.

In fact, officials of the National General Corp., which operates the Uptown, plan to test the ice cream merchandiser in two west coast theatres soon. They stress its ability to relieve congestion at the concessions stand during busy periods, and the small amount of space required. The unit is only 35½ inches wide and 31½ inches deep.

At the Uptown, the machine has been set up to sell seven varied items. There are two shelves of frosty malts, two of ice cream sandwiches, two of cones, and one each of Eskimo ice cream bars, peppermint patties, Big Dip milk bars and Heath ice cream bars.

Malts are sold for 30 cents, and accounted for 15 per cent of sales during the early test period. Other items are selling for 15 cents each.

The unit can sell ten different frozen items, ranging in price from five cents to $1, and has a total capacity of 300 items, depending upon the size of each. The equipment, in addition to the items selected for the Uptown, can also sell six-oz. cupped items, packaged sundaes and pints and half pints of ice cream and six-packs of novelties for take-home use.

TAILOR-MAKE COMPARTMENTS

The key to the Visi-Vend's versatility is the compartmented "Vendisc." There's one for each selection. Interchangeable pins and dividers make it possible to quickly tailor-make product compartments to the size of the selection offered.

The unit, which is a freezer, display merchandiser, cashier and concessionaire all in one handsome cabinet, can be loaded from the front or back.

In addition to its use as a separate automatic concessions unit in conjunction with the refreshment stand, the equipment can be made part of a completely automatic refreshment stand selling everything from food to cigarets.

The Visi-Vend is produced by the Vendo Co., world's largest manufacturer of automatic merchandising equipment.

MOTIOGRAPH DELUXE SPEAKER

The Finest Speaker You Can Buy



$8.75 Each

Ask Your Motiograph Dealer

BETTER COFFEE & PROFITS

Cash in big the E-Z WAY! You'll save up to 75% on labor alone with an E-Z WAY automatic coffee-maker. Costs far less, yields far more. Get the facts—write now:

STEEL PRODUCTS CO.
40 8th Ave., S.W.
Cedar Rapids, Iowa

the difference in RC cola comes through...



the difference:

MORE PROFIT PER GALLON!

Yours—all these profitable differences when you sell Royal Crown Cola! See if you're receiving these advantages with your present supplier.

Check this handy list:

- Theater parties (write for details of 1500 successful kid promotions)
- Liberal jug-return allowance
- A leading cola and all flavors from a single source
- Local pickup and delivery
- No shipping delays, low inventories
- Local participation in promotions
- Lowest-priced national cola brand

Call your local RC Cola bottler, or write: **Royal Crown Cola**

COLUMBUS, GEORGIA

CANDY APPLES *FASTER! CHEAPER!*
WITH VICTOR'S NEW
"CANDY APPLE MAGIC"

Fabulous new mix coats opples with a delicious red cherry flavor in a jiffy. Skyrockets candy apple profits! Each bag, plus 5 lbs. of sugor, coats 115 opples ot less thon 1c eoch. Packed in "poly" bogs at 45c eoch.
SEND 25c FOR SAMPLE! Ample mix for 50 opples! FREE details!
JOBBERS WANTED!

SNO-CONES *FASTER! CHEAPER!*
QUICK MIX DRY FLAVOR CONCENTRATES contoin flovor ond citric ocid in correct omounts to moke Sno-Cone ond drink SYRUP. Add 5 lbs. sugor ond woter to moke GALLON! All flovors!
SEND for FREE SAMPLE. Detoils FREE!

Victor PRODUCTS CO.
328-D N. 18th St., RICHMOND, VA.

TREMENDOUS PROFITS!!

Now Fresh Fruit Sundaes, Pineapple and Strawberries from stainless steel pans!

Both juices for snow cones and fresh fruit for sundoes dispensed from one machine

HERE'S HOW TO MAKE

BIG MONEY WITH "SNOW MAGIC"

No Gears! No Belts! No Pulleys! No Oiling!



THE NEW SNOW CONE MACHINE

Capacity, 50 cones every 30 seconds.

The Bert's "SNOW MAGIC" machine combines eye-appealing beauty with perfect mechanical performance and large capacity. "Snow Magic" is easy to operate and is Fully Automatic. A Snow Cone costs 1¼ to 1½c and usually sells for 10c . . . that's profit!

Distributors of fomous Victor's QUICK MIX dry flovor concentrotes.
FREE SAMPLES WITH EACH MACHINE

SAMUEL BERT MFG. CO
Fair Park Station, Box 7803, DALLAS, TEXAS

OSCAR BROTMAN* **says—**

"I went first class on everything in my new Oasis Drive-In and that included the best heater available . . . the EPRAD HOT-SHOT."



***OASIS DRIVE-IN THEATRE**
Chicago, Ill.

Coke Display Material Promotes Combos



What the well-dressed drive-in or indoor concessions stand will be wearing this year . . . colorful point-of-sale signs that invite patrons to enjoy a Coke in combination with a tasty food item. The two signs shown are augmented by seven other signs for different food tieins with Coke which are offered to dealers this year in the Coca-Cola Co.'s 1962 merchandising program, the largest in its history.

The Coca-Cola Co. has gone all-out this year to help food service operators, including indoor and drive-in theatres to sell more Coke *and* more food, by providing point-of-sale display material which promotes combinations of the popular, high-gross, quick-turnover beverage with popular, high-gross, quick-turnover food items.

Specifically for theatres are colorful posters for one of their most popular food items, popcorn. The copy reads: "Co-Stars . . . Coke and Popcorn." Where pizza is popular, point-of-sale materials will point out: "Nothing Beatsa . . . Coke and Pizza."

Other signs available are: "Coke and a Hamburger Plate . . . Great," or "Submarine, Hero, Hoagy, you name it . . . It'll Taste Better With a Coke."

Still other signs promote the combination of Coke with cheeseburgers, hamburgers, hot dogs and French fries.

As an extra, all of the tie-in material can easily be adapted for use with the *jumbo* 16-oz. drink, a natural with meals. The 16-oz. drink, first introduced in 1961, has proved popular with customers because it means greater refreshment value, and popular with concessionaires because increased volume means a higher level of profit per sale. A separate merchandising kit for the jumbo size has been prepared so that it can be featured in a number of ways.

Backing up all this is the largest advertising budget for all media in the history of the Coca-Cola Co.

Point-of-Sale Signs for Stands Selling Slush Drinks



This is one of three colorful point-of-purchase signs which are available to theatremen to help them sell more cold drinks made with Staelting Brothers Co.'s line of slush freezers. This one features Krist-O-Slush, a drink frozen from the actual flavor. Another features Krist-O-Shake which is made with slush blended with ice cream or ice milk. A third features Krist-O-Slush.

For more information about products mentioned editorially or in advertising use Readers' Service Bureau coupon on page 35.

NAC Board Names Abramson Managing Director, Plans Tradeshow, New Services

LOUIS L. ABRAMSON was appointed executive director of the National Ass'n of Concessionaires at the midyear board of directors meeting in Chicago May 25 at the Lake Shore Drive Hotel. Abramson has a varied background of experience in exhibition, distribution and motion picture trade organizations. Most recently he has headed a Chicago-based public relations agency.

The meeting, one of the best attended in NAC history, attracted 20 officers, directors and regional vice-presidents from throughout the United States and Canada.

Van Myers of Wometco Theatres and NAC exhibit chairman reported that 74 booths had been contracted for the industry tradeshow to be held jointly by NAC and Theatre Owners of America at the Hotel Americana, Miami Beach, November 6-9, and that this figure will be increased.

VARIED PROGRAM PLANNED

Details for the annual NAC convention at the same time and place were discussed, and Lee Koken of Glen Alden Corp., and NAC's convention program chairman, indicated that an interesting and varied program is being developed.

A report of the special services committee headed by Jack O'Brien, New England Theatres, Boston, was made in his absence by James O. Hoover, Martin Theatres, Columbus, Ga. He recommended the publication of a Handbook for Concessionaires as an added and important NAC member service. It would cover various aspects of concessions operation. Several articles have been promised by outstanding members who have specialized in the area to be covered. The board gave enthusiastic approval to this project.

Latest developments on the proposed NAC public relations program were outlined by Norman Wasser, Pepsi-Cola Co., New York City, chairman of NAC's public relations committee. He indicated that intensive progress is being made on the campaign which is designed to upgrade the concessions industry through NAC. He also presented sketches of a proposed new NAC insignia, membership plaque, decal and a design for the Code of Ethics adopted by NAC at the organization's annual meeting in New Orleans last year.

FIRMS SIGNED FOR SHOW

Exhibiting firms who have contracted for space at the NAC-TOA tradeshow are:

American Seating Co., Bally Case & Cooler Co., Blumenthal Bros. Chocolate Co., Castleberry's Food Co., The Coca-Cola Co., Cole Vending Industries, Inc., Continental-Apco, Inc., Cretors and Company., Crush-International, Inc., Curtiss Candy Co., Arthur H. DuGrenier, Inc., Flavo-Rite Foods, Green River Corp., Heat Exchangers, Inc., Henry Heide, Inc., Hollywood Brands, Inc., International Seat Division-Union City Body Co., Lily Tulip Cup Corp., Manley, Inc., Marstan Distributing Co., Mason Candies, NAR Trading Corp., National Carbon Co., National Vendors, Inc., Newman & Weissman Associates, Origena Pizza Crust Co., Dr Pepper Co., Pepsi-Cola Co., Pic Corp., Rex Packaging Division-The Bon Ami Co., Romar-Vide, Royal Crown Cola Co., Rudd-Melikian, Inc., The Seven-Up Co., Stanford Industries, Inc., Star Manufacturing Co., Star Metal Corp.-Glencoe Refrigeration. Sweetheart Cup Division-Maryland Cup Corp., Switzer's Licorice Co. The Vendo Co., Virga's Pizza Crust Co. of the South, James O. Welch Co. and Winchester Carton Corp.

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. . . because BalCOLD Reflectors cut heat in half!

BalCOLD Reflectors never let green film get hot enough to leave emulsion on film tracks and shoes. There's no bulge at the film gate . . . no squeeze.

That's because BalCOLD Reflectors put more light at the film gate, but keep heat *away*. This cooler film gate means no focus drift, greater depth of field. There's less projector wear, longer film life.

And BalCOLD far outlasts silvered reflectors. Next time you replace silvered reflectors, replace them with BalCOLD—the only reflector whose proven contribution to the advancement of motion picture projection has won for its designers the highly regarded technical award from the Academy of Motion Picture Arts and Sciences.

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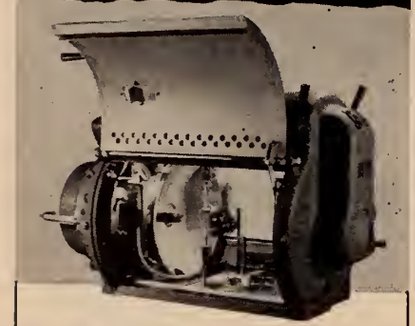
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City ..... *Zone*..... *State*.....

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New AMERICAN-BUILT PROJECTION LAMPHOUSE



1600-WATT MODEL FOR SCREENS UP TO 28 FEET WIDE.

Utilizes a 1600-watt quartz bulb, with bulb life guarantee of 1500 hours, to obtain a screen brightness approximately that of a 46-ampere carbon arc.

★ Steady, flickerless, pure white light is independent of voltage variations of the power line supply.

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★ Cleanliness assures maximum life for the projector.

★ Simple operation. No moving parts in the light source.

★ Maintenance and current costs approximately the same as for carbon and current costs for operating a 46-ampere high intensity carbon arc lamp.

Thoroughly tested in actual use. Send for brochure. Demonstration in your theatre on request.

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11 CITY PARK AVENUE TOLEDO 1, OHIO

NAC Board Members Pose for Picture in Chicago



Members of the board of directors of the National Ass'n of Concessionaires at midyear board meeting, Lake Shore Drive Hotel, Chicago, May 25. (Seated, left to right) Sydney Spiegel, Super Pufft Popcorn, Ltd., Toronto, second vice-president; Spiro J. Papas, Alliance Amusement Co., Chicago, past-president and board chairman; Augie J. Schmitt, Houston Popcorn & Supply Co., Houston, president; H. E. Chrisman, Cretors and Co., Nashville, first vice-president; and Harold F. Chesler, Theatre Candy Distributing Co., Salt Lake City, treasurer. (Standing, left to right) Van Myers, Wometco Theatres, Miami; Norman Wasser, Pepsi-Cola Co., and M. B. Rapp, Continental-Apco, Inc., both of New York City; Charles L. Sweeney, Odeon Theatres, Toronto; Lee Koken, RKO Division, Glen Alden Corp., New York City, post-president; Floyd Bennett, Tarkio Popcorn Co., Tarkio, Mo.; Louis L. Abramson, newly elected executive director of NAC; Clifford Lorbeck, Server Sales, Inc., Menomonee Falls, Wis.; Lorry Blumenthal, Flavo-Rite Foods, Inc., Bronx, New York; J. C. Evans, Gold Medal Products, Cincinnati; John D. Reynolds, Costleberry's Food Co., Augusto, Ga.; Lorry Moyer, Moyer Theatres, Portland, Ore.; James O. Hoover, Martin Theatres, Columbus, Ga.; and Robert Wigner, Red Wagon Products, Minneapolis. Julian Lefkowitz, L&L Concessions, Detroit, who was also in attendance was absent when the picture was taken. *See story on preceding page.*

Exhibitor Article on Soft-Serv

Soft-Serv Review pictures on its cover the Dairy Dip at Tyrone, Pa., owned by theatre and chemical executive George C. Wilson III. An article written by him regarding this soft ice cream and small hard ice cream and food service drive-in states that installation last year of a free playground in the rear of the small store has been a tremendous asset in helping to build continued sales. The playground was an investment of more than $4,000 and the Dairy Dip location is ideal as it adjoins a supermarket. Insurance for liability coverage runs around $60 per year.

Wilson, who has various enterprises including a circuit of indoor and outdoor theatres, has been in the soft ice cream business for ten years. He carries a 2½ hour radio program each evening to advertise the Dairy Dip, the program featuring requests for musical recordings, plus various contests each month. He is a former president of the Soft-Serv Dairy Products Ass'n which will stage its annual trade show and convention at San Francisco in November.

New Popcorn Display Material

A new point-of-sale display kit, "Popcorn Circus," described as "the brightest, most exciting sales kit in popcorn history," is available from the Popcorn Institute, 333 North Michigan Ave., Chicago, Ill. The gay, colorful kit consists of three four-color posters printed on clear, see-through acetate, with adhesive backing. Two posters are 10x17-inches, and the other is 5x17-inches. Prices are: one to 25 kits, 50 cents each; 26 or more kits, 45 cents each, plus shipping costs.

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The most popular carbon saver. Used by more theatres than ALL other makes COMBINED.

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No worrying about injury to high priced carbon savers. Burn 'em up, you still profit.

FOR ROTATING CARBONS
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The WORLD'S LARGEST Producer of Carbon Savers

At all progressive theatre supply houses.

Dr Pepper Board Increases Common Stock Dividend

In their regular quarterly meeting in Dallas, Tex., April 26, Dr Pepper Co.'s board of directors declared a dividend of 17½ cents per share of common stock, an increase of 2½ cents over previous quarterly payments. The dividend is payable June 1 to stockholders of record May 20. It is the 129th consecutive quarterly dividend paid by the company, a period representing more than 32 years.

Wesby R. Parker, chairman and president of the company, said the increase was made possible by the company's sustained gains in 1962 sales and earnings. "We have had a particularly satisfactory first quarter," he stated, "achieving certain objectives of our 1962 program well ahead of schedule and to a degree of profitability making this action possible earlier than previously anticipated." He said barring unforeseen circumstances the company expects to retain the 17½ cents quarterly dividend payment. Projected, this would bring annual per share payments to 70 cents, 10 cents above the previous 60 cents.

The company expects to introduce a sugar-free version of Dr Pepper in midsummer to supplement its regular product. The non-caloric Dr Pepper will retain the distinctive taste quality of regular Dr Pepper and is expected to gain considerable popularity in the diet-conscious segment of the soft drink market.

LITERATURE

The following concerns have recently filed copies of interesting descriptive literature with the Modern Theatre Information Bureau. Readers who wish copies may obtain them promptly by using the Readers' Service Bureau coupon in this issue of The Modern Theatre.

A CATALOG OF industrial books available for the motion picture, television and electronics fields has been issued by S.O.S. Photo-Cine-Optics, Inc. The 16-page catalog indexes books on reference and data material, motion picture production, sound recording and reproduction, theatres, screening rooms and production methods, television production techniques and theory and practice in electronics. It includes an alphabetical index of book titles and authors and gives summaries and costs of the books under their proper classifications.

A 12-PAGE BROCHURE covering its new line of 1962 banners, valances and streamers for air conditioning and exploitation purposes is available from National Screen Service. Valances and streamers featuring air conditioning may be had as large as 100 feet to fit any marquee, down to a 6x26-inch valance. The catalog also lists special trailers featuring the theatre's cool comfort, kiddie shows, late shows, spook shows, etc.

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- For Indoor and Drive-In Theatres.
- One Model for ALL Types of Projectors.

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"Permanent Mold" Universal® In-a-Car Speaker



Speaker units have two season warranty. Liberal trade allowance after warranty expires.

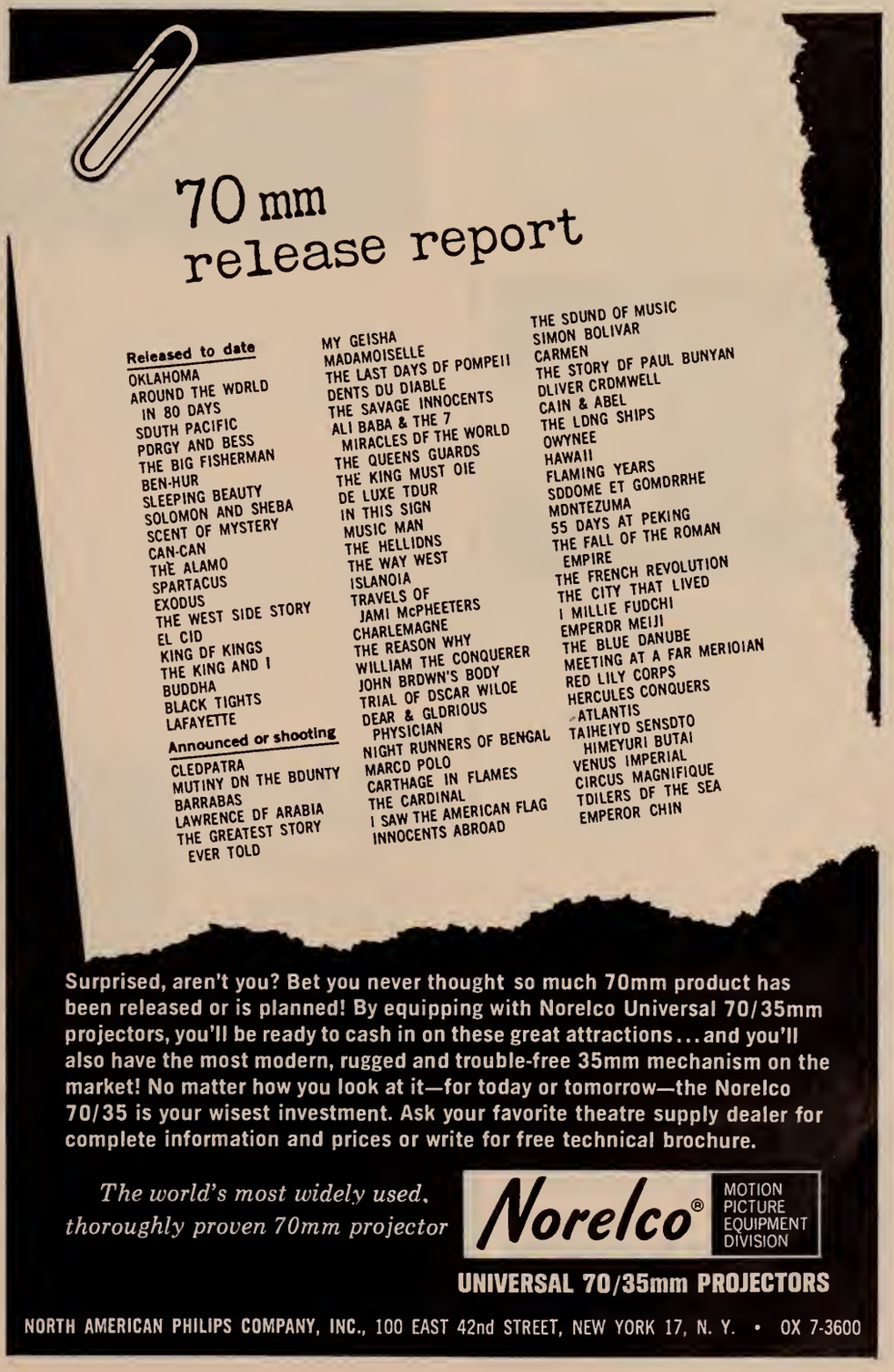
Speakers are subjected to alternate 100 hour ultra violet heat and salt spray submersian test.

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Also 3 other models in-a-car speakers to choose from

Write or Wire for Full Details, Prices on All Your Drive-In Theatre Equipment Needs.

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505 W. 9th Street, HA 1-8006—1-8007, Kansas City, Mo.



THE WARM FACTS ABOUT COLD WEATHER OPERATION

or How to Double Your Drive-In Yearly Gross!

Whether you're open all year or not, you have year 'round expenses like insurance, taxes, electricity (off-season minimum), rent and so on. Paying year 'round expenses out of profits from a 5 month operation is tough.

By staying open all year, you can amortize these expenses on a 12 month basis . . . can increase your total gate . . . and you can employ better key personnel too.

Sure your so-called "off-season" gates won't be as big . . . but neither will your normal operating expenses. In fact . . .

YOU CAN DOUBLE YOUR YEARLY GROSS PROFIT
by operating your drive-in 12 months a year.

All you need to do is
KEEP YOUR CUSTOMERS WARM IN COLD WEATHER



And it's easy with EPRAD'S GOLDEN HOT-SHOT Heater

The Hot Shot Heater warms your patrons quickly and safely (*Underwriter Laboratories approved*). It's exclusive quick-heating element and fan distributes more heat faster than any heater on the market. And the Hot Shot is designed for easy, compact stacking. Lightweight but strong aluminum housing measures only 7 in. x 7 in. x 5 in.

The Hot-Shot Heater is available in wattages and voltages best suited for your climate and power supply.

Ask your theatre supply dealer about the only practical, clean efficient heating system available . . . the HOT-SHOT Heater way.

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Heats *Quicker*, Circulates
More* Heat *Faster
Than Any Other Heater.

For more information write or phone

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1214 Cherry St., Toledo, Ohio
Phone: 243-8106 (Area 419)

Facade and Marquee Are Features of Remodeling



A handsome new facade, all glass and aluminum doors and a new marquee and attraction board were exterior features of the recent $125,000 remodeling of the old Desmand Theatre in Part Huron, Mich., now named the Huron. Long Sign Co. built the two-sided attraction sign using Adler changeable copy equipment. The carriage lanterns above the display frames and the brick and plastic columns of the facade are in keeping with the early American motif carried out in the interior of the theatre. Other features of the remodeling included new seats an wider centers, new carpets, new screen, stage curtains and drapes. Restrooms, formerly in the basement, were relocated on the main floor. The Huron is owned by Bijou Theatrical Enterprises Co., a subsidiary of W. S. Butterfield Theatres, Inc.

Plaza at Kodak Plant

A park-like plaza with walkways, flowering shrubbery, evergreens, and a decorative pool has given a new look to Eastman Kodak Co.'s State Street Camera Works plant in Rochester, N.Y.

The Kodak plaza covers approximately 13,000 square feet. It is enclosed on three sides by a low wall of black granite. On the fourth side a wall of pierced tile divides the plaza from a new visitors' parking lot.

The plaza features a base of Pennsylvania flagstone crossed by white masonry sidewalks with exposed granite and marble chips. Precast benches have been placed in five locations. An added feature is a decorative pool to be completed in blue Italian tile.

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Write for the Name of Our Nearest Dealer!

New Front for Texas House



El Paso Capri has sparkling new signs.

The accompanying photo clearly demonstrates the striking "new look" of the Capri Theatre, El Paso, Tex., of which Manager Bill T. Bohling is mighty proud. The facade is finished in blue-toned, corrugated aluminum and is completely rustproof. The huge Cinerama electric sign, which process recently closed after a successful run, was kept in operation on a continuous 24-hour policy. It is of flashing red and blue neon. The lettering "Capri" is of double-line neon and, as can be noted, twinkle lights are of perfectly clear 110-volt incandescent lamps. Bohling, with Trans-Texas Theatres many years, had done locally the large cutout letters announcing the current attraction.

Bohling insists on courtesy and cleanliness from every member of his staff. The beautiful showcase, incidentally, employs usherettes, and Bohling is quick to admit they are much more courteous than boys or young men.

The house is scheduled to return to Cinerama in November when the release of "The Wonderful World of the Brothers Grimm" is announced by MGM and Cinerama, Inc. The theatre is de luxe throughout. Earl Podolnick is president of the Dallas-based circuit, while Norm Levinson is general manager.

Candy Men Meet on Trade Act

Some 70 candy men attended the Chicago area meeting of the National Confectioners Ass'n. Similar sessions were also held in Boston and New York. The two-fold purpose of the sessions was to give candy men a clear understanding of the possible ill effect the trade expansion act, HR 9900, could have on the U.S. candy industry; and to assist members in accurately interpreting the letter and spirit of the packaging and labeling law as enforced by the Food and Drug Administration. Conducting the Chicago meeting were Gerald S. Doolin, NCA research and sanitation director; Douglas S. Steinberg, NCA president; Frank N. Branson, NCA director of law information and statistics; James E. Mack, NCA Washington office manager; and L. R. Hopkins, Stephen F. Whitman & Son, NCA vice-president and chairman of the association's Washington committee.

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- COMFORT
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Chair occupants are not inconvenienced when others enter or leave row. Passing space is created by pushing back in seat. Chairs return to normal position automatically.

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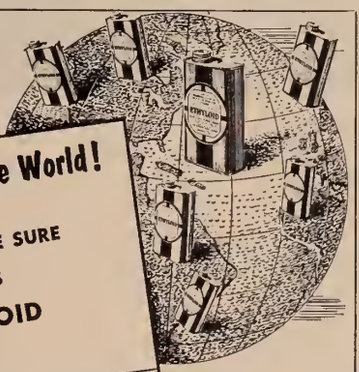


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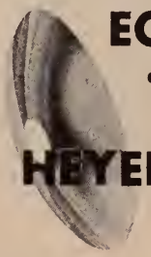
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Miniature Golf Courses For Additional Profits

Niagara Sportcenter, Inc., manufacturer of highest quality miniature golf equipment, offers exhibitors every possible service in the establishment or enlarging of a course. This includes advice on selection of a site, addition to or revision of an old location, layout, arrangement and installation of N.S.I. equipment. All equipment is completely weatherproofed so that it can be used either indoors or outdoors. The courses are assembled quickly and easily with interchangeable units that need no permanent foundations or special, heavy duty wiring installations. The course can be rearranged from time to time to change the par possibilities of each hole, so as to create new competitive challenges for the customers. The N.S.I. equipment incorporates an abundance of action in individual, lively and glamorous units operated by safe, troublefree, hidden electric motors and flashing lights.

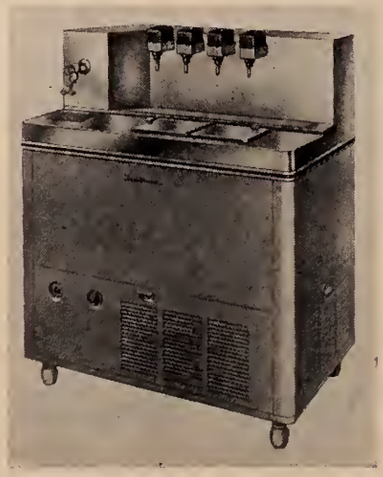
FOR MORE INFORMATION

Use Readers' Bureau Coupon on Page 35



Combination Ice Machines And Soft Drink Dispensers

Two new automatic ice machine and soft drink dispenser combinations are available from Scotsman, Queen Products Division of King-Seeley Thermos Co. The new units manufacture ice and electronically control the quality of the drink, utilizing remote syrup tanks that can range in capacity from two to ten gallons each. Syrup for the drinks is fed by CO^2 pressure. Precooling of both syrup and water, coupled with the electronic valves, gives perfectly blended drinks at exactly the right temperature every time. Model SD-4 manufactures up to 350 lbs. of crushed ice per day, with additional storage compartment provided. Four electronically controlled valves with trigger-quick action, plus a handy water station located at the ice supply, save time and steps for the operator. Both air-cooled and water-cooled models are available. The Model SD-3 manufactures up to 25 lbs. of crushed ice daily. Both units serve drinks at below 40° and more than six per minute can be served from each dispensing valve.



Claims made for products described editorially on this and other pages are taken from the manufacturers' statements.

Roof Cooler Dissipates Heat Without Use of Any Power



Ruppright's Rotary Roof Cooler has important new design features and maintains a film of water on the roof to dissipate summer heat by evaporation without any use of power. In summer, sun heat tends to raise the roof temperature greatly which sends heat into the building by radiation onto occupants, merchandise and equipment. By eliminating this, the new roof cooler improves the indoor comfort or, where this is controlled, it reduces the load on the cooling machinery and saves power. The new cooler, assembled on a one-half-inch valve for attaching to a water pipe, consists essentially of a nozzle and a water wheel. A jet of water shoots from the nozzle at the best ballistic angle over the space to be cooled. It also sets the wheel in motion which in turn rotates the cooler to make it serve a larger area. The wheel also divides the water for intimate evaporative contact with the air before it acts on the roof temperature. The new valve allows adjustment of the operating pressure of each cooler to fit individually the exact demand for coverage of the roof area it serves. This is a great convenience where odd-shaped roofs are involved, and it saves on the cost of piping because it allows any pressure drop from end to end.

Infrared Warmers Keep Food Hot Without Drying It Out

Chadick Sta-Hot infrared radiation units keep hamburgers and French fries hot, flavorful and appetizing for long periods without drying them out, according to the manufacturer, Chas. L. Dick Co. They also help drive-in exhibitors to stay

UNITIZED
Internationals



Back and seat assemblies are factory assembled into a complete chair unit for easy, fast and accurate installation on standards previously installed on proper pitched incline. Replacement is equally simple. No nuts, bolts or fasteners are ever exposed.

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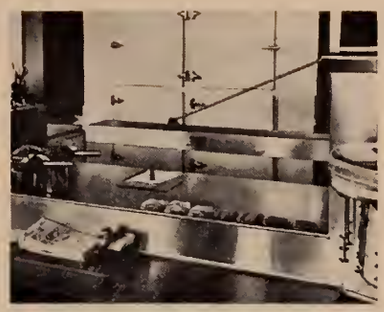
QUALITY
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America's headquarters for all theatre equipment and supplies

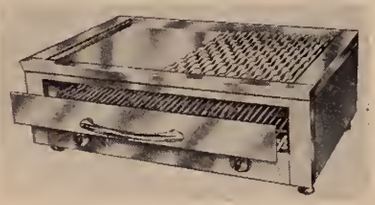
NATIONAL THEATRE SUPPLY COMPANY

Readers' Service Bureau Coupon, Page 35.



ahead of peak-period demands by allowing advance preparation. The units are available in lengths from two to 12 feet. All feature the exclusive Chadick fused-quartz, infrared element. Cantilever-type mounting, as shown, can be fabricated by the local dealer.

Charco-Broiler With Flat Grill And Pullout Drawer for Buns



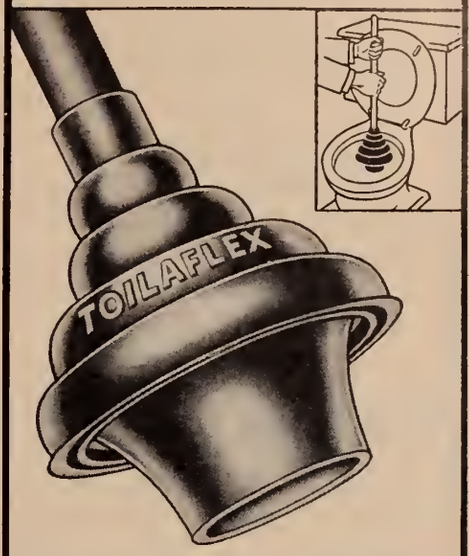
Bakers Pride Oven Co., Inc., has introduced a new electric "Kool-Front," four-way charco-broiler which broils, grills, braises and toasts. The full-size charco-broiler features Bakers Pride's exclusive "pinpoint" cast iron grate for char-broiling hamburgers, chicken, franks, etc., to perfection. A flat grill plate can replace or be placed over the grate, and the exclusive "Salamander Rack" pullout drawer doubles broiling capacity and is also fine for toasting buns. The unit utilizes the newest air-cooling principle and stays cool and comfortable even under full-load capacity. It is especially designed for the operator who must make every square foot count—compact, only 11¾ inches high.

Cold Drink Machine Proves Itself in Performance



The Cold Drink machine, one of the "Matched Line" of vending units made by Cole Vending Industries, Inc., has proved itself as predicted in giving troublefree, continuous service and producing outstanding sales from inplant locations to theatre lobbies. The machine offers seven selections with a choice of carbonation or no carbonation. Each drink is served with a measured amount of crushed ice to give it a zesty, lasting, refreshing coolness. The result has been that Cole's Cold Drink machine is building business by dispensing complete satisfaction with every crisp, cold drink.

POWERFUL PLUNGER CLEARS
CLOGGED TOILETS
in a jiffy!



Clear Messy, Stuffed Toilets
Cut Maintenance Costs with

'TOILAFLEX'®
Toilet ALL-ANGLE Plunger

Ordinary plungers just don't seat properly. They permit compressed air and water to splash back. Thus you not only have a mess, but you lose the very pressure you need to clear the obstruction.

With "Toilaflex", expressly designed for toilets, no air or water can escape. The full pressure plows through the clogging mass and swishes it down. Can't miss!

- Double-size cup, double-pressure
- Tapered tail gives air-tight fit
- Designed to flex at any angle
- Centers itself, can't skid around

Get a "TOILAFLEX" for your home too. Positive insurance against stuffed toilet.

$2.65
Higher in Canada

AT YOUR HARDWARE SUPPLIER

ELLIS EVERILL*
says—

"If you had to sit in your car yourself during Fall, Winter and Spring showings, you'd want the best heaters available. That's why I installed EPRAD HOT-SHOTS."



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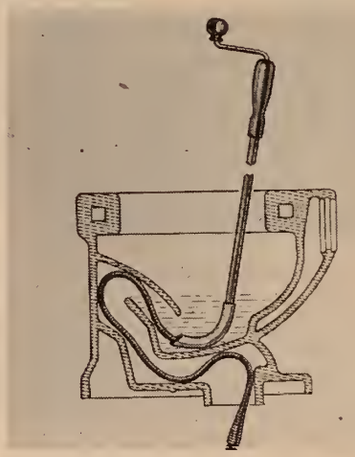
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MOTIOGRAPH
ECONOMY SPEAKER



A low cost large speaker that assures finest sound.
$5.35 Each
Ask Your Motiograph Dealer

Closet Auger Quickly Removes Obstructions in Toilets



Ohio Tool & Engineering Co. now has on the market a new, three-foot, heavy duty Hande Closet Auger which, the company says, quickly and easily removes obstructions in any type of toilet. The flexible cable feeds easily in and out of the toilet line, is made of genuine music wire for maximum strength and is cadmium plated. as are all other metal parts on the auger. The curved protective tubing at the lower end prevents marring of the toilet bowl.

Compact, High-Speed Multiple Drink Dispenser for Small Space



The Sweden SodaServer is said by the manufacturer, Sweden Freezer Manufacturing Co., to be the most compact, high-production, multiple drink dispenser on the market today. The unit produces 360 six-ounce finished drinks per hour, chilled to a temperature of 40° or lower, yet occupies a space only 16 inches wide and 20 inches deep. The easy-to-operate, 6-in-1 head dispenses any three pre-flavored drinks, carbonated and/or non-carbonated, plus soda water, soda jet and ice water, with separate dispensing tubes for each drink to eliminate "flavor overlap." The troublefree design utilizes an efficient, high-pressure pump and two-stage cooling system to give pinpoint carbonation under widely varying water conditions and assures a reserve capacity for most operations. The unit is available singly, as pictured, or built into the Sweden Soft-Serv fountain for use in automatic fountain systems utilizing the company's line of soft-served ice cream and automatic milk shake dispensing equipment.

New Window Cleaning Spray Also for Mirrors, Windshields



A new, volatile window cleaning spray, Wind-Am, developed by The C. B. Dolge Co., is ammoniated for maximum efficiency and enables the user to clean windows and other glass quickly and thoroughly with a minimum of work. To clean windows inside or outside, the cleaner is merely sprayed on and polished off with clean, lintless cloth. It can be used on mirrors and windshields, too, and on chromium and vitreous surfaces. It loosens soot, road film and other soil at top speed; does not streak, leaves no film and dries fast, according to Dolge. Where large glass areas are to be cleaned, a two-man team is efficient, one to spray, the other to polish. If no sprayer is at hand, Wind-Am may be dabbed on with a cloth and polished with another. It works in hot or cold weather; even when it is 20° below freezing, the spray stays liquid.

Popcorn Cups Now Available In Three Different Sizes



Server Sales, Inc., announces the addition to its line of the new, lower-cost, wax-free Butterkist 24-ounce cup and the 32-ounce cup. The addition of the new sizes enlarge the line to three—the 24-ounce, 25-cent retaiier; the 32-ounce, 35-cent retailer and the 48-ounce, 45-cent retailer. Elimination of the wax makes these cups particularly adaptable to a self-service type warmer, used by a majority of drive-ins. For those who require the waxed, 24-ounce cup, the R-24 Butterkist cup remains available.

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Clip and Mail This Postage-Free Coupon Today

FOR MORE INFORMATION

This form is designed to help you get more information on products and services advertised in this Modern Theatre Buyers' Directory and Reference Section. **Check:** The advertisements or the items on which you want more information. **Then:** Fill in your name, address, etc., in the space provided on the reverse side, fold as indicated, staple or tape closed, and mail. No postage stamp needed.

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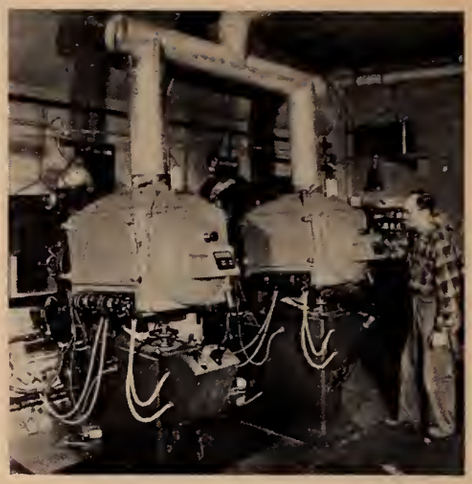
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about PEOPLE and PRODUCT

C. K. FERGUSON has been appointed manager of advertising and sales promotion for Queen Products Division of King-Seeley Thermos Co. He has a degree in business administration from Duquesne University and his advertising background dates back to 1947 when he joined American Radiator and Standard Sanitary Corp. as a copywriter.

In 1949 he moved to Kewanee Boiler Corp., an American Standard subsidiary at that time, as advertising manager. In 1959, after Kewanee Boiler, American Blower and Ross Heat Exchanger divisions were combined to form American Standard Industrial Division, Ferguson moved to the home office in Detroit as sales promotion manager. He became manager of advertising and sales promotion for that firm two years later.

AN ADDITIONAL 5,000 sq. ft. has been added to the present quarters of S.O.S. Photo-Cine-Optics, Inc., New York City. The new space at 605 W. 51st street adjoins the present structure which has been occupied by S.O.S. since 1947. This brings the total space occupied to over 25,000 square feet. The expansion of the S.O.S. Rental and Service Department since early this year has made the acquisition necessary. The three-story building runs through from 51st to 52nd Street, housing the firm's main offices, showrooms and stockrooms.



Clarence Metz, baathman at the Kensingtan Theatre, Buffala, N.Y., views with satisfactian the new installatian af Canstellatian Special projectian arc lamps in the well-laid-aut projectian raam in the theatre.

MELVILLE B. RAPP has been elected to the executive committee of Continental Vending Machine Corp., according to Harold Roth, president of the company. Rapp continues as vice-president and a member of the board of directors of Continental Vending Machine Corp. and executive vice-president of Continental Apco, Inc. and Continental Apco International, two subsidiary corporations.

RALPH HEAD and Affiliates, New York marketing planning organization, has been appointed by Curtiss Candy Co. to work with Curtiss marketing executives in developing more effective candy merchandising techniques at both wholesale and retail levels.

For 12 years prior to establishing his own firm in 1960, Head was vice-president and director of marketing of Batten, Barton, Durstine & Osborn, Inc., in the agency's New York headquarters. In this capacity he worked with many leading companies in all types of consumer packaged products. One of his principal assignments has been with the American Tobacco Co., whose distribution pattern closely parallels that of the candy industry.

NORMAN F. BEACH, assistant general manager of Kodak Park Works, has been elected a vice-president of Eastman Kodak Co. He has been with Eastman Kodak since 1930, and has held his present post since October 1961.

ABELARDO CARDENAS, well known for his association with the export trade in an executive capacity with the chemical, grain and steel fabricating industry, has joined Dr Pepper Co. and will be primarily engaged in the foreign market segment of the company's activities He was born in Mexico and is fluent in six languages.

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Theatre or Circuit.....

Seating or Car Capacity.....

Street Number .....

City..... Zone..... State.....

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HAVE YOU MADE ANY IMPROVEMENTS LATELY?

We'd like to know about them and so would your fellow exhibitors. If you've installed new equipment or made other improvements in your theatre, send us the details—with photos, if possible. Or if you have any tips on how to handle some phase of theatre operations, concessions sales, etc.—faster, easier or better—let other showmen in on them. Send this material to:

The Editor
MODERN THEATRE

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● THIS SIDE OUT

- ADLINES & EXPLOITIPS
- ALPHABETICAL INDEX
- EXHIBITOR HAS HIS SAY
- FEATURE RELEASE CHART
- FEATURE REVIEW DIGEST
- SHORTS RELEASE CHART
- SHORT SUBJECT REVIEWS
- REVIEWS OF FEATURES
- SHOWMANDISING IDEAS

BOXOFFICE Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

$3 Value for Each $1 Spent in Total Merchandising!

Showman Paul Hanner Makes His Money Go Far by Smart Use of Co-Op Ideas In Support of Paid Promotions



Mole the Gravedigger, a radio station stoffer, poses in a window, offering theatre passes to onlookers who can make him laugh. This was cost free.

Motion picture promotion loses much of its punch if it doesn't have "total merchandising" at the theatre level, declares Paul Hanner of Toronto, former advertising-publicity director for Odeon Theatres of Canada who now is director of public relations with Astral Films, independent distributor in the Dominion.

By "total merchandising," Hanner means taking full advantage of every ad-promotion expenditure, both in time and dollars, to make them yield publicity in every possible media.

GETTING THE MOST

"Total merchandising isn't as frightening as it sounds," he says. "A board definition would be 'comprehensive coverage of every facet known to showmen . . . a marriage of advertising and sales promotion . . . using every advertising dollar spent to produce $2 worth in free promotion."

Hanner entered theatre management after the war with Granada Theatres in London, England. After several years, he became publicist for British Pathe. He came to Canada in 1952 to take a job as copy writer for department stores, then joined the Odeon Theatres advertising-exploitation department.

"Without total merchandising at the theatre level, all the big national campaigns and special accessories go for nothing," he comments. "Everything that's going out for a picture has to be neatly tied up at the point of purchase, and that's your local theatre.

HURTS SELF, TOO

"Any manager who plays a picture and does nothing to help it, is doing a gross disservice to his theatre, to his industry, and last but no means least, to himself.

"Too many managers are inclined to establish their press, radio and television, then forget it! The overall campaign could amount to some $500 in a middle-sized situation—total merchandising represents using the cash outlay to produce double the amount in sales promotion."

Hanner's motto is always consider the press, radio and television as an ally . . . "Don't be afraid to offer them your theatre facilities in return for co-op promotion, in addition to the money you are spending."

"My motto is for every $1 spent it's possible to achieve $2 worth of free promotion," he says.

A recent campaign engineered by Hanner in collaboration with Jim Harrison, 20th Century circuit ad manager, and Martin Simpson, manager of the Downtown Theatre in Toronto, for "The Premature Burial" is an example of "total merchandising." The campaign was geared to newspaper, radio and exploitation gimmicks, with radio playing the important role.

Four Toronto stations—CKEY, CHUM, CFRB, CKFH—were scheduled for a saturation campaign featuring a rotation of the three excellent 60-second spots recorded in fine style by John Carradine. The paid spots commenced the day before opening, and reached maximum impact on the Friday and Saturday of the engagement.

In collaboration with Brian Skinner, CKEY promotion manager, Hanner created Mole, the Gravedigger, a character from the movie, to be played by deejay Steve Woodman, who's a clever mimic. Ten free spots a day for ten days in advance of opening announced the appearance of Mole on the popular Woodman and Rich program (daily 3:05-6:30 p.m.) for one week. Every day Mole was interviewed by Keith Rich for a five-minute segment. It was hilarious!

The sound effects consisted of weird music—echo chamber—and screams galore. Each segment was climaxed by the plugging of Mole's appearance in a downtown Toronto window—with prizes for passersby who could "Make the Gravedigger Smile!"

With the CKEY promotion established, Hanner then turned to Toronto's other top station CHUM with a public service road safety promotion. CHUM's program director Alan Slaight accepted a promo, pretaped via the telephone. The eight-second promo consisted of an automobile crashing, followed by this dramatic announcement:

DON'T BE A VICTIM OF "THE PREMATURE BURIAL"—DRIVE SAFELY . . . AND LIVE!

CHUM produced the spot and aired it six times daily, Thursday through Sunday prior to the Wednesday opening.

EXPLOITATION

The character of Mole portrayed by CKEY's Steve Woodman toured the downtown area, the Saturday afternoon prior to opening, attired in a black suit, tall hat and cape—complete with grotesque face makeup. He distributed 10,000 gimmick "I'm Mole the Gravedigger" cards drawing attention to the playdate and theatres.

(Continued on next page)



Harold Lloyd is back on Broadway again. The lifesize cutout of the familiar bespectacled, straw-hatted figure is hanging from animated clocks on three sides of the marquee of the New Embassy Theatre at 46th street. "Harold Lloyd's World of Comedy" also was playing at the Beekman Theatre, Second avenue and 65th street.

$3 for $1 in Promotion . . .

(Continued from preceding page)

From 6:30 through 9 p.m. Mole appeared in a downtown window, and via special displays invited passersby to "Make the Gravedigger Smile." The first person to succeed won a pair of installed auto safety belts. Ensuing winners were presented guest tickets by Mole's "helper!"

The radio spots were so effective in their sell, that it was arranged for all theatres to play them prior to opening. Regular trailers commenced two weeks prior. Each theatre had a lobby display up two weeks before opening featuring a draped coffin complemented by a three-sheet cut-out standee, and special copy reading:

WITHIN THIS COFFIN LIES A MAN . . . YET ALIVE!

AS HIS COFFIN WAS LAID TO REST, HIS BRAIN SCREAMED . . . "I AM NOT DEAD!"

PRESS

With a 1,000-line newspaper schedule featuring a 450-line opener, Hanner set out to collar some editorial space in the Toronto dailies, the Star and the Telegram.

He interested the Star in a feature written for American International Pictures by Hilda Black on horror movies. The result was a truely great two-color, seven-column spread totaling 1,625 lines complete with illustrations, entitled "A Gallery of Movie Monsters." American-International and "The Premature Burial" received full credits.

The fact that Ray Milland and Heather Angel, the stars, were last featured together in a 1935 Bulldog Drummond movie was the basis of an "off-the-cuff" article by Alex Barris, columnist for the Toronto Telegram. This represented another 200 lines of editorial coverage.

A press screening resulted in three very good reviews. Also invited to the screening were leading deejays who delivered plenty of ad-libs during their shows. One particular radio personality ran a phone-in contest, awarding guest tickets to the first ten persons who could identify the "Voice" on the commercials (John Carradine).

Editors of the ethnic press gave good editorial coverage, including scene cuts.

Hanner sums up: "The total merchandising of 'The Premature Burial' produced the following results: (1) Every $1 spent on radio, produced $2 in promotion; (2) Every $1 spent in the press produced $2.50 in promotion, and (3) big boxoffice results.

Ad Centers on Still

A Montgomery Ward store page ad was centered on an action illustration supplied by Manager Bill Wilson of the Penn Theatre in Washington, Pa. The still was from "Sergeants 3." Theatre credits were included in the ad.

Contest on Armed Services

For "Hell Is for Heroes" at the Paramount Theatre at Buffalo, Manager Ed Miller arranged a contest on radio station WEBR, through which guest tickets were offered as prizes to persons who sent in the best 25 entries on the back of a postcard on the subject "The branch of the service in which I am most interested." The contest was used by several of WEBR's radio personalities and brought the film a solid week of radio plugs.

'Hatari!' Exhibit Put In Railroad Station

An exciting jeep ride across an African plane after wild animals is recreated via film in a public exhibit in the main concourse of the Pennsylvania railroad station in New York City in behalf of "Hatari!"

Red Buttons, who stars with John Wayne in the film, played host to hundreds of school children on the opening day of the exhibit June 14. It will run through July 13.

The Tanganyika jeep ride is recreated by means of rear-view projection of a sound film in color narrated by Buttons. Wayne, Buttons, Elsa Martinelli and Bruce Cabot and several wild animals made up a safari which went on a ten-city national tour during June. Ten of the stops coincided with openings of "Hatari!" There were circus-styled parades, personal appearances of the stars, civic functions, radio and TV coverage and other headline-provoking activities. The safari was made in a chartered plane.

Stops included San Francisco, Denver, Dallas, Detroit, Toronto, Boston, Philadelphia, Washington, Chicago and New York City.

RCA Victor released its "Harari!" soundtrack album the first of June, and has the film's main theme on a 45 rpm single. RCA is directing one of its biggest advertising campaigns for its "Hatari!" recordings. Singles on "Baby Elephant Walk" and other selections have been issued by Dot, Verve, Dolton, Challenge, Mercury and Epic.

Stereo Music Featured Before Screen Show

At Silver Spring, Md., Roth's Silver Spring Theatre recently inaugurated an "additional feature" which has proven popular and successful.

Heralded by a brief trailer this was announced as: "Exclusive—A new entertainment dimension! Advanced electronic engineering makes it possible for us to present recorded music through our Multitrack Stereophonic Sound System! Each weekday evening, and on Sunday afternoon, prior to our first feature showing, we will present Stereo Concerts. . . . You have never heard music reproduced with such clarity, depth and fidelity! Classics, jazz, show music . . . The world's finest music! Come early—enjoy this additional feature—For your pleasure—with our compliments."

'Bounty' Calendar for '63

As part of the exploitation now being mapped for "Mutiny on the Bounty," MGM is preparing a 1963 calendar with each month featuring a color photograph of a scene from the production. More than 50,000 of the calendars will be printed and distributed throughout the world at end of year to coincide with release of the film.

Biggest Show of Year

The Groton (Conn.) Drive-In cited "Lover Come Back" as "Biggest Show of the Year" in opening day advertising. Another catchline read, "Here Tiz! . . . Big Biz at the Theatre on the 'Hill', Route 12!"

Pin Theatre Future On Foreign Films

Three Cincinnati businessmen, who believe so strongly in foreign art films that they are willing just to break even, have started an experiment at the neighborhood 900-seat Nordland at the Queen City to find out if their hunch is correct. They are playing foreign double features on weekends during June, and if the venture makes expenses, they'll pick up their five-year option and jump in full time in the fall.

While the city supports three art houses, the Esquire, Guild and Hyde Park, and June is a bad month to test the market, the operators feel there is a backlog of patrons who will support true art films with subtitles.

Since the University of Cincinnati offers such a diversified language program and the city's business industries have such an extensive world market, the men are of the opinion that interest in art films is gaining, and now is the time to try their wings and figure their chances for a venture in art films.

School's Out Fun Show Presented Two Days

Bud Fike, manager of the Manos Theatre at Tarentum, Pa., used a 3-col. 8-in. ad in the Valley Daily News on Thursday prior to a Friday-Saturday "Giant School's Out Fun Show." Copy:

"Hey Kids! This Is It! . . . 2 Big Days, Friday and Saturday . . . Come Either Day . . . Matinee Only . . . We're Celebratin' the Start of Your Summer Vacation . . . 2½ Hours of Fun."

On the screen were a "surprise full-length feature," namely, "Jungle Jim," plus five "kid-tickling cartoons and a Three Stooges comedy. Other surprises and prizes were promised, including 200 free popcorn packs to the first 200 kids.

All kiddy tickets were ten cents each.

Grove Airer Has Appeal For About Every Type

The Grove Drive-In at Elm Grove near Wheeling, W. Va., uses newspaper ads appealing to sportsmen, the copy stressing that the theatre offers free picnic tables, picnic grounds, fishing in Big Wheeling Creek, horseshoes, badminton, kiddy rides, train and merry-go-round, slides and swings. Also available are miniature golf, plus good food for sale at the sparkling refreshment stand, and "always exciting movies in color on the giant screen."

All Bachelor Show

Morris Keppner and Lou Lipman booked an "All-Bachelor" show into their Mansfield (Conn.), Drive-In, consisting of "Bachelor in Paradise" and "Bachelor Flat."

Urges Adults Only on 'Side'

Hector Frascadore of E. M. Loew's Farmington (Conn.), Drive-In urged adults-only attendance for "Walk on the Wild Side," his ad copy reading, "This is an adult picture. Parents should use discretion in bringing the immature to see it."

Husbands, Trusted by Wives, Receive Boys' Night Out! Columnist Is Host

Do Dallas wives trust their husbands?

This question, which gets down quickly to the common level in every city, headed a 14-inch story in the Times Herald newspaper there introducing a "Boys' Night Out" contest. The film played at the Capri Theatre, a Trans-Texas operation.

The Times Herald, answering the above question, went on:

"At least, MGM and Trans-Texas Theatres feel they do.

"They are inviting all Dallas wives to tell why their respective husbands deserve a 'boys' night out.' The wife, to prove her trusting nature, need only complete in 25 words or less the following: 'My husband deserves a boys' night out because . . .'

"The ladies have until Sunday (date), at midnight, to give their reasons and opinions. The writers of the 50 top entries, according to the decision of the judges, will enable their respective husbands to attend the functions comprising the 'night out.'

"The schedule of activities includes: having a chartered Greyhound bus to pick up the 50 husbands in front of the Capri Theatre; they will be taken to the Steak House Unique, Commerce street, for dinner.

"Folowing the steak dinner, the men will reboard the bus, and be taken to a special showing of 'Boys' Night Out.' There, Marty's liquor shop will have champagne waiting for them, and models from the John Roberts Powers School will serve.

"Before leaving for home, the husbands will receive two tickets to present to their wives as a gesture of appreciation for being allowed to attend their 'night out.' The tickets will be good for a regular performance of the film at the Capri.

"Don Safran, conductor of the widely read Show Biz column in the Times Herald, will host the entire evening.

"MGM-Joseph Levine's comedy, 'Boys' Night Out,' which opens its southwestern premiere engagement at the Capri Theatre (date), is inspiring the contest. The production stars Kim Novak, Jim Garner, and Tony Randall; it features Anne Jeffreys, Janet Blair, Howard Morris, Patti Page, Jim Backus, and Zsa Zsa Gabor. Michael Gordon, who directed 'Pillow Talk,' repeats this chore for 'Boys' Night Out.'

"The picture concerns four young men whose weekly night out has become apathetic, and as a means of stimulating the affair, decide to share the expense of an elegant apartment, with companionship.

"As a means of fulfilling the arrangements, the 'boys' arouse the suspicion of their wives, who immediately hire a detective—when they announce they are breaking up the night out, and each is taking up a course at the New School.

"Entries for the contest are to be mailed to: Boys' Night Out Editor, Capri Theatre, Dallas.

"Decision of the judges—who are Mrs. Fred Hull jr., wife of MGM's southwestern division manager; Mrs. Norm Levinson, whose husband is general manager and advertising director of Trans-Texas Theatres; and Mrs. Don Safran, wife of the Times Herald columnist—is final."

Little Leaguers Free

In conjunction with the opening of the Little League baseball season at Tarentum Pa., and Harrison township, team members in uniform were admitted to the Manos Theatre in Tarentum for ten cents on a recent Saturday morning for the baseball picture "Safe at Home."

Can Display at Airer

Fred Koontz III, manager of the Waterford (Conn.), Drive-In, tied up with area automobile dealers and car fans for an automobile display in the concession area.



A horse and jeep parade, arranged by William Miller, heralded the opening of "Lonely Are the Brave" at the Golden Gate Theatre in San Francisco. The horsemen were members of the San Francisco Horsemen's Ass'n.



Tiein Ideas Give Added Punch to Double Bill Advertising

Two talents combine in the art of advertising—copy writing and art work—both of which require schooling and long application. The theatreman can and occasionally does develop a passing proficiency in one or another of the ad skills, but rarely, if ever, in both. His greatest opportunity lies in revising the pressbook ad copy. He often can "personalize" these layouts, using phrases and expressions which his people speak and understand, words which stir up emotion-laden images and want-to-see responses.

However, many exhibitors have neither time nor aptitude for reworking attraction ads to reach a special age group, income class or other; nor can they write really effective ads from scratch for special multiple bills. Needed are regional ad agencies equipped to perform this service at a cost within reach of the average theatre. The layouts here are the work of such an agency, Mercury Advertising Service of Kansas City, which has found the drive-in theatres most receptive. Mercury advertising is headed by Martin Stone. Mats of Mercury layouts, a few of which are seen here, can be had for as low as $1.50 each. The agency also prepares ads on order.

Of significance to the average exhibitor in the ads shown here, is the use of the well-chosen word or line to stress some common aspect of the advertised motion pictures.

There's "Warm 'n' Wacky" for "Rally Round the Flag, Boys!" and "The Lieutenant Wore Skirts." The exhibitor with a feeling for words can think up other such expressions to fit his billings.

Most of the Mercury ads were prepared for drive-in theatres, whose appeal is to the young family group and the teenager-plus element who "dig" the conversational, the plain Anglo-Saxon, the slangy, shirt-sleeve words.

Send Cards to Patrons Occasionally; Cost Low

Here's an inexpensive stunt every manager should follow from time to time. It's from Charles Stokes, manager of the Bar Harbour Theatre in Massapequa Park on Long Island.

Postcard size cards are obtained from the printer. One side is left blank for stamp and address. The other has this copy:

Hi Friend!
I recently saw you at my Bar Harbour Theatre.
I hope you enjoyed the show.
We currently are showing a film I am sure you will want to see . . .
(Space for writing in name of film)
Looking forward to seeing you again.

Sincerely
(signature)

SHARE YOUR PROMOTION IDEAS . . .

BOXOFFICE Showmandiser, a "How to Do It" Showmanship medium devoted to the improvement of motion picture merchandising and the recognition of showmanship achievements in the industry, welcomes reports of boxoffice-tested stunts, tieups, ads, displays and campaigns. Send in your campaign; it may win a BOX OFFICE Citation of Honor, signifying proficiency in theatre promotion.

Elvis the King of Songs!

Fred Koontz III of the Waterford (Conn.) Drive-In carried a bouncey ad line for "Blue Hawaii," reading, "Sing and Swing Through Our Newest State With the King of Songs."

An interpretive analysis of lay and tradepress reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panavision Ⓡ Regalscope; Ⓣ Technirama. Symbol ❂ denotes BOXOFFICE Blue Ribbon Award; ❂ color photography. For listings by company in the order of release, see FEATURE CHART.

REVIEW DIGEST
AND ALPHABETICAL INDEX

ǂ Very Good; + Good; ± Fair; − Poor; = Very Poor. In the summory ǂ is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2633	Advise & Consent	(139)	Ⓟ Drama	Col	5-28-62	ǂ	ǂ	+	ǂ	ǂ	+	ǂ	12+
2616	All Fall Down	(11)	Drama	MGM	3-26-62	ǂ	+	+	ǂ	ǂ	±	+	10+1−
2549	Armored Command	(99)	War Dr.	AA	8- 7-61	+		±	+		+	±	5+2−
2637	❂Assignment Outer Space	(79)	SW-Fantasy	AIP	6-11-62	±							1+1−
2578	Atlantic Adventure (62)		Real-life Adv. Dr.	Schoenfeld	11-13-61	+							1+
	—B—												
2586	❂❂Babes in Toyland	(100)	Mus.	BV	12-11-61	+	ǂ	±	ǂ	+	ǂ	+	10+1−
2583	❂Bachelor Flat	(91)	© Com.	20th-Fox	12- 4-61	+	±	+	ǂ	ǂ	+	±	9+2−
2576	❂Bachelor in Paradise	(109)	© Com.	MGM	11- 6-61	ǂ	+	+	ǂ	ǂ	+	+	10+
2628	❂Bachelor of Hearts	(97)	Com.	Cont'l	5- 7-62	+							1+
2570	❂Back Street	(107)	Drama	U-I	10-16-61	ǂ	ǂ	+	ǂ	+	+	±	10+1−
2605	Bashful Elephant, The	(82)	Com-Dr.	AA	2-19-62	+		±		−	±		3+3−
2634	Belle Sommers	(62)	Drama	Col	5-28-62	±	±		+		+	±	5+3−
2609	Big Money, The	(89)	Comedy	Lopert	3- 5-62	+							1+
2624	❂Big Red	(89½)	Adv.	BV	4-23-62	ǂ	±	+	+	ǂ	ǂ		9+1−
2640	Big Wave, The	(73)	Drama	AA	6-18-62	+					+		2+
2641	Bird Man of Alcatraz	(142)	Dr.	UA	6-25-62	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ		12+
2608	❂Black Tights	(120)	Ⓣ Ballet	Magna	2-26-62	ǂ	±	+	ǂ	ǂ	ǂ		10+1−
2579	Bloodlust	(68)	Horror	Crown	11-20-61	−							1−
2582	❂Blue Hawaii	(101)	Ⓟ Com/Mus	Para	11-27-61	+	±	+	+	+	+	±	7+2−
2631	❂Bon Voyage	(132)	© Comedy	BV	5-21-62	ǂ		ǂ	ǂ	ǂ	ǂ	ǂ	12+
2640	❂Boys' Night Out	(115)	© Com.	MGM	6-18-62	ǂ	±	±	ǂ	+	+		8+2−
2566	Boy Who Caught a Crook	(72)	Ac.	UA	10- 2-61	+	−	±	±	±	−		4+5−
2568	❂Breakfast at Tiffany's	(115)	C'y	Para	10- 9-61	ǂ	+	ǂ	ǂ	ǂ	+	+	11+
2625	❂Broken Land, The	(60)	© W'n	20th-Fox	4-30-62	±							1+1−
2406	Brushfire	(80)	War Dr.	Para	2-12-62	+	±	−		+	±	±	5+4−
2619	Burn, Witch, Burn	(90)	Susp.	AIP	4- 9-62	+	−		+		+	±	4+2−
	—C—												
2633	Cabinet of Caligari	(104)	© Horror Drama	20th-Fox	5-28-62	+	−	+	ǂ	+	+	+	7+1−
2578	❂Call Me Genius	(105)	Com.	Cont'l	11-13-61	±	−				ǂ		3+2−
2613	Cape Fear	(105)	Suspense Dr.	U-I	3-19-62	+	ǂ	+	ǂ	ǂ	+	ǂ	11+
2583	Capture That Capsule!	(75)	Action Drama	Riviera-SR	12- 4-61	±		−		±			2+3−
2603	Cash on Demand	(84)	Suspense	Col	2-12-62	+	−		+		ǂ	ǂ	5+1−
2588	Children's Hour, The	(109)	Dr.	UA	12-18-61	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
2608	Choppers, The	(64)	Melodrama	SR	2-26-62	±							1+1−
2599	❂Cinderella	(84)	Ballet Film	Janus	1-29-62	±		ǂ			+	ǂ	6+1−
2558	Claudelle Inglish	(99)	Dr.	WB	9- 4-61	±	±	±	+	+	+	±	7+4−
2639	Clown and the Kid	(65)	Com-Dr.	UA	6-18-62	±							1+1−
2589	❂Colossus of Rhodes, The	(128)	Ⓢ Adv. Spect.	MGM	12-25-61	+	±	+	+	±	+		6+2−
2575	❂Comancheros, The	(107)	© Outdoor Drama	20th-Fox	11- 6-61	ǂ	+	+	ǂ	+	ǂ	+	10+
2590	Continental Twist, The	(See "Twist All Night")											
2607	Couch, The	(89)	Suspense	WB	2-26-62	±	±	±	+	+	±	±	7+5−
2621	❂❂Counterfeit Traitor, The	(140)	Drama	Para	4-16-62	ǂ	ǂ	+	ǂ	ǂ	ǂ	ǂ	13+
	—D—												
2600	Day the Earth Caught Fire, The	(90)	Suspense Drama	U-I	1-29-62	ǂ	+	ǂ	ǂ	+	ǂ	ǂ	12+
2559	Day the Sky Exploded, The	(80)	Science-Fiction	Excelsior	9-11-61	+							1+
2625	Dead to the World	(87)	Melo.	UA	4-30-62	−					±		1+2−
2602	Deadly Duo	(69)	Drama	UA	2- 5-62	+		−	+	+	−	±	4+3−
2594	Desert Patrol	(78)	War Drama	U-I	1-.8-62	+	+	+	ǂ		+	+	7+
2564	❂Devil at 4 O'Clock, The	(127)	Adv. Dr.	Col	9-25.61	ǂ	+	ǂ	ǂ	ǂ	+	ǂ	12+
2607	❂Devil Made a Woman, The	(87)	Adv.	Medallion	2-26-62	±							1+1−
2573	Devil's Hand, The	(71)	Horror-Terror	Crown-SR	10-30-61	±							1+1−
2624	❂Doctor in Love	(93)	Com.	Governor	4-23-62	+	±	+	+	±	±	+	7+3−
2621	Don't Knock the Twist	(87)	Drama/Twist numbers	Col	4-16-62	+	±	±	±	+	±	±	7+5−
2588	Double Bunk	(92)	Farce	Showcorp	12-18-61	+		±			±	+	4+2−
	—E—												
2588	❂El Cid	(184)	Ⓣ Hist. Spec.	AA	12-18-61	ǂ	ǂ	+	ǂ	ǂ	ǂ	ǂ	13+
2585	Errand Boy, The	(92)	Comedy	Para	12-11-61	+	±	ǂ		+	ǂ	±	8+2−
2636	❂Escape From Zahrain	(93)	Ⓟ Adventure Drama	Para	6- 4-62	+	±	+	+	+	+		6+1−
2577	Everything's Ducky	(80)	Comedy	Col	11-13-61	−	±	±	+	±	+	±	6+5−
2615	Experiment in Terror	(123)	Susp.	Col	3-26-62	ǂ	+	+	ǂ	ǂ	ǂ	ǂ	12+
	—F—												
2577	Fear No More	(80)	Suspense Dr.	Astor	11-13-61	+							1+
2623	Five Finger Exercise	(109)	Dr.	Col	4-23-62	+	±	±	ǂ	+	+	+	8+2−
2575	❂Flight of the Lost Balloon	(91)	Ⓢ Adventure	Woolner	11- 6-61	+		−	±	+			3+2−
2563	Flight That Disappeared, The	(72)	Science-F'n	UA	9-25-61	+	±	±	±	ǂ		±	7+4−
2580	❂❂Flower Drum Song	(133)	Ⓟ Musical	U-I	11-20-61	ǂ	+	+	ǂ	ǂ	ǂ	ǂ	12+
2613	❂Follow That Dream	(110)	Ⓟ Com.	UA	4- 2-62	+	+	+	ǂ	+	ǂ		8+
2577	❂Force of Impulse	(84)	Dr.	Astor	11-13-61	+							1+
2619	❂Forever My Love	(115)	Romantic Drama	Para	4- 9-62	+	±	+	+	±	+	ǂ	8+2−
2606	❂Four Horsemen of the Apocalypse, The	(153)	© Drama	MGM	2-19-62	ǂ	ǂ	+	ǂ	+	ǂ	ǂ	12+
	—G—												
2585	George Raft Story, The	(105)	Biographical Drama	AA	12-11-61	+	+	+	ǂ	+	+	+	8+
2626	❂Geronimo	(101)	Ⓟ Outdoor Dr.	UA	4-30-62	+	+	+	ǂ	+	+		7+
2644	❂Gigot	(104)	Comedy	20th-Fox	7- 2-62	ǂ	±	ǂ	ǂ	ǂ			9+1−
2579	❂Gina	(92)	Adv. Dr.	Omat	11-20-61	ǂ							2+
2605	❂Girls at Sea	(81)	Com.	Seven Arts	2-19-62	ǂ							2+
2481	Great Impostor, The	(112)	Dr.	U-I	11-28-60	ǂ	ǂ	+	ǂ	ǂ	ǂ	+	12+
2556	❂❂Greyfriars Bobby	(91)	Drama	BV	8-28-61	ǂ	+	ǂ	+	ǂ	ǂ	ǂ	12+
2587	Gun Street	(67)	Western	UA	12-18-61	±	−	−		+	−		2+4−
2593	❂Guns of the Black Witch	(81)	© Adv. Dr.	AIP	1- 8-62	±					−	±	2+3−
	—H—												
2613	Hand of Death	(60)	S-F'n	20th-Fox	3-19-62	±					±	±	3+3−
2626	❂Hands of a Stranger	(85½)	Susp.	AA	4-30-62	±					±	±	3+3−
2598	Happy Thieves, The	(88)	Com-Dr.	UA	1-22-62	+	±	+	ǂ	±	±	+	8+3−
2625	Harold Lloyd's World of Comedy	(94)	Comedy	Cont'l	4-30-62	+	±	ǂ	ǂ	ǂ	ǂ		10+1−
2572	Head, The	(95)	Horror	Trans-Lux	10-23-61	+	−	−	+	±	−		3+4−
2634	❂Hatari!	(159)	Adv. Dr.	Para	5-28-62	ǂ	ǂ	+	ǂ	+	ǂ		10+
2634	Hell Is for Heroes	(90)	War Dr.	Para	5-28-62	+	±	+	+		+		5+1−
2612	❂Hellions, The	(87)	Ⓣ Outdoor Drama	Col	3-12-62	+	±	±			−	±	4+4−
2639	❂Hemingway's Adventures of a Young Man	(145)	© Dr.	20th-Fox	6-18-62	ǂ	±	+	ǂ	ǂ			8+1−
2590	Hey, Let's Twist!	(80)	Musical	Para	12-25-61	+	±	+	+	+	±	±	7+3−
2610	Hitler	(107)	Drama	AA	3- 5-62	±	±	−	+	+	−		4+4−
2620	❂Horizontal Lieutenant, The	(90)	Comedy ©	MGM	4- 9-62	+	±	±	+	+	ǂ	+	8+2−
2641	Horror Chamber of Dr. Faustus, The	(95)	Horror Drama	Lopert	7- 2-62	+							1+
2623	House of Women	(83)	Drama	WB	4 23 62	±	±	+	+	+	−	±	6+4−
2565	Hustler, The	(134)	© Drama.	20th-Fox	10- 2-61	+	+	+	ǂ	ǂ	ǂ	ǂ	11+
	—I—												
2596	❂I Bombed Pearl Harbor	(98)	Widescope, War Dr.	Parade	1-15-62	+		±		+			3+1−
2636	❂I Like Money	(81)	© Com.	20th-Fox	6- 4-62	+	±		ǂ		+	+	6+1−
2635	Incident in an Alley	(83)	Dr.	UA	6- 4-62	±					±	±	3+3−
2626	Information Received	(77)	Dr.	U-I	4-30-62	+		±	+		+	+	5+1−
2587	Innocents, The	(100)	© Suspense Drama	20th-Fox	12-18-61	ǂ	±	ǂ	ǂ	ǂ	ǂ	ǂ	13+1−
2638	Interns, The	(120)		Col	6-11-62	ǂ	ǂ	±	+	ǂ			8+1−
2628	Intruder, The	(83)	Dr.	Astor	5- 7-62	+	±	ǂ	+	ǂ	+	+	9+1−
2644	❂It Happened in Athens	(92)	© Comedy-Drama	20th-Fox	7- 2-62	+	+	−	+	±			4+2−
	—J—												
2615	❂Jessica	(105)	Ⓟ Rom. Comedy	UA	3-26-62	ǂ	±	±	+	+	±	+	8+3−
2608	Jet Storm	(88)	Suspense	UPRO	2-26-62	+		+		+			3+
2604	❂Journey to the Seventh Planet	(80)	Adv.-Fantasy	AIP	2-12-62	+		±	±	±	+	−	5+4−
2574	Judgment at Nuremberg	(189)	Dr.	UA	10-30-61	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
	—K—												
2592	Karate	(80)	Ac Dr.	Brenner	1- 1-62	±							1+1−
2571	❂❂King of Kings	(161)	Ⓣ Religious Drama	MGM	10-23-61	ǂ	ǂ	ǂ	ǂ	ǂ	+	ǂ	13+
2582	Kitchen, The	(74)	Drama	Kingsley	11-27-61	+		ǂ			+	±	5+1−
	—L—												
2627	❂Lad: a Dog	(98)	Drama	WB	5- 7-62	ǂ		+	±	+	+		6+1−
2631	❂Last of the Vikings	(102)	Dyaliscope, Adv.	Medallion	5-21-62	+			+				2+
2595	❂Light in the Piazza	(101)	© Romantic Drama	MGM	1-15-62	ǂ	+	ǂ	ǂ	ǂ	ǂ	ǂ	13+
2630	❂Lisa	(112)	© Adv. Dr.	20th-Fox	5-14-62	+		+		+	ǂ	ǂ	7+
2642	Lolita	(152)	Comedy-Drama	MGM	6-25-62	ǂ	±	+	ǂ	ǂ		ǂ	10+1−
2628	Lonely Are the Brave	(107)	Ⓟ Outdoor Drama	U-I	5- 7-62	+	+	+	ǂ	+	ǂ	+	9+
2593	Long and the Short and the Tall, The	(102)	War Dr.	Cont'l	1- 8-62	ǂ		+		+	+		5+
2593	Lost Battalion	(83)	War Dr.	AIP	1- 8-62	±					+		2+1−
2590	❂Lover Come Back	(107)	Comedy	U-I	12-25-61	ǂ	+	ǂ	ǂ	ǂ	+	ǂ	12+
	—M—												
2604	Madison Avenue	(94)	© Dr.	20th-Fox	2-12-62	±	+		+	+	+	+	6+1−

REVIEW DIGEST
AND ALPHABETICAL INDEX

In the summary ## is rated 2 pluses, = as 2 minuses. ## Very Good; + Good; ± Fair; − Poor; = Very Poor.

P. G.	Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
	2622	⊙Magic Sword, The (80) Fantasy-Adventure			UA	4-16-62	+		+	+	+	+		5+
	2580	◐⊙Majority of One, A (147) Comedy-Drama			WB	11-20-61	##	+	##	##	##	##	##	13+
	2601	Make Mine a Double (86)		Com....	Ellis	2- 5-62	##							2+
	2607	Malaga (97)		Drama	WB	2-26-62	+	+	±	##	±	+	±	8+3−
	2621	Man Who Shot Liberty Valance, The (123)		Western	Para	4-16-62	±	##	+	##	##	+	##	11+1−
	2641	Manster, The (72)		Horror Dr....	Lopert	7- 2-62	±					−		1+2−
	2573	Mark, The (127)		© Drama	Cont'l	10-30-61	##	+	+	##	##	##	##	12+
	2576	Mask, The (83) Depth-dimension Horror Drama			WB	11- 6-61	+	−	−	+	##	±	±	6+4−
	2642	⊙Mermaids of Tiburon, The (77) Underwater Adv.			Filmgroup	7- 2-62	±		±		±			3+3−
	2632	⊙Merrill's Marauders (98)		© Dr.	WB	5-21-62	+		##	##	##	##	±	10+1−
	2594	⊙Midsummer Night's Dream (74)		© Puppet Fantasy	Showcorp	1- 8-62	±	+	##	##	+	+	+	9+1−
	2629	Miracle Worker, The (106)		Dr.	UA	5-14-62	##	+	##		##	##	##	11+
	2599	⊙Moon Pilot (98)		Comedy	BV	1-29-62	+	±	##	+	##	##	##	11+1−
	2611	Most Wanted Man, The (85)		Com..	Astor	3-12-62	−							1−
	2632	Mothra (90)		Tohoscope, Ho Dr.	Col	S-21-62	+		−	+	+	±		4+2−
	2632	⊙Mr. Hobbs Takes a Vacation (116)		© Comedy	20th-Fox	5-21-62	##	##	+	##	##	##	##	13+
	2597	Murder She Said (87)		Mystery	MGM	1-22-62	+	+	+	##	+	+	+	8+
	2624	⊙Music Man, The (151)		Ⓣ Musical Comedy	WB	4-23-62	##	##	##	##	##	##		12+
	2617	⊙My Geisha (120)		Ⓣ Com-Dr.	Para	4- 2-62	+	##	+		##	##	+	9+
	2587	⊙Mysterious Island (101)		Adv.	Col	12-18-61	+	+	+	##	##	+	±	9+1−
		—N—												
	2620	Nearly a Nasty Accident (86) Farce-Comedy			U-I	4- 9-62	+		±	+		+	±	5+2−
	2631	⊙Night Creatures (81)		Adv.	U-I	5-21-62	+		+	##		+		5+
	2591	No Love for Johnnie (110) Drama			Embassy	1- 1-62	+	+	##	##	+	+	##	10+
	2643	Notorious Landlady, The (123)		Com..	Col	7- 2-62	+	±	+	##	+	+		7+1−
		—O—												
	2583	One, Two, Three (115)		Ⓟ Comedy....	UA	12- 4-61	##	+	##	##	##	##	##	13+
	2610	Only Two Can Play (106)		Com..	Kingsley	3- 5-62	+	+	+	##	+	+	±	8+1−
	2589	Outsider, The (108)		Drama	U-I	12-25-61	+	±	±	##	##	##	##	11+2−
		—P—												
	2591	Pagan Island (60)		Adv.	Cinema Syn	1- 1-62	±							1+1−
	2643	Panic in Year Zero! (9S)		Dr.	AIP	7- 2-62	+			±	+			3+1−
	2642	Paradise Alley (81)		Comedy	Astor	7- 2-62	+							1+
	2633	⊙Peeping Tom (86)		Suspense....	Astor	5-28-62	+							1+
	2637	Phantom Planet, The (82) SF-Fantasy			AIP	6-11-62	±							1+1−
	2640	⊙Phantom of the Opera (84)		Ho.	U-I	6-18-62	##	±	+	##	+			7+1−
	2585	⊙Pirate of the Black Hawk, The (7S)		Ⓢ Adventure	Filmgroup	12-11-61	+						−	1+1−
	2578	⊙Pocketful of Miracles (137) Comedy-Drama			UA	11-13-61	##	±	+	##	##	+	##	11+1−
	2614	⊙Premature Burial, The (81)		Ⓟ Horror Drama	AIP	3-19-62	+	+	±	+		+	±	6+2−
	2606	⊙Prisoner of the Iron Mask, The (80)		© Adv. (Eng. dubbed)	AIP	2-19-62	±	±		±			±	4+4−
	2573	⊙Purple Hills, The (60)		© Western	20th-Fox	10-30-61	+		+		±	+		4+1−
	2580	⊙Purple Noon (115)		Murder Dr.	Times	11-20-61	+			##		±	+	5+1−
		—Q—												
	2561	Queen of the Pirates (80)		Ⓢ Sea Adv. (Eng-dubbed)	Col	9-18-61	+					±	±	3+2−
		—R—												
	2620	Reprieve (105½)		Drama	AA	4- 9-62	+	+	±	+		+		5+1−
	2629	⊙Ride the High Country (94)		© Western	MGM	S-14-62	+		+	+	##	+	+	7+
	2611	Ring of Terror (71)		Horror	SR	3-12-62	±							1+1−
	2568	Risk, The (81)		Drama	Kingsley	10- 9-61	+			+		+	+	4+
	2635	Road to Hong Kong, The (91)		Com..	UA	6- 4-62	+	+	##	##	+	+		8+
	2584	⊙Roman Spring of Mrs. Stone, The (104)		Drama	WB	12- 4-61	+	±	+	+	##	+	+	8+1−
	2614	⊙Rome Adventure (118)		Com-Dr.	WB	3-19-62	+	+	±	+	##	+	+	8+1−
		—S—												
	2623	Safe at Home! (83)		Com-Dr.	Col	4-23-62	+	−	±	+	+	+	+	6+2−
	2592	Sail a Crooked Ship (88)		Comedy	Col	1- 1-62	+	±	±	##	+	+	+	8+2−
	2599	Saintly Sinners (79)		Com-Dr.	UA	1-29-62	±	−	+	+	±	±	±	6+5−
	2622	⊙Samar (89)		Action Dr.	WB	4-16-62	+	±	±	+	+	+	±	7+3−
	2558	Sand Castle, The (70) True-Life Fantasy			DeRochemont	9- 4-61	##		##		+	##	+	8+
	2627	Satan in High Heels (93), Exploitation Melodrama			Cosmic	S- 7-62	−	=					±	1+4−
	2610	⊙Satan Never Sleeps (125)		© Comedy-Drama	20th-Fox	3- 5-62	+	+	±	+	+	+	+	7+1−
	2569	Season of Passion (92)		Dr.	UA	10-16-61	+	±	##	##	±	±	+	9+3−
	257S	⊙Second Time Around, The (99)		© Farce-Comedy	20th-Fox	11- 6-61	+	+	±	##	+	##	+	9+1−
	2567	Secret of Deep Harbor (70)		Dr.	UA	10- 9-61	±		−	±	±		−	3+5−
	2612	Secret File Hollywood (85) Melodrama			Crown Int'l	3-12-62	±							1+1−
	2561	Sergeant Was a Lady, The (72)		Service Comedy	U-I	9-18-61	+	±	±	±	±	−		5+5−
	2602	⊙Sergeants 3 (112)		Ⓟ Outdoor....	UA	2- 5-62	+	+	+	##	+	+	+	8+
	2605	7th Commandment (82)		Melo.	Crown	2-19-62	±							1+1−
	2570	Seven Women From Hell (88)		© Action Dr.	20th-Fox	10-16-61	+	±	−	+	+	+		5+2−
	2619	⊙Shame of the Sabine Women, The (80)		Adv. Dr.	UPRO	4- 9-62	±				±			2+2−
	2627	⊙She Didn't Say No! (96) Comedy Satire			Seven Arts	5- 7-62	##							2+
	2600	⊙Siege of Syracuse (87)		Ⓣ Adv.-Ac.	Para	1-29-62	+	±	−	+	−	−		3+4−
	2594	Singer Not the Song, The (98)		© Drama	WB	1- 8-62	+	±	+	##	+	+	±	8+2−
	2615	⊙Six Black Horses (80)		W'n.	U-I	3-26-62	+		±	+	+	+	±	6+2−
	2S91	Something Wild (112)		Dr.	UA	1- 1-62	±	±		+	+	±	+	6+3−
	2635	⊙Spiral Road, The (140)		Adv.	U-I	6- 4-62	+	+	±	##	##			7+1−
	2560	⊙Splendor in the Grass (124)		Dr.	WB	9-11-61	##	##	##	##	##	##	##	14+
	2616	◐⊙State Fair (118)		©Musical.	20th-Fox	3-26-62	+	##	±	+	##	+	##	10+1−
	2637	⊙Story of the Count of Monte Cristo, The (132)		Ⓢ Adv.	WB	6-11-62	+	±	±		+			4+2−
	2584	⊙Summer and Smoke (118)		Ⓟ Dr.	Para	12- 4-61	##	##	##	##	##	##	##	14+
	2568	⊙Susan Slade (116)		Drama	WB	10- 9-61	±	+	±	+	+	±		6+3−
	2611	⊙Sweet Bird of Youth (120)		© Drama	MGM	3-12-62	##	+	##	##	##	+	##	12+
	2622	⊙Swingin' Along (74)		© Com/Mus.	20th-Fox	4-16-62	+					−		1+1−
		—T—												
	2636	⊙Tales of Terror (90)		Ⓟ Ho.	AIP	6- 4-62	##			##	##	##	±	9+1−
	2644	⊙Tartars, The (83)		Action	MGM	7- 2-62	±		−	+	±		±	4+4−
	2630	Taste of Honey, A (100)		Dr.	Cont'l	5-14-62	##		##	##		##	+	9+
	2614	Tell-Tale Heart, The (78) Horror Drama			Danziger-SR	3-19-62	+							1+
	2613	Temptation (94)		Melodr.	Cameo	3-19-62	+							1+
	2S96	⊙Tender Is the Night (146)		© Drama	20th-Fox	1-15-62	##	+	##	##	+	+	##	11+
	2632	⊙That Touch of Mink (99)		Ⓟ Com.	U-I	5-14-62	##	+	+	##	##	+	##	11+
	2598	Then There Were Three (82)		Ac.	Parade	1-22-62	±		+		+			3+1−
	2639	There Was a Crooked Man (106) Comedy			Lopert	6-18-62	##							2+
	2629	13 West Street (80)		Dr.	Col	5-14-62	±	±	±	+	±	+	+	7+4−
	2597	Three Stooges Meet Hercules, The (89)		Farce-Comedy	Col	1-22-62	−	−	±	+	+	+	±	5+4−
	2597	Too Late Blues (110)		Dr.	Para	1-22-62	±	±	+	+	+	±	±	7+4−
	2572	Town Without Pity (105)		Dr.	UA	10-23-61	##	+	+	##	±	±	##	10+2−
	2586	Trunk, The (72)		Suspense Dr.	Col	12-11-61	+					+	±	3+1−
	2544	20,000 Eyes (61)		© Dr.	20th-Fox	7-10-61	+		±	+	+	±		5+2−
	2600	Twenty Plus Two (102)		Mys.	AA	1-29-62	±	±	±		−	±	±	5+6−
	2616	Twist All Night (85) Comedy With Music, color prolog			AIP	3-26-62	+		±	±	+	−		4+3−
	2592	Twist Around the Clock (86) Musical			Col	1- 1-62	+	±	±	+	+	±	±	7+4−
	2589	Two Little Bears, The (81)		© Comedy-Fantasy	20th-Fox	12-25-61	±	−	+	+	±	##		6+3−
	256S	Two Women (10S)		Dr. (Eng. dubbed) Also with titles	Embassy	10- 2-61	##	##	##	##		##	##	12+
		—U—												
	2603	Underwater City, The (78)		Adv.-Fantasy	Col	2-12-62	±	±	±		±	+	±	6+5−
		—V—												
	2581	Valley of the Dragons (79)		Adv.	Col	11-27-61	±	−	−	+	±	−	±	4+6−
	2606	Victim (100)		Drama	Astor	2-19-62	##	+	##	##	+	##	##	12+
	2601	View From the Bridge, A (110)		Drama	Cont'l	2- 5-62	##	+	##	##	##	##	##	13+
		—W—												
	2602	Walk on the Wild Side (114)		Dr.	Col	2- 5-62	##	##	+	##	##	−	+	10+1−
	2638	What a Carve Up! (87)		Farce..	Embassy	6-11-62	+	−		+				2+1−
	2618	War Hunt (81)		War Drama	UA	4- 2-62	±	±	+	+	##	##		8+2−
	S286	Weekend With Lulu, A (91)		Comedy..	Col	12-11-61	##		±	+	##	+	±	8+2−
	2567	◐⊙West Side Story (155)		Panavision. Musical Dr.	UA	10- 9-61	##	##	##	##	##	##	##	14+
	2612	Whistle Down the Wind (98) Drama			Astor	3-12-62	##	+	##	+	##	##	##	12+
	2584	Wild for Kicks (92)		Dr.	Times	12- 4-61	±	−		+				2+2−
	2609	Womanhunt (60)		Mystery	20th-Fox	3- 5-62	−					−		2−
	2576	⊙Wonders of Aladdin, The (93)		© Comedy-Fantasy	MGM	11- 6-61	##	−	±	+	±	+	±	7+4−
	2609	World in My Pocket (93)		Suspense	MGM	3- S-62	+	+	+	+	±	±		6+2−
		—XYZ—												
	2579	⊙X-15 (112)		Ⓟ Dr.	UA	11-20-61	+	±	±	+	##	##	+	9+2−
	2638	Zotz! (85)		Comedy	Col	6-11-62	±	−	+	+	+	+		5+2−

Feature productions by company in order of release. Running time is in parentheses. © is for CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panavision; Ⓡ Regalscope; Ⓣ Technirama. Symbol ◎ denotes BOXOFFICE Blue Ribbon Award; ◎ color photography. Letters and cambinations thereof indicate story type—(Complete key on next page.) for review dates and Picture Guide page numbers, see REVIEW DIGEST.

FEATURE CHART

	ALLIED ARTISTS Type Rel. No.	AMERICAN INT'L Type Rel. No.	COLUMBIA Type Rel. No.	M-G-M Type Rel. No.	PARAMOUNT Type Rel. No.	
DECEMBER	The George Raft Story (105) .....D..6111 Ray Danton, Jayne Mansfield, Julie London, Barrie Chase	◎Journey to the Seventh Planet (80) .....SF..613 John Agar, Greta Thyssen Lost Battalion (83).....Ac..611 Leopold Salcedo, Diane Jergens	◎Mysterious Island (101) Ad..613 (Super-Dynamation) Michael Craig, Joan Greenwood, Michael Callan, Gary Merrill	◎The Wonders of Aladdin (93) © .....Ad..206 Donald O'Connor, Vittorio de Sica, Noelle Adam	The Errand Boy (82)....C..6106 Jerry Lewis, Brian Donlevy	
JANUARY			Sail a Crooked Ship (88)..C..614 Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs Twist Around the Clock (83) .....M..616 Chubby Checker, Dion, the Marcels, Vicki Spencer	Murder She Said (87)..My..208 Margaret Rutherford, Arthur Kennedy	Hey, Let's Twist! (80) ..M..6108 Joey Dee and the Starliters, Teddy Randazzo, Kay Armen Too Late Blues (100) ....D..6109 Bobby Darin, Stella Stevens	
FEBRUARY		◎Premature Burial (81) Ⓟ Ho..702 Ray Milland, Hazel Court	The Three Stooges Meet Hercules (89) .....Ad..617 Stooges, Vicki Trickett The Underwater City (78) SF..618 William Lundigan, Julie Adams Walk on the Wild Side (114) D..619 Laurence Harvey, Capucine, Barbara Stanwyck, Jane Fonda	◎Light in the Piazza (105) © .....D..207 Olivia de Havilland, R. Brazzi, G. Hamilton, Y. Mimieux	◎Summer and Smoke (118) Ⓣ .....D..6107 Laurence Harvey, Geraldine Page ◎Siege of Syracuse (87) Ⓣ .....Ad..6110 Rossano Brazzi, Tina Louise	
MARCH	The Bashful Elephant (80) OD..6201 Molly Mack, Buddy Baer Hitler (107) .....BiD..6203 Richard Basehart, Cordula Trantow, Maria Emo	Twist All Night (87) ...M..703 June Wilkinson, Louis Prima, Sam Butera and the Witnesses (includes a color sequence)	◎The Hellions (87) Ⓣ ....Ac..620 Richard Todd, Anne Aubrey Belle Sommers (62) .....D..621 Polly Bergen, David Janssen	◎Four Horsemen of the Apocalypse (153) © ....D..209 Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb World in My Pocket (93)..D..210 Rod Stelger, Nadja Tiller, Peter Van Eyck	◎Forever My Love (115)..D..6111 Romy Schneider, Karl Boehm Brushfire (80) .....D..6112 John Ireland, Jo Morrow, Everett Sloane	
APRIL	Hands of a Stranger (85½) D..6204 Paul Lukather, Joan Harvey, Jas. Stapleton, Irish McCalla The Big Wave (73).....D..6202 Sessue Hayakawa, Mickey Curtis	Burn, Witch, Burn (89)..Ho..704 Janet Blair, Peter Wyngarde Phantom Planet, The (82) SF..711 Dean Fredericks, Coleen Gray ◎Assignment Outer Space (79) .....SR..712 Archie Savage, Gaby Farinon	Don't Knock the Twist (87) .....M..622 Chubby Checker, Mari Blanchard Experiment in Terror (123)..D..623 Glenn Ford, Lee Remick Safe at Home (83).....D..624 Mickey Mantle, Roger Maris, Patricia Barry	◎Sweet Bird of Youth (120) © .....D..212 Geraldine Page, Paul Newman, Ed Begley, Rip Torn ◎The Horizontal Lieutenant (90) © .....C..213 Jim Hutton, Paula Prentiss All Fall Down (111).....D..211 Eva Marie Saint, Warren Beatty, Karl Malden, Angela Lansbury	The Man Who Shot Liberty Valance (123) .....W..6114 James Stewart, John Wayne, Vera Miles ◎◎The Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer (pre-release)	
MAY	Rider on a Dead Horse (72) .....OD..6212 John Vivyan, Lisa Lu, Bruce Gordon, Kevin Hagen	The Brain That Wouldn't Die (71) .....Ho..705 Herb Evers, Virginia Leith Invasion of the Star Creatures (81) .....SF..706 Bob Ball, Frankie Ray	Five Finger Exercise (109)..D..625 Rosalind Russell, Maximillian Schell, Jack Hawkins, Richard Beymer 13 West Street (80).....D..626 Alan Ladd, Rod Steiger, Dolores Dorn, Michael Callan ◎Mothra (90) .....Ac..627 All-Japanese cast (Eng-dubbed)	◎Ride the High Country (94) © .....OD..216 Randolph Scott, Joel McCrea	◎Escape From Zahrain (93) Ⓣ .....Ac..6115 Yul Brynner, Madlyn Rhue, Sal Mineo	
JUNE	Reprieve (110) .....D..6205 Ben Gazzara, Stuart Whitman, Ray Walston, V. Price, R. Stelger, S. Davis jr. The Bridge (104) .....D..6207 (Eng-dubbed version) Volker Bohnet, Fritz Wepper Confessions of an Opium Eater (85) .....D..6206 Vincent Price, Linda Ho Payroll (80) .....Ac..6210 Michael Craig, Francoise Prevost		Advise and Consent (138) © D..628 Charles Laughton, Henry Fonda, Don Murray, Walter Pidgeon, Gene Tierney, Franchot Tone ◎The Wild Westerners (70) W..629 Jas. Philbrook, Nancy Kovack, Guy Mitchell, Duane Eddy	Lolita (152) .....D..217 James Mason, Shelley Winters, Peter Sellers, Sue Lyon ◎Boys' Night Out (115) © C..218 Kim Novak, James Garner, Tony Randall, Janet Blair ◎The Tartars (83) .....Ad..223 Orson Welles, Victor Mature, Liana Orfei	Hell Is for Heroes (90)..D..6116 Steve McQueen, Bobby Darin, Fess Parker, Bob Newhart	
JULY	The Frightened City (97) D..6211 Herbert Lom, John Gregson, Yvonne Romain	◎Tales of Terror (90) Ⓟ .....Ho..710 Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget Panic in Year Zero! (95) © D..708 Ray Milland, Jean Hagen, Frankie Avalon	The Notorious Landlady (123) .....MyC..701 Jack Lemmon, Kim Novak, Fred Astaire Zotz! (87) .....C..702 Tom Poston, Julia Meade, Cecil Kellaway	◎Tarzan Goes to India (..) .....Ad..222 Jock Mahoney, Simi, Mark Dana ◎Damon and Pythias (..) Ad..214 Guy Williams, Don Burnett	◎◎The Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer ◎My Geisha (120) Ⓣ..CD..6118 Shirley MacLaine, Yves Montand, Edw. G. Robinson, Bob Cummings	
AUGUST	◎Day of the Triffids (119) © .....Ho..6209 Howard Keel, Nicole Maurey, Mervyn Johns	◎Marco Polo (..) ©....Ad..709 Rory Calhoun, Yoko Tani	The Interns (120).....D..702 Michael Callan, Cliff Robertson, Jas. MacArthur, Haya Harareet The Three Stooges in Orbit (..) .....C..704 Stooges, Edson Stroll	◎Two Weeks in Another Town (..) © .....D..220 Kirk Douglas, Edw. G. Robinson, Cyd Charisse, Geo. Hamilton ◎The Savage Guns (..) Ⓢ .....OD..221 Richard Basehart, Alex Nicol	◎Hatari! (159) .....Ad..6119 John Wayne, Red Buttons, Elsa Martinelli, Hardy Kruger	
SEPTEMBER		Warriors Five (..) .....Ac..707 Jack Palance, Anna Ralli	◎The Best of Enemies (104)..CD.. David Niven, Alberto Sordi ◎Battle Aboard the Defiant (..) © .....D.. Alec Guinness, Dirk Bogarde, Anthony Quayle	◎Swordsman of Siena (..) © .....Ad..219 Stuart Granger, Sylva Koscina, Christine Kaufmann The Password Is Courage (..)..Ac.. Dirk Bogarde, Maria Perschy		

FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (D) Drama; (F) Fantasy; (FC) Farce-Comedy; (Ho) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

	20TH-FOX	UNITED ARTISTS	UNIVERSAL-INT'L	WARNER BROS.	COMING
DECEMBER	The Two Little Bears (81) © .....F/M..143 Brenda Lee, Eddie Albert, Jane Wyatt, Jimmy Boyd The Second Time Around (99) © .....C..144 Debbie Reynolds, Steve Forrest, Andy Griffith, Thelma Ritter, Juliet Prowse, Ken Scott	Pocketful of Miracles (137) .....CD..6204 G. Ford, B. Davis, H. Lange Judgment at Nuremberg (189) .....D..6206 S. Tracy, B. Lancaster, R. Widmark, M. Dietrich, M. Clift, J. Garland (pre-release)	Flower Drum Song (133) © .....M..6203 Nancy Kwan, James Shigeta, Miyoshi Umeki (Pre-release)	The Roman Spring of Mrs. Stone (104) .....D..159 Vivien Leigh, Warren Beatty	**ALLIED ARTISTS** Billy Budd .....D.. Peter Ustinov, Robert Ryan El Cid (170) Ⓣ.....D..6220 Charlton Heston, Sophia Loren (add 21 min. for additional music and intermission) Special release
JANUARY	Bachelor Flat (91) ©..C..201 Terry-Thomas, Tuesday Weld, Richard Beymer, Celeste Holm Madison Avenue (94) © ..D..202 Dana Andrews, Eleanor Parker, Eddie Albert, Jeanne Crain	One, Two, Three (108) Ⓟ C..6208 James Cagney, Horst Buchholz, Arlene Francis, Pamela Tiffin Mary Had a Little (79)..C..6203 Agnes Laurent, John Bentley Something Wild (112) ....D..6210 Carroll Baker, Ralph Meeker The Happy Thieves (88)..CD..6209 Rex Harrison, Rita Hayworth		The Singer Not the Song (98) © .....D..152 Dirk Bogarde, John Mills, Mylene Demongeot	**AMERICAN-INT'L** Wild Cargo (Totalscope)..Ad..713 Pier Angeli, Edmund Purdom Prisoner of the Iron Mask © Ad.. Michel Lemoine, Wandisa Guida (Special release) Reptilicus .....SF..715 Bodil Miller, Carl Ottosen Goliath and the Warriors of Genghis Khan © ....Ad..714 Gordon Scott, Yoko Tani The Young Racers .....Ac..716 Mark Damon, Bill Campbell
FEBRUARY	Tender Is the Night (146) © .....D..203 Jennifer Jones, Jason Robards jr., Joan Fontaine, Tom Ewell Swingin' Along (74) © C/M..204 Noonan and Marshall, Barbara Eden, Ray Charles, Roger Williams, Bobby Vee	Sergeants 3 (112) Ⓟ ..OD..6213 Frank Sinatra, Dean Martin, S. Davis jr., P. Lawford, J. Bishop Saintly Sinners (78)....CD..6205 Don Beddoe, Ellen Corby Deadly Duo (69).....D..6212 Craig Hill, Marcia Henderson	Spartacus (193) Super-Technirama 70.....D..6204 Kirk Douglas, Sir Laurence Olivier, Jean Simmons, Tony Curtis, Peter Ustinov (regular release)	A Majority of One (147) .....C..153 Rosalind Russell, Alec Guinness	**BUENA VISTA** The Castaways .....Ad.. Maurice Chevalier, Hayley Mills, Geo. Sanders, W. Hyde White **COLUMBIA** Barabbas Ⓣ .....D.. Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine Requiem for a Heavyweight....D.. Anthony Quinn, Jackie Gleason Mickey Rooney, Julie Harris The War Lover .....D.. Steve McQueen, Robert Wagner, Shirley Ann Field Bye Bye Birdie Ⓟ.....C/M.. Janet Leigh, Dick Van Dyke, Ann-Margret, Bobby Rydell Ring-a-Ding Rhythm (Formerly "It's Trad. Dad") .....M.. Chubby Checker, Dukes of Dixieland Lawrence of Arabia super Ⓟ .....D.. Alec Guinness, Anthony Quinn, Jose Ferrer, Peter O'Toole Congo Vivo .....Ad Jean Seberg, Gabriele Ferzetti
MARCH	The Innocents (99) ©....D..207 Deborah Kerr, Michael Redgrave Womanhunt (60) .....D..206 Steve Piccaro, Lisa Lu, Berry Kroeger Satan Never Sleeps (124) © .....D..205 William Holden, Clifton Webb, France Nuyen	The Children's Hour (109) .....D..6211 Audrey Hepburn, Shirley MacLaine, James Garner The Clown and the Kid (65) .....D..6207 John Lupton, Mike McGreevey	Lover Come Back (107)..C..6205 Rock Hudson, Doris Day, Tony Randall, Edie Adams Desert Patrol (78).....Ac..6206 Michael Craig, John Gregson, Richard Attenborough	The Couch (89) .....D..160 Shirley Knight, Grant Williams Malaga (96).....Ad..161 Trevor Howard, Dorothy Dandridge, Edmund Purdom	**MGM** Mutiny on the Bounty (Ultra Panavision-70) ....Ad.. Marlon Brando, Trevor Howard, Hugh Griffith, Tarita King of Kings Ⓣ ....Bib D.. Jeffrey Hunter, Siobhan McKenna Billy Rose's Jumbo .....M.. Doris Day, Stephen Boyd, Jimmy Durante A Very Private Affair .....D.. Brigitte Bardot, Marcello Mastroianni The Golden Arrow .....Ad.. Tab Hunter, Rossana Podesta I Thank a Fool ©.....D Susan Hayward, Peter Finch
APRIL	State Fair (118) ©..D/M..208 Pat Boone, Bobby Darin, Pamela Tiffin, Ann-Margret, Alice Faye, Tom Ewell Broken Land (60) ©....W..209 Kent Taylor, Jody McCrea, Dianna Darrin	The Magic Sword (80)..Ad..6214 Basil Rathbone, Estelle Winwood, Gary Lockwood, Anne Helm Mighty Ursus (90)....Ad..6220 Ed Fury Jessica (105) Ⓟ.....C..6219 Maurice Chevalier, Angie Dickinson War Hunt (81) .....D..6217 John Saxon, Robert Redford	The Outsider (108).....D..6207 Tony Curtis, Bruce Bennett, James Franciscus Nearly a Nasty Accident (86) .....C..6208 Jimmy Edwards, Shirley Eaton, Kenneth Connor	Rome Adventure (118)....D..162 Troy Donahue, Angie Dickinson, Rossano Brazzi, Suzanne Pleshette	**PARAMOUNT** The Pigeon That Took Rome....C.. Charlton Heston, Elsa Martinelli, Harry Guardino A Girl Named Tamiko Ⓟ....D.. Laurence Harvey, France Nuyen, Martha Hyer, Miyoshi Umeki Who's Got the Action? Ⓟ....C.. Dean Martin, Lana Turner, Eddie Albert, Nita Talbot **20TH-FOX** The Lion ©.....Ad.. William Holden, Capucine, Trevor Howard The Queen's Guard .....D.. Raymond Massey, Ursula Jeans, Daniel Massey, Robert Stephens Gigot .....D.. Jackie Gleason, Katherine Kath The Longest Day © .....D.. All-star cast; depiction of the Allied landings on D-Day
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JUNE	Lisa (112) © .....D..210 Stephen Boyd, Dolores Hart It Happened in Athens (92) © .....Ad..214 Jayne Mansfield, Nico Minardos	Road to Hong Kong (91)..C..6227 Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour	Night Creatures (81)..Ho..6213 Peter Cushing, Yvonne Romain Six Black Horses (80)..W..6214 Audie Murphy, Dan Duryea, Joan O'Brien Lonely Are the Brave (107) Ⓟ .....OD..6215 Kirk Douglas, Gena Rowlands, Walter Matthau	Lad: a Dog (98) .....D..158 Peter Breck, Peggy McCay The Story of the Count of Monte Cristo (132) Ⓢ..Ad..167 Louis Jourdan, Yvonne Furneaux	**UNIVERSAL-INT'L** Freud .....BiD.. Montgomery Clift, Susannah York, Susan Kohner If a Man Answers .....C.. Sandra Dee, Bobby Darin To Kill a Mockingbird ....D.. Gregory Peck, Mary Badham, Phillip Alford, John Megna **WARNER BROS.** Term of Trial .....D.. Laurence Olivier, Simone Signoret, Sarah Miles, Terence Stamp Gypsy .....M.. Rosalind Russell, Karl Malden, Natalie Wood Critic's Choice Ⓟ .....C.. Bob Hope, Lucille Ball Days of Wine and Roses....D.. Jack Lemmon, Lee Remick, Charles Bickford
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Symbol Ⓒ denotes color; © CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panavision; Ⓡ Regalscope; Ⓣ Technirama. For story synopsis on each picture, see reverse side.

The Sky Above—the Mud Below

F Ratio: Documentary 1.85-1 Ⓒ

Embassy **90 Minutes** **Rel. July '62**

One of the finest adventure documentaries of recent years, this account of a journey to the uncharted regions of primitive Dutch New Guinea made by Pierre-Dominique Gaisseau, who wrote and directed, has already received this year's Academy Award in its category. Magnificently filmed in Agfacolor, this account of the 1959-60 expedition is completely fascinating, occasionally amusing and, in the final sequences almost repellant, particularly in the closeups of leeches drawing blood and hundreds of insects surrounding the intrepid explorers. The shots of the head-hunters, startlingly minus even a fig-leaf, and the inquisitive and friendly pygmies, are amazing and, of course, authentic, as are a barbaric mock-birth ritual, with its grunts of agony, and a delightful moment as these savages listen in wonderment to Edith Piaf singing a French ballad on the explorers' radio. All of this is natural and handled in good taste, but a few of the more prudish or squeamish moviegoers might object to the "au naturel" appearance of the natives. The English narration is spoken softly, occasionally poetically, by William Peacock. An Ardennes Film production made by Arthur Cohn and Rene Lafuite with the cooperation of Michael Arthur Films.

Pierre-Dominique Gaisseau, Gerard Delloye, Gilbert Sarthre, Herve de Maigret and other expedition members.

Trauma

A Ratio: 1.85-1 Suspense Shocker

Parade Releasing Org. **93 Minutes** **Rel. July '62**

A shocker in the best, imaginatively conceived tradition of that much-respected entertainment category, this Artists XVI attraction, produced by Joseph Cranston and written by director Robert Malcolm Young, is worthy of extended playing time in the general mass market. It is significant in acknowledged light of needed "new faces" that producer Cranston has cast two young, talented newcomers, of whom much should be heard in the promising, profitable months and years ahead. David Garner, a handsome, likeable chap, and Lorrie Richards, a strikingly attractive gal, hold down the principal acting stints with no little conviction from fade-in to fade-out, the Young script admirably one of no-frills, driving suspense. The leads bring a constant purposefulness and economy of action to their parts. The older John Conte—more identified with television of late—and Lynn Bari—off the screen in recent years—essay a sinister guardian hovering in the background and Lorrie Richards' aunt, respectively, with their customary compactness. The "Psycho" campaign generated by Paramount several years ago might well be revived; the same basic premise is put forth and the degree of impact comes off astonishingly firm.

John Conte, Lynn Bari, Lorrie Richards, David Garner, Warren Kemmerling, William Bissell.

When the Girls Take Over

F Ratio: 1.85-1 Comedy Ⓒ

Parade Releasing Org. **80 Minutes** **Rel. July '62**

Hi-jinks highlight this Transoceanic Film production peopled by some of the more convincing comedy talents in the U.S. entertainment field—TV's Marvin Miller, veteran child-and-adult screen thespian Jackie Coogan, and one-time Dead End Kid Gabe Dell among them. While the yarn is intended for the less demanding audiences, it manages to convey a spirit of briskness, pacing of ebulliency refreshing indeed to behold. One of Latin America's "paper" republics is faced with dire circumstances—bearded rebel leader Robert Lowery and his bedraggled forces are increasing their efforts to take over the island, and in the face of First Minister Marvin Miller's mighty efforts, at the UN in New York, to lure fresh capital. An ingenious scheme—carting beauties, beverage and beef to the rebels in the high hills—is brought off happily by American oil millionaire Jimmy Ellison, who has an eye on still more profits in this same "paper" republic. Lowery glowers and glares, and Miller pouts and pontificates, but the overall effect of Sam Roeca's screenplay, ably produced and directed by Russell Hayden, is one of satirical thrusts, swift and sure. Technicolor tones add immeasurably to the gaiety of the mood.

Robert Lowery, Marvin Miller, Jackie Coogan, Jimmy Ellison, Ingeborg Kjeldsen, Jeff Stone, Gabe Dell.

Jack the Giant Killer

F Ratio: Adventure-Fantasy 1.85-1 Ⓒ

United Artists (6222) **94 Minutes** **Rel. July '62**

One of the world's best-loved adventure fables has been treated seriously by producer Edward Small and embellished with marvellous special effects in Fantascope and Technicolor to make amazing and exciting entertainment for the youngsters while the adults will also find it acceptable fare, far better than most kiddie films. Kerwin Mathews, who played the title roles in both "The 7th Voyage of Sinbad" and "The 3 Worlds of Gulliver," is handsome and rugged enough to attract the teenagers while Don Beddoe plays the bottle Imp as a Leprechaun with a rich Irish brogue. Torin Thatcher, as the wicked Pendragon, and Anna Lee, as the bewitched lady-in-waiting, are other familiar players who play it straight—and effectively. But the real stars are Howard A. Anderson's photographic effects, especially a frightening 20-foot giant, a many-tentacled monster and a gigantic griffon, all of which will make the youngsters wide-eyed in wonderment—thus the picture is ideal summer fare when school is out. Well-directed by Nathan Juran, who collaborated on the screenplay with Orville H. Hampton. Newcomer Judi Meredith, who is sweet and not too beautiful, is, therefore, more natural and appealing as the princess rescued by Jack.

Kerwin Mathews, Judi Meredith, Torin Thatcher, Don Beddoe, Anna Lee, Barry Kelley, Roger Mobley, Walter Burke.

The Wild Westerners

F Ratio: 1.85-1 Western Ⓒ

Columbia (629) **70 Minutes** **Rel. June '62**

A neat addition to the usually successful field of western films is this Four Leaf Clover production. It has all the ingredients normally found in such screen fare, and should prove satisfactory booking in theatres catering to action fans. Cast names, while not necessarily familiar to average audiences, should provide exhibitors with some grist for their publicity mills, most particularly that of James Philbrook, rugged six-foot-four star of TV's recent "The Investigators" series, and Duane Eddy, young-man-with-a-guitar, who has gained recognition in the recording field. Both are qualified for their two-fisted roles, and pretty Nancy Kovak capably provides the romantic interest. Added assets are brilliant Eastman Color photography and a title song which has been recorded by Eddy and could catch on with the younger set. Gerald Drayson's screenplay examines the delivery of gold from the Montana Territory to Washington during the Civil War with all of the proper excitement of the period, including Indian attacks, stagecoach robberies and killings. Sam Katzman produced the outdoor saga and Oscar Rudolph directed, marking a decided departure for the duo who recently handled the same chores on "Twist Around the Clock" and "Don't Knock the Twist."

James Philbrook, Nancy Kovack, Duane Eddy, Guy Mitchell, Hugh Sanders, Elizabeth MacRae, Marshall Reed.

The Concrete Jungle

F Ratio: 1.85-1 Prison Drama

Fanfare Films **86 Minutes** **Rel. June '62**

A grim, hard-hitting British-made film dealing with life behind prison walls, this Jack Greenwood production is strong fare for the action spots. Except for Stanley Baker, one of the stars of "The Guns of Navarone," the players such as Sam Wanamaker and Noel Willman, are better known to stage or art house devotees. Directed by Joseph Losey, who did considerable research into prison activities, the picture has great authenticity and includes many actual shots of a race-track, where a robbery and escape across the track during an actual race furnishes one of the most thrilling moments. Another tremendously suspenseful scene takes place at the climax in a snow-covered field as the mortally wounded robber dies without revealing where his stolen loot is buried. Most of the action is highly melodramatic, often strains credulity, but is effective, withal. As always, the strong-jawed Baker gives a vigorous performance while Wanamaker, as a gang leader, and Gregoire Aslan are also outstanding. Margit Saad, German actress, supplies a touch of glamor and romance. The haunting jazz theme was composed and conducted by Johnny Dankworth and is sung over the credits by Cleo Laine.

Stanley Baker, Sam Wanamaker, Margit Saad, Gregoire Aslan, Noel Williams, Laurence Naismith, Jill Bennett.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Von Brunt Blvd., Kansas City 24, Mo., for $1.00, postage paid.

THE STORY: **"Jack the Giant Killer" (UA)**

Pendragon, the sorcerer who has been banished from ancient England, vows to return and take over the throne of Cornwall and, to that end, dispatches a 20-foot giant to kidnap the princess, Judi Meredith. However, a farmer's son named Jack, Kerwin Mathews, slays the giant with his axe and, in gratitude, is knighted by the King of Cornwall. While Jack is taking the princess to the safety of a convent, Pendragon sends witches and ghouls to intercept them. Jack is thrown into the sea and the princess is kidnapped and bewitched by the sorcerer. But Jack manages to break the princess' spell with the aid of a little Imp imprisoned in a bottle. Pendragon finally transforms himself into a gigantic griffon which attacks Jack. But the youth manages to slay the bird in mid-air and, as it plunges into the sea, Pendragon's magic dies with him. Jack and the princess live happily ever after.

EXPLOITIPS:

Play up Kerwin Mathews for his title portrayals in "The 7th Voyage of Sinbad" in 1960, "The 3 Worlds of Gulliver" in 1961 and now, "Jack the Giant Killer" while magic stores will feature weird and frightening masks like those used in the picture.

CATCHLINES:

Now—The Fable of the Ages Is on the Screen For All to See . . . The Storybook Adventure That Thrilled the World For Centuries Comes Fantastically Alive on the Screen.

THE STORY: **"The Wild Westerners" (Col)**

U.S. Marshal James Philbrook arrives at Fort Benton to put a stop to a series of murders and robberies in the gold fields and on the stage coaches which carry gold to the Fort. While there, he is tricked into marrying a stranded dancer, Nancy Kovack. They continue on to Virginia City, and during an Indian attack Nancy saves James' life. The marshal suspects sheriff Marshall Reed and his deputy, Guy Mitchell, of being behind the murders and robberies, but when evidence is found on Guy, he escapes capture. Mitchell kidnaps Nancy and demands that Philbrook send a stagecoach loaded with gold on the trail without escort for her return. Philbrook outwits Guy by loading the stagecoach with explosives, and a happy ending is realized when James and Nancy admit their love for each other and marry.

EXPLOITIPS:

Ask disc jockeys' aid in publicizing title tune from film as recorded by Duane Eddy. Dress theatre personnel in western costumes. Give dime store candy wrapped in gold foil and tied in simulated money sacks to first-day patrons, or to youngsters. Hire a pair of real Indians—or local Boy Scouts to send smoke signals on the opening of the film.

CATCHLINES:

Another Blazing Story of the Winning of the West . . . He Married Her by Mistake, and Loved Her on Purpose . . . Ya-Hoooo! Here They Come—the Plunderers of the Plains, the Renegades and the Redskins!

THE STORY: **"The Concrete Jungle" (Fanfare)**

Stanley Baker is released from prison after a three-year sentence during which he worked out a plan to rob a racetrack of $100,000. Outside, he is met by Sam Wanamaker, who wants to be cut in because he knows of a fence who will change the money after it is stolen. The racetrack robbery comes off as planned, but Baker decides to bury the loot in a field until matters cool down. Later, Baker is betrayed by a former girl friend and sentenced to another jail term, meanwhile refusing to divulge where the money is hidden. Wanamaker informs Baker he will arrange his escape, but his price is the entire loot. Baker does escape while being transferred to another jail and he and his latest girl friend, Margit Saad, head for the field to retrieve the money. Wanamaker and his henchmen are in hot pursuit and shoot them both down. Baker dies without revealing just where the loot is buried.

EXPLOITIPS:

The title, similar to the American films, "The Asphalt Jungle" and "The Blackboard Jungle," is the big selling point. Stanley Baker will be familiar to most moviegoers through "The Guns of Navarone," "Hell Is a City," "Chance Meeting" and a score of top British pictures seen in this country.

CATCHLINES:

The Year's Most Violent Film—The Story of Life Behind the Concrete Prison Walls . . . The Ruthless Story of the Criminal World and Its Operations Both Inside and Outside Prison Walls.

THE STORY: **"The Sky Above—the Mud Below" (Embassy)**

In 1959, Pierre-Dominique Gaisseau, the explorer, took six members of a French-Dutch expedition into uncharted New Guinea to explore 1,000 miles of primitive territory inhabited only by unclothed natives living as their ancestors did. They encountered head-hunters, practicing savage rites, friendly pygmies and even cannibals. During this first coast-to-coast crossing of Dutch New Guinea, and its Princess Marijke River, the expedition lost three men, eight were wounded and 22 incapacitated by illness, including dysentery, malaria, pneumonia and infections. Only Gaisseau and his radio engineer, Herve de Maigret, succeeded in completing the perilous journey.

EXPLOITIPS:

Use blowups of the head-hunters and pygmies in all their unadorned glory on the theatre front to attract passersby. A loud speaker should be used for native calls or primitive music. Authentic art objects or masks and spears borrowed from a local museum or an antique shop will attract attention as a lobby display. Mention that this won the Academy Award this year.

CATCHLINES:

A Perilous Journey Across Wild, Uncharted Dutch New Guinea . . . The Camera Takes a Prodigious Leap Backwards in Time Through Hitherto Inaccessible Regions of the World . . . Battling Cold and Malaria, Death and Disease Devastated a Group of Intrepid Explorers.

THE STORY: **"Trauma" (Parade)**

Fifteen-year-old beauty Lorrie Richards, one of two survivors of a socially prominent family, is suddenly left sole heir after witnessing death of aunt Lynn Bari. John Conte, former beau of her aunt, is named guardian and subsequently marries her. Conte is aware that when she turns 21, the vast family fortune will revert to Lorrie. Returning to the estate where Lynn met her violent end in a swimming pool, Lorrie and Conte seem coldly aloof to each other, particularly in the eyes of caretaker Warren Kemmerling and the latter's nephew, David Garner, architect working in the nearby town. Conte doesn't disclose his business activity to Lorrie. While he's out of town, she finds a key to the unused wing of the old mansion; in a long forgotten room, she comes across a small boy's picture, which she pockets. She confronts Conte with the knowledge; he reluctantly informs her that the boy, adopted by Lynn, was mentally retarded and had been killed in an automobile accident. Comforted by Garner's professed friendship, and subsequent romantic attachment, Lorrie learns of Conte's complicity in Lynn's death.

EXPLOITIPS:

Mount a spooky-appearing door on the back of a flat-bed truck or trailer with sign reading, "What terrifying secret is behind this locked door?" and appropriate advertising copy.

CATCHLINES:

A Psycho-Thriller That's a Living Nightmare! . . . So Terrifying . . . She Couldn't Remember . . . To Save Her Life!

THE STORY: **"When the Girls Take Over" (Parade)**

Hondo-Rica, a small and ordinarily happy Caribbean republic, is faced with a nasty dilemma—it's trying desperately to bolster financial solvency by developing a sugar by-products program, necessitating foreign investments, this at a time when a bearded upstart of a revolutionist, Robert Lowery, is threatening noisily to overthrow the government. This makes outside money hard to come by. Bumbling First Minister Marvin Miller, in New York, gets promotion going, however, exciting the interest of fabulously wealthy U.S. oilman Jimmy Ellison, who agrees to back the sugar development if Miller can rid the country of Lowery. Word comes that Lowery has kidnapped Miller's lithesome daughter, Ingeborg Kjeldsen, and, in return for her safety, wants rifles. Miller and aide Jackie Coogan scheme to double-cross Lowery, but he puts events into focus to thwart Miller and Coogan. Ellison comes to the rescue with American know-how, loading 26 pink jeeps with the most beautiful women on the island, plus rum and food. The escapade turns out to be the best plan for national unity in the island's history.

EXPLOITIPS:

Get nostalgic-minded columnists to delve into their files for stories on Jackie Coogan, one of the silent greats, and Gabe Dell, one of the original Dead End Kids.

CATCHLINES:

Wacky Army Up-in-Arms Over Female Charms . . . The Laffs Begin When the Girls Take Over.

PLUS SERVICE Listed herewith, alphabetically by companies, are all of the feature pictures reviewed in BOXOFFICE from January 1 through June 30, 1962. This is designed as a further convenience for Picture Guide users, the page numbers being the key to reviews kept therein. Between quarters, Review Digest pages serve as a cumulative P. G. index for feature pictures.

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Opportunity for two experienced, conscientious managers. Paramount position for right men. All information and photo first letter. Confidential. Boxoffice, 9502.

WANTED: Experienced theatre manager, good salary, many benefits. Apply immediately, Walter Reade Theatres, Mayfair House, Deal Road, Oakhurst, N. J.

BUSINESS STIMULATORS

Bingo, more action! $4.50 M cards. Other games available, on, off screen. Novelty Games Co., 106 Rogers Ave., Brooklyn, N. Y.

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Free Catalog, jewelry, novelties, giveaways. New England, 124B Empire Street, Providence, R. I.

TRAMPOLINES. $75; includes beds, springs and pads. National Trampoline Corp., 4001 Seven Mile Lane, Baltimore, Maryland. RO 4-7009.

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ACTION . . . CAMERA . . . ROLL 'EM. WINCO produces professional motion picture parades, screen ads, news items. NOW . . . Sends Camera Unit . . . to film live **"on the spot"** in **COLOR.** Eliminate stills . . . stock pictures. Makes selling easy. Fast delivery. Guaranteed work. Box 1595, Columbia, South Carolina.

FILMS WANTED

Wanted: Horror pictures, sound or silent, 16 or 35mm for private collection. Don Stevenson, 2970 West Henrietta Road, Rochester 23, N. Y.

Wanted: 16mm and 35mm features and shorts. Safety film only. Submit list to Post Office Box 182, Jefferson City, Tenn.

BUY! SELL! TRADE!

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Through

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DON'T BE A SHABBY SHOWMAN—Replace those marquee letters now! Weatherproof masonite black or red, fit all signs, 4"-40c; 8"-60c; 10"-75c; 12"-$1.00; 14"-$1.50; 16"-$1.75; 17"-$2.00; 24"-$3.00 (10% discount 100 letters or over $60.00 list). S.O.S., 602 W. 52nd, New York 19.

CINEMASCOPE NEVER HAD IT SO GOOD—Replace with these Brandnew Variable Superscope Anamorphics—¼ original cost. Limited quantity, pair $195. S.O.S., 602 W. 52nd, New York 19.

Jackson's reel-end signals, automatic pendulum type. Marvelous. Patented. For 35/70mm. Ask your dealer or write: American Theatre Supply Co., 2300 1st Avenue, Seattle 1, Washington.

RUBBER STAMPS: Three lines $1.85 P.P., 50c line thereafter, up to 3 in. wide; 50% over 3 in. wide. Reedy's Rubber Stamps, 611 Sunset Drive, Independence, Missouri.

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FORTUNATE PURCHASE! Genuine Simplex rear shutter double bearing mechanisms, CinemaScoped, reconditioned and guaranteed, only $99.50—excellent for regular or standby use. Star Cinema Supply, 621 West 55th Street, New York 19.

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EQUIPMENT WANTED

NEED RCA, SIMPLEX SOUNDHEADS—Century, Super Simplex mechanisms, DeVry, Simplex SP Portables, Hi-Intensity Rectifiers. Boxoffice 9499.

Want to Buy—Spotlite, old type, hand fed up to 45 ampere, carbon arc. Quote price. Dakota Theatre. Yankton, S. Dakota.

Need 100 to 150 good theatre seats. Must be in good condition. Send your information to Valdez Theatre, Valdez, Alasko

Wanted—Late model theatre chairs, any condition. Write, Boxoffice, 9501.

DRIVE-IN THEATRE EQUIPMENT

ARVIN ELECTRIC-IN-CAR HEATERS. Brand new, 8 per ctn. Model T-90-1, 220 volt. 500 watts, 10 ft. cord. Price, $9.75 each. Ontario Equipment Co., Toledo 1, Ohio.

Drive-In Theatre Tickets! 100,000 1x2" special printed roll tickets, $37.95. Send for samples of our special printed stub rod tickets for drive-ins. Safe, distinctive, private, easy to check. Kansas City Ticket Co., Dept. 10, 109 W. 18th St. (Filmrow), Kansas City 8, Mo.

EQUIPMENT REPAIR SERVICE

Wonderful GATORHIDE! Guaranteed broken-reflector repairs! Shipment-results immediate! Kit $2.95. Gatorhide, Box 71, Joplin, Mo.

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DRIVE-IN AND CONVENTIONAL THEATRE: Do you want better projection? high quality sound reproduction? Trout's Loose-Leaf Service Manual gives you Easy-to-Understand Servicing Data how to achieve the desired results. Data on projectors, arc lamps, screens, lenses; data on sound equipment, soundheads, motors, drives, power amplifiers, pre-amplifiers, etc. News on new developments in servicing; editorials; 35-70mm equipment. If you want monthly service sheets only (including all sheets published) One Year only $5; monthly sheets and Loose-Leaf Manual only $7.50 year. Indorsed by the industry. Edited by the writer with over 20 years practical experience. Order NOW—price may have to be raised later. Cash, money order or check. No CODs. WESLEY TROUT, Publisher, Box 575, Enid Oklahoma.

THEATRES FOR SALE

West Coast theatres for sale. Write for list. Theatre Exchange Company, 260 Kearney Street, San Francisco 8, California.

Must sell one or both my Michigan Drive-In Theatres, investment $190,000, sell for $120,000, $25,000 down or $15,000 plus 10% of gross receipts. Balance easy terms. C. H. Schuckert, Sunset Theatre, Lapeer, Michigan. Two recent major operations compel sale.

For Sale: Lease 400-seat indoor theatre, good proposition for family operation. 417 Orpheum Bldg., San Diego, California.

220-seat theatre, 10 mi. south Waco, Texas. Good brick building with adjoining ouilding (rented barber shop). All for $5,750. Easy terms. Walter J. Pearce, 3224 Price, Waco, Texas. PL 6-4943.

Sunny Southwest. 210-car capacity, can expand. 6 acres, booming area over 300,000. CinemaScope, snack bar. (Average 60%) all year operation. Reasonable, owner ill. R. Rollain, Trail Drive-In, 331 Belva Way, El Paso, Texas.

400-Car Drive-In Theatre. Plenty room for expansion, located in Vermont college town. No competition, large summer camp, tourist and family clientele. Nearest drive-in 35 miles. Money maker for young couple. Owners wish to retire. Write, Boxoffice, 9503.

Way Down South. Long established first run house in the magic lower Rio Grande River Valley of Texas. Town of 7,500 in growing metropolitan area, approaching half million. Eight miles from romantic Mexico, an hour's drive from Gulf fishing resorts. E-7's RCA dual sound; B & L CinemaScope; economical gas engine refrigerated air. Recently completely renovated from roof to carpeting; new cooling tower and complete A/C engine overhaul An ideal family operation, attractively priced by absentee owners. The Plaza Theatre, P. O. Box 457, Donna, Texas.

250-seat theatre, near Missouri "Lake of Ozarks" area. Good equipment, air-conditioned. Owner has other interests. Reasonable. Write Boxoffice 9512.

THEATRES WANTED

Wanted to buy or lease indoor theatre in metropolitan areas, population at least 75,000. Contact William Berger, Metropolitan Hotel, Cincinnati, Ohio.

Want to lease theatres in Central Ohio. Send full details. Grove Theatre Building, Grove City, Ohio.

WANTED: Theatre to lease with option to buy. In town population 5,000 or over. Texas or joining states. Over twenty years experience in all phases. Boxoffice 9510.

THEATRES FOR SALE OR LEASE

For Sale or Lease. Modern, complete, ready to operate. 750-seat theatre in resort city of 5,000. Air conditioned, CinemaScope equipment in top condition. Owners interested in other business. Glazer Bros., Box 996, Anderson, Ind.

Drive-In theatre for sale or lease, large city central Alabama. Write to Boxoffice, 9505.

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FOR SALE OR LEASE: Ray Theatre, Tonkawa, Oklahoma, good college town, good equipment, operation seven days per week. See, call or write: Glen D. Thompson, Box 8728, Britton Station, Oklahoma City 14, Oklahoma. Phone SKyline 2-2722 or VIctor 3-1434.

PLAYGROUND EQUIPMENT

Deibler TRACKLESS TRAINS . . . Big Job . . . Money Makers. 914 Claflin, Manhattan, Kansas.

SLIDES

SLIDES for coming attractions, announcements, etc. WHITLEY, 2123 Stanley, Fort Worth, Texas.

THEATRE SEATING

Good used late model chairs available, rebuilt chairs. Chairs rebuilt in your theatre by our factory trained men, get our low prices. Parts for all makes of chairs. Sewed covers made to your size, also leatherette 25"x25", 55c ea.; 27"x27", 65c ea. Chicago Used Chair Mart, 829 South State Street, Chicago. Phone WE 9-4519.

SEAT RENOVATING: Neat, fast, reasonable, anywhere. Sewed combination seat covers. Service Seating Co., 1525 West Edsel Ford, Detroit 8, Michigan. Tyler 8-9481, Texas 4-2738.

Chairs rebuilt anywhere, 27 years expert workmanship, sewed covers. Arthur Judge, 2100 E. Newton Avenue, Milwaukee, Wisconsin.

THEATRE CHAIRS: Bodiform, International—Plywood. Lone Star Seating, Box 1734, Dallas.

REFRESHMENT SUPPLIES

For Free Sample: Victor's Quick Mix Dry Flavor concentrate to make one gallon syrup write to: Victor Products, Box 8004, Richmond, Va.

INTERMISSION TAPES

WEEKLY TAPE SERVICE: Intermission tapes that sparkle . . . guaranteed to sell . . . customized . . . free sample. Commercial Sound Service, P.O. Box 199, Cheyenne, Wyoming.

BUSINESS OPPORTUNITIES

A new book, "Stock Market Facts and information for the New Investor," can be used as prizes and giveaway programs. Sample copy $2.00 with details for quantity orders, regional and state franchises. Some available. Bowers United Enterprizes, P. O. Box 589, Birmingham 1, Alabama.

POPCORN MACHINES

Ten Giant Star units, used. $100 each. Manley Popper, twenty available. All other makes. Replacement kettles, for all makes. 120 S. Halsted, Chicago 6, Illinois.

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Kansas City 24, Mo.

Please enter my subscription to BOXOFFICE, 52 issues per year (13 of which contain The MODERN THEATRE Section).

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STREET .....

TOWN ..... STATE .....

NAME .....

POSITION .....

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No. 1

BOXOFFICE

LEADS THE FIELD

with more paid subscribers than any other film trade paper in the world!

THE NATIONAL FILM WEEKLY
Published in 9 Sectional Editions
(EVERY Week in the Year!)

NATIONALLY EXTENSIVE— LOCALLY INTENSIVE

BOXOFFICE *means* BUSINESS

to every element of the motion picture industry

JULY 16, 1962

BOXOFFICE

The Pulse of the Motion Picture Ind

Thomas J. Watson
P. O. Box 206
Blanchardville,
Wisconsin
2W



Kevin Corcoran and his "parents," Fred MacMurray and Jane Wyman, as they board the ship for Europe in "Bon Voyage," Walt Disney family comedy which was voted the June Blue Ribbon Award by National Screen Council members. The Buena Vista release is now playing in theatres to capacity audiences . . . Page 25.

Showmanship Campaign

"Tarzan Goes to India"

M-G-M

—See *Showmandiser Section*

Second Class postage paid at Kansas City, Mo. Published weekly at 825 Van Brunt Blvd., Kansas City, Mo. Subscription rates: Sectional Edition, $3.00 per year; National Edition, $7.50.

NORTH CENTRAL EDITION

★ American International ★

A TRILOGY OF SHOCK AND HORROR! ...A NEW CONCEPT IN MOTION PICTURES!



"...and there was an oozing liquid putrescence ...all that remained of Mr. Valdemar." --POE

"I had walled the black monster up within the tomb!" --POE

AMERICAN INTERNATIONAL presents

EDGAR ALLAN POE'S

TALES OF TERROR

in PANAVISION® and COLOR

STARRING

VINCENT PRICE PETER LORRE BASIL RATHBONE

DEBRA PAGET

Produced and Directed by ROGER CORMAN

Screenplay by RICHARD MATHESON

★★★★★★★★★★★★★★★★★★★★★★★★★★★★

JULY

★ American International ★

'A'-DAY

WHEN CIVILIZATION CAME TO AN END !!!

WHERE SCIENCE FICTION ENDS AND FACT BEGINS!!

AMERICAN INTERNATIONAL PICTURES presents

RAY MILLAND

JEAN HAGEN · FRANKIE AVALON

STARRING IN

PANIC IN YEAR ZERO

Music by LES BAXTER

"We're the new highway patrol...dad... somebody dropped a bomb ...crazy kick!"

What did they do to you baby ...what did they do?

Produced by LOU RUSOFF and ARNOLD HOUGHLAND · Directed by RAY MILLAND

Screenplay by JAY SIMMS and JOHN MORTON · AN AMERICAN INTERNATIONAL PICTURE

★★★★★★★★★★★★★★★★★★★★★★★★★★★★

JULY

American International

TAKES THE GIANT STEP

IN '62

IN THIS SUMMER OF 1962 AMERICAN INTERNATIONAL IS PLEASED TO BRING YOU THREE TOP BOX OFFICE ATTRACTIONS ...ALL WITHIN SIXTY DAYS

THE MIGHTIEST - THE BIGGEST IN '62 AND American International HAS IT!

MARCO POLO

TWO YEARS IN THE MAKING . . . COMBINING THE TALENTS OF THREE CONTINENTS . . . WITH A CAST OF 50,000!



IN CINEMASCOPE AND COLOR STARRING RORY CALHOUN AND YOKO TANI · DIRECTED BY HUGO FREGONESE • A PANDA FILM PRODUCTION

AUGUST



invites you to our branches for a previe

anc

Attend the screening... stay for refreshments... receive your "Million Dollar Idea Kit"... and learn the secret why "box-offices will fly sky-hi" with FIVE WEEKS IN A BALLOON —from producer-director-writer-showman Irwin Allen!

"FIVE WEEKS IN A

See you there! 2 P. M. promptly—

NEW YORK CITY
Wednesday, July 25
444 W. 56 St.

WASHINGTON, D.C.
Thursday, July 26
415 3rd St., N.W.

BOSTON
Friday, July 27
115 Broadway

CHICAGO
Monday, July 30
1260 So. Wabash Ave

TORONTO
Tuesday, July 31
110 Bond St.

DETROIT
Wednesday, August 1
2211 Cass Ave.

ST. LOUIS
Thursday, August 2
3330 Olive St.

NEW ORLEAN
Friday, August 3
200 S. Liberty St.

DALLAS
Monday, August 6
1400 St. Louis St.

DENVER
Tuesday, August 7
2101 Champa St.

SAN FRANCISCO
Wednesday, August 8
245 Hyde St.

SEATTLE
Thursday, August 9
2421 Second Ave.

nerchandising seminar of

N ALLEN'S

ODUCTION OF

CES VERNE'S

BALLOON"



CINEMASCOPE
AND BREATHTAKING
COLOR by DE LUXE

.OS ANGELES
Monday, August 13
0201 W. Pico Blvd.

LETTERS

(Letters must be signed. Names withheld on request)

Hard Tickets for Small Towns

Small town exhibitors are avoiding a potential boon to their business by ignoring hard-ticket attraction possibilities.

Every theatre needs something special and unusual, periodically, to renew public interest. Many theatres do this through special "spook shows," "sneak previews" and the like. While each of these special attractions is of definite value, none can compare with the "hard-ticket" engagement.

First of all, the HT engagement will be more than a one-performance stab, and the promotion potential is endless, both for the film and the theatre.

In larger cities, one of the major factors in the success of HT engagements is the prestige or status value for the customers . . . I've never seen a house dress or levis at a performance of Cinerama. Don't discount YOUR patron's desire to have the same satisfaction.

"My farmers wouldn't go for that," says one small town operator. Don't kid yourself! If you have the proper attraction they will. "Ben-Hur," "The Bridge on the River Kwai," " King of Kings" and "El Cid" will appeal to all audiences. "West Side Story," "Gigi" or "Can-Can" probably would not fare so well in the farm community even at regular prices.

Which leads to pricing. Even if you charge just an extra 25¢ (to cover printing of tickets and other miscellaneous expenses) you've got something different. Make something special out of these engagements. Get those local tongues wagging for you. Don't ignore the hard-ticket attraction possibilities.

JAMES A. MANUEL

2614 Madison St.,
Hollywood, Fla.

Backs 'Jack' and Gets the Jack

I have been in the industry for approximately 30 years and this will be my first time to write a trade publication praising the merits of a motion picture.

We were so pleased with the results of our engagement of "Jack the Giant Killer" in our Downtown Theatre in Mobile and our Florida Theatre in Pensacola that I would like to pass the word on to other exhibitors. There are so few real fine family type pictures being produced that we would like to do everything possible to encourage more pictures of this type.

It is my understanding that very few exhibitors were impressed with "Giant Killer" when it was first announced. This was not the case with the writer and with our manager in the Downtown, Joe D. Lyons, and our manager at the Florida in Pensacola, Francis Boucher. Even though we had not seen the picture prior to opening day, we were all very impressed with the pressbook layout and, in fact, everything about the production. We got behind it, gave it a good TV campaign and used newspaper ads of the type showing Jack being carried through the air by the flying harpie. We used a few judiciously placed window cards, three-sheet cutouts, well in advance of our playdates and, naturally, we ran the fine teaser and production trailers well in advance, making sure that these trailers were exhibited at our Wednesday morning kiddy shows in both situations. In short, we thought the picture had merit and got behind it and the results were exceptionally fine. Incidentally, the effects and color photography were superb.

The customers loved the picture and, believe it or not, on our Sunday opening, June 24, in the Florida Theatre, we had two more adults than children and, in the Downtown, we only had 41 more children than adults. Of course, a lot of these adult admissions were children 12 through 15 or 16; however, many of them were people from the ages of 21 and up, including parents and grandparents. The word of mouth of both the children and adults was exceptionally fine.

It is our sincere hope that exhibitors everywhere will get behind this excellent picture and, thereby, encourage Edward Small and other producers to make more family type pictures.

W. E. LIMMROTH

General Manager,
Giddens & Rester Theatres,
Mobile, Ala.

Says Showmanship Is Missing

Last summer my career of over 22 years as a theatre manager came to an end with a closed theatre. So many years of somebody's indifference had put an end to my career and a theatre that cost more than a quarter of a million dollars. I haven't been in a theatre since, but I still like to read BOXOFFICE. It is a crying shame that the producers don't buy enough ads on their big pictures for a manager to know what he is selling. I always depended on BOXOFFICE to tell me what was big and good and sensational and then I could pass it along to the public. Now, the public knows just about as little about what is going on as those who are selling the picture at the local level.

For at least 20 years, BOXOFFICE has been my favorite magazine. During the last few years, it was the only one I thought worth reading. It is my opinion that Ben Shlyen has done more for the industry than anyone I can think of. It was nice to always be able to find, week in and week out, year in and year out, someone who has always believed in what people of the theatre were trying to do.

Now, I am in a new field for me. What I would like to see, though, is an advertising campaign that would lure me back into a theatre to sit down and see a picture. If you could convince the powers that be that people really need to be sold—and I would say the first people should be the theatre people—then I imagine I would miss the theatre business. Showmanship is what I miss. How about you?

In spite of dire predictions and lack of faith by those who need faith most, I would say that the theatre is probably here to stay and sometimes about the only thing that makes me think so is that man on the editorial page in BOXOFFICE.

DON KENNEDY

Shelbyville, Ind.

Wants More Color, Better Titles

There are many reasons for our present slump in business—why people are not movie-minded any more. One big reason, of course, with few exceptions, is the mediocre product released this year.

Crazy releases murder business! Pictures with similar themes or topics are being released at the same time so that theatres have to play three or four sex pictures one after another and follow with four or five horror films in a row.

Where are the colored pictures? People are asking for pictures in color but, of the last 16 pictures we presented, only five were in color and 11 in black and white. They can always see black and white movies at home.

Who thinks up those terrible titles? Now, my pet peeve is bad titles! When will Hollywood learn that most of the fancy "book titles" do not appeal to the movie-going masses. Instead, they keep them from seeing and enjoying many, many good, worthwhile productions.

Times have changed. Years ago when studios had the "star system," people used to flock in to see any picture their favorite star appeared in, regardless of the title of the picture. Today, nine times out of ten the title is more important than the cast in selecting the movies they want to see; because it gives them a hint of the story—or at least they hope so.

What good is a picture that has a great story, an excellent cast and filmed in beautiful color when they give it a title like "The Dying Swan"?

Millions of dollars are lost every year by producers and exhibitors alike because of those stupid, meaningless titles.

My suggestion is for all producers to hire the best men available, specialists in this field, no matter what the cost, to give their releases titles which will bring in the people.

This will not solve all of our problems, but it would certainly help a lot!

LOUIS SWEE

Manager,
Stillwell Theatre,
Bedford, Ohio

Salute Wins Young Friends

Our most sincere thanks to you for the generous and enthusiastic review of our "June Jubilee Salute to Young America." We are happy to report that the campaign seems to be clicking in all situations.

Theatres everywhere experience trouble with the rowdy element and you can hardly blame managers for being prejudiced against them, but it is unfair and bad business practice, in my opinion, to condemn an entire segment of the population because of trouble with a minority of them. Psychologists tell us that troublesome teenagers raise cain to attract attention to themselves. By attracting favorable attention to the good qualities of the younger generation, perhaps we satisfy the need for the spotlight and win young friends for our theatres in the process.

L. E. FORESTER

Frontier Theatres, Inc.,
Dallas, Texas

BOXOFFICE The Pulse of the Motion Picture Industry

THE NATIONAL FILM WEEKLY

Published in Nine Sectional Editions

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Western Offices: Editorial and Film Advertising—6362 Hollywood Blvd., Hollywood 28, Calif., Chris Dutra, manager. Telephone HOllywood 5-1186. Equipment and Non-Film Advertising—New York Life Bldg., 2801 West Sixth St., Los Angeles 57, Calif. Bob Wettstein, manager. Telephone DUnkirk 8-2286.

London Office: Anthony Gruner, 1 Woodberry Way, Finchley, No. 12. Telephone HIllside 6733.

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San Francisco: Dolores Barusch, 25 Taylor St., ORdway 3-4813; Advertising: Jerry Nowell, 417 Market St., YUkon 2-9537.

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Montreal: Room 314, 625 Belmont St., Jules Larochelle.
St. John: 43 Waterloo, Sam Babb.
Toronto: 2675 Bayview Ave., Willowdale, Ont. W. Gladish.
Vancouver: 411 Lyric Theatre Bldg. 751 Granville St., Jack Droy.
Winnipeg: The Tribune, Jim Peters.

Member Audit Bureau of Circulations

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JULY 16, 1962
Vol. 81 No. 13

CORRECTING WRONG IMPRESSIONS

RECENTLY, George Gaughan, of the Cooper Foundation Theatres, Lincoln, Neb., brought to our attention the newspaper comic strip called "Lolly," which appeared in Sunday funny papers, telling this story:

Lolly suggests to her grandma that they take the little boy named Pepper to a movie. Granny looks in the paper to see what's playing, while Pepper gleefully exclaims, "Yippee! I'm going to a movie!" Granny reads off a couple of titles (fictitious, of course) after each of which she says, "We can't take him to see that . . . "That's recommended for adults only" . . . "Here's another one for adults only" . . . "The picture at the Bijou is for adults only" . . . "and that one is for adults only" . . "And so is this one . . ." Pepper's dejected reaction is, "I have to wait 17 years before I can go to a movie!"

Mr. Gaughan made the observation: "An exhibitor's first thought might be that the cartoon is very unfair on the part of the newspaper and the syndicate, which apparently is the Chicago Tribune, also the author of the cartoon. Then, when he looks at his own ads running in the Lincoln and Omaha papers and finds that he has two pictures running which say, 'Adult Admission Only,' he can't argue too much with the truth of the cartoon. I am wondering when the distributors will see the light of day in this regard or whether or not we do have an entire generation of children who are going to have to wait until they are 17 years old before they see a movie."

There may be a grain of truth in the implication of the cartoon, but it is grossly exaggerated. However, such an impression as the cartoon conveyed can be created by the "adult" labeling in theatre advertising when it appears out of proportion to the total of pictures being offered. Still, the finger of condemnation is being pointed at exhibitors for doing the very thing the reformists and censorship zealots asked them to do! That is, to let parents know what pictures might not be suitable for children.

As we have from time to time pointed out, there are *not* so many "adult" pictures being released in proportion to all other types of pictures available to theatres and the public. But timing of release can give an erroneous impression. That can come from bunching types of pictures. It is equally poor judgment to simultaneously release a flock of family films, comedies, musicals, horror pictures, westerns or what have you. Another erroneous impression cause is limiting the public's choice, by such a practice as extensive multiple day-and-dating, whereby the same "adult" picture is shown at one and the same time in every section of a city.

While the timing has been bad, we believe that time will work out the problem, with a continuing tapering off in the output of the "strictly adult" types of picture themes. This is clearly indicated in the report made this week by Geoffrey M. Shurlock, director of the Production Code Administration, that "for some time the trend of production has been toward a more wholesome balance among the various types of films." Mr. Shurlock further stated that no particular trend could be noted because of the great variety of themes in the 81 pictures approved by the PCA, which will reach theatre screens in the next six months. But, again, it is to be hoped that the small proportion of pictures dealing with adult themes, will be widely spaced in their release.

★ ★

UA's 'Showcase' Plan

Keen interest is being shown in United Artists' "Premiere Showcase" plan, introduced in the Greater New York metropolitan area two weeks ago. This new releasing pattern was initiated in 13 theatres, ten of which are in outlying sections of Long Island, one in Peekskill, N.Y., one on upper Broadway and one in the Bronx. None, it will be noted, is in the Times Square district.

Operators of the participating theatres, as well as UA officials, have expressed satisfaction with the attendance and gross figures, several being reported as setting all-time records. Too, the public reception of the idea is encouraging. On that point, Arnold Picker, executive vice-president of UA, noted, "When the public is provided with the convenience of seeing first-run product in its own area, an excitement is created and the people will come out in droves."

UA's belief that the concept of the idea was practical and right was borne out by the first two weeks' results in the 'test' area, the gross for the first week reaching $165,432, for the second week $102,214, for a total of $267,646. That's quite a sizable figure for 13 houses, all of which, with one possible occasional exception, previously, were subsequent-run houses.

While the plan, primarily, was conceived to cope with a distribution problem that seemed singular to New York, it provides a method of release that appears to fit requirements in other parts of the country. It is seen as benefiting subsequent runs, too, because their availabilities will be pushed up, permitting them to play product more quickly after the first-run outlets. However, Mr. Picker said UA wants its New York plan to be solidly set, before any other territory can be considered.

Meanwhile, it will continue to be watched with keen interest.

Ben Shlyen

Distributors Test Validity Of Atlanta's Censor Law

ATLANTA—A suit to test the constitutional validity of Atlanta's motion picture censorship ordinance has been filed by Columbia Pictures on behalf of itself and all national distributors with offices in this city. The ordinance was enacted on June 18 and replaced a previous censorship ordinance which the Georgia Supreme Court had held unconstitutional and void on April 7.

The new ordinance, as well as the former one, prohibits the public showing of a motion picture unless it is first screened by a city official called the motion picture reviewer. The former ordinance empowered the censor to ban a picture. The new measure does not empower the banning of a picture, but directs the reviewer to "rate" each picture as either "approved," "unsuitable for the young" or "objectionable."

Pictures rated in the latter two brackets must be so designated prominently at the boxoffice and in all announcements or advertisements. The symbol "U.Y" is permitted in the designation of a motion picture rated unsuitable for the young. Failure to comply with the ordinance is punishable by a $500 fine or imprisonment for not more than 30 days for each offense.

Columbia's petition was for a judgment declaring the ordinance unconstitutional and for injunctive relief. It asserted that the requirement of the ordinance that all pictures be screened and rated before they could be shown was offensive to the free speech clause of the Georgia constitution as it was applied in the Georgia Supreme Court in the case of K. Gordon Murray Productions vs. Floyd. Accordingly, the petition stated, the city of Atlanta could not be held to authorize the ordinance.

The petition also attacked as constitutionally void for vagueness and indefiniteness under the due process clause of the Georgia constitution and the federal constitution the standards by which the motion picture reviewer was directed to rate motion pictures. It alleged that these standards or definitions furnished no "clear direction on the basis for which the motion picture reviewer or the Board of Review could reach predictable, consistent or rational results." It also attacked, as a taxpayer, the expenditure of public funds to pay the salary of the reviewer.

Defendants, in addition to the city, were Mrs. Christine S. Gilliam in her capacity as reviewer and the members of the Library Board of the city who served as a review board to hear appeals from ratings imposed by the reviewer.

County Jury Asks Law to Stop Showing of 'Obscene' Films

ATLANTA—The DeKalb County grand jury has asked the county's legislative delegation for help in getting the Georgia assembly to pass laws that will prevent exhibition of what they term "obscene" pictures.

The grand jury has found that present statutes do not provide controls adequate to stop the showing of allegedly obscene pictures. They have been investigating the "adult" films shown at the Kirkwood Theatre here.

In examining the present obscenity laws, the grand jury felt that the laws are inadequate for citizens and officials of Atlanta in their efforts to protect the youth of the city.

Mrs. M. S. Hooker Named Chief Memphis Censor

Memphis—Mrs. Minter Somerville Hooker has been named chairman of the city movie censor board by Mayor Loeb and the city commission. She is a longtime member of the board and succeeds Mrs. Judson McKellar, who resigned.

The vacancy created when Mrs. McKellar left the board has been filled with the appointment of F. C. "Goldie" Hudson, a real estate man, to complete her term.

Atlanta Manager Is Fined For Violating Ordinance

ATLANTA—Leonard Freeman, manager of the Kirkwood Theatre here, was found guilty Tuesday (10) on two counts of violating the city's new classification ordinance and was fined $50 on each of the two charges. Postponed from the previous week, the case was heard in municipal court before Judge James E. Webb.

Freeman did not post the film rating classifications in newspaper advertising or at the boxoffice. Two individual films were involved and the theatre was alleged not to have displayed a proper rating for either.

The Kirkwood, which recently changed its name to the Kirkwood Adult Theatre, regularly advertises the shows for "adults only" or "over 18 and able to prove it." However, the theatre had not been making use of the official classifications set by the city ordinance.

'Right Hand of the Devil' Denied a Code Seal

HOLLYWOOD — "Right Hand of the Devil," independent production made by Aram Katcher which was denied a Production Code Seal, will be released without the seal, according to the producer who has signed a global distribution deal with Gene Blakely Productions. The film was sold to Universal-International until Katcher refused to make cuts demanded by the Code.

Blakely plans to book the picture on the West Coast before taking it east, with first showing slated to be in San Francisco. Katcher will make personal appearances with his film, on which he will receive 70 per cent of the distribution fee and pay costs of prints. Blakely will pay for exploitation, advertising and press books.

Also on Blakely's release slate is "The Grass Eaters," which will be booked into art houses.

Report Zanuck Would Accept Fox Top Spot

NEW YORK—Darryl F. Zanuck reportedly told the 20th Century-Fox board of directors that he would accept the presidency of the company, if he could have a free hand in attempting to stabilize its operations. Zanuck made a hurried trip from Paris for the purpose of meeting with the board and with Wall Street interests, following his demand for a special meeting of stockholders.

It is understood that the special committee which was appointed to select a successor to Spyros P. Skouras took Zanuck's proposals under consideration and that Zanuck will be one of a "long list" of persons on the board's roster of possible candidates. Although Zanuck may not be the final choice, it is said that, because of his holdings of 100,000 shares of 20th-Fox stock, he will carry considerable weight in the selection.

Zanuck was in the midst of editing his "The Longest Day" in Paris when Skouras announced his intended retirement from the presidency by September 30. The producer cabled his desire for a special stockholders meeting which would be asked to increase the board from 12 members to 24. He asked that the special meeting be held within 30 days of his request which was made on July 3. As far as was known at the weekend, the board had taken no action on Zanuck's request.

Zanuck went back to Paris July 6, and is due to return to New York early next week to continue his discussions with the directors and the special committee.

Meanwhile, Zanuck has retained Louis Nizer, veteran industry lawyer, as his legal representative in his dealing with 20th Century-Fox. News of Nizer's entry into the matter gave rise to reports that a proxy contest might be on the horizon, although Nizer declined to comment on that or any other report dealing with his client.

Nizer represented management in the 1957 proxy fight involving Metro-Goldwyn-Mayer, a battle which resulted in management keeping control. It is understood that Nizer would like to avoid a proxy contest, preferring to settle the controversy amicably.

Zanuck has stated that the Wall Street interests were not capable of selecting a president of a motion picture company. It is believed, however, that a selection will be made shortly after Zanuck returns from Paris on July 21.

Universal Bookers in Drive For Lantz Cartoon Dates

NEW YORK—Universal has launched a short subjects sales drive among its bookers who will push dates on 15 Walter Lantz cartoons which were released between 1956 and 1959. The drive will last six months.

Head bookers, bookers and student bookers will be able to participate in a ten per cent bonus based on money earned through the booking of the shorts under a specified formula. The stipulation is that the cartoons must be played and paid for during the period of July 1 through December 29.

The drive is a part of the company's Golden Anniversary observance.

Eric Johnston Defends 'Consent' Overseas

WASHINGTON—Eric Johnston, president of the Motion Picture Ass'n of America, made public this week the letter he wrote to the president of the California Federation of Women's Clubs in reply to her organization's request to prohibit the showing overseas of "Advise and Consent."

Johnston's letter to Mrs. Frederick W. Spencer pointed out that America's freedom would be gravely damaged if the United States government should heed the organization's request.

"We've had no small success with the system called freedom in this country," Johnston stated. "Freedom of man, freedom of the mind, and freedom of expression have made us great. If we have learned one lesson, it is this: the hardest discipline of freedom rests in resisting the urge to abridge it for the sake of expediency."

Johnston also told Mrs. Spencer of the international film critics' praise of the picture when it was shown at the Cannes Film Festival. He also pointed out that many distinguished Americans, including Congressional leaders, had applauded the film.

The full letter follows:

Dear Mrs. Spencer:

Your letter reached me at a time when our nation was celebrating the Fourth of July. I must admit I was struck by the incongruity between such a letter and Independence Day. For I find it hard to believe that responsible Americans would at any time seriously advocate a government ban on the creative ideas of our free society.

We've had no small success with the system called freedom in this country. Freedom of man, freedom of the mind, and freedom of expression have made us great. If we have learned one lesson, it is this: the hardest discipline of freedom rests in resisting the urge to abridge it for the sake of expediency.

Freedom, too, requires courage—the courage to show all sides of American life even though we may not agree with some views of it. Hasn't this been one of our greatest strengths? Hasn't this honesty won for us the admiration of the entire world? I fail to see how anyone can justify replacing this courage and this strength with fear and compromise.

These are just a few of the reasons why I must take issue with your viewpoint on this film, "Advise and Consent."

This picture was shown at the recent International Film Festival in Cannes, France, where it received the highest praise from many distinguished international film critics. The film, in addition, has been applauded by many outstanding Americans. To mention only a few, they include Senator Smith of Maine, Senator Neuberger of Oregon, Senator Mundt of South Dakota, Senator Javits of New York, Senator Humphrey of Minnesota, Senator Dirksen of Illinois, Senator Keating of New York, Senator Pell of Rhode Island and Senator Beall of Maryland.

In fact, these are Senator Dirksen's own words: "This is a splendid picture and we are groteful to Mr. Preminger for having made it."

Columnist George Sokolsky is among the many others who have lauded "Advise and Consent." He wrote recently: "I was tremendously impressed because of the unerring correctness of its presentotion of the United States Senate."

I am sure you will agree that these are all Americans of good conscience who do not offer praise without just cause.

I am sending copies of this letter to the some persons who have received your motion.

Meanwhile, in the spirit which has guided this country since its first Independence Day, I hope your board will reconsider its action—an action which, in my judgment, damages freedom far more than it harms a motion picture.

Sincerely yours,
/s/ Eric Johnston.

MGM Film for Locarno

ZURICH—MGM's "Monkey in Winter," the Cipra production starring Jean Gabin and Jean-Pierre Belmondo, has been invited to compete in the Locarno Film Festival in Switzerland and will be shown there July 24. Jacques Bar produced and Henri Verneuil directed.

Shurlock of PCA Reports More Wholesome Films

NEW YORK—The Hollywood production trend in the last six months reflects a wholesome balance of themes, according to a report by the Production Code Administration.

In a report by Geoffrey M. Shurlock, PCA director, to Eric Johnston, president of the Motion Picture Ass'n of America, Shurlock stated that the PCA had felt for some time that the trend of production had been toward a more wholesome balance among the various types of films and that an analysis had substantiated the optimistic outlook.

Shurlock said the report refuted the "wild charges about floods of sex and violence in film-making," adding "there is no such current flood and probably never has been."

The six-month production record contains no films dealing importantly with prostitution, dope addiction, juvenile delinquency, abortion or homosexuality, Shurlock said. In the 81 pictures approved during the period, he said, no particular trend could be noted because of the great variety of themes.

The types of pictures on the list are comedies, historical spectacles, musicals, westerns, war, social problems, fantasies, melodramas, detective-mysteries and human relations. Most of the pictures have not yet been released but will hit the screens in the next six months.

TOA's Levy Explains 'Obscenity' Definition

NEW YORK—The word "obscenity" has been broadened in its definition by the U.S. Supreme Court which recently ruled that a magazine could not be classed as obscene unless it combined "patent offensiveness" or "indecency" with "prurient interest." In the opinion of Herman M. Levy, general counsel of Theatre Owners of America, that ruling could apply to motion pictures.

The case involved the Postmaster General's opinion that certain magazines should not be sent through the mails because the photos revealed nude or near-nude men. In an analysis of the case, Levy held that while the subject before the court concerned magazines, the conclusions could apply to motion pictures. Levy said that the decision could require the relatively few states and municipalities that persisted in censorship to revaluate the laws under which censorship was functioning.

"In many cases," Levy said, "revision of those laws will be necessary in order to conform to the newly explained definition of what is 'obscene.' "

Levy said that the decision in the magazine case meant that in the future in cases involving claims of prosecuting authorities that a particular picture was obscene, it will have to be shown by those authorities in order to obtain a valid conviction that the picture not only appealed to "prurient interest," but was, as well, "patently offensive" or "indecent."

The TOA attorney said that in his opinion, this would be a monumental, if not impossible, task, at least insofar as current major product was concerned.



AWARD TO STAR — Cary Grant, star of "That Touch of Mink," his 25th starring vehicle, which is rolling up all-time record business at the Radio City Music Hall in New York, was presented a silver Paul Revere bowl by Russell V. Downing, president of the Music Hall, in special ceremonies at the theatre.

Evanston Ok's Censor Law For Age 17 and Under

CHICAGO—The Evanston city council adopted by a vote of ten to six a motion picture censorship ordinance that applies only to persons 17 years of age and under.

The aldermen had been wrangling for a month over the measure. As originally proposed June 4, the ordinance was for total censorship affecting both children and adults. On June 18, alderman Charles B. Marshall advanced an amendment providing that any movie could be shown and only minors could be barred from viewing those judged "obscene" by a consultant.

Before the amended ordinance was passed, alderman Otto R. Hills, one of those who voted against it, asserted:

"We should go along with the people of Evanston. They put us in office and they feel that censorship is good for everybody. "Thousands have signed petitions or uttered their condemnation of any censorship ordinance which would be effective only for children."

The ordinance may be in for legal trouble. The Motion Picture Ass'n of America and the corporation counsel of Evanston, Rex A. Bullinger, warned that a censorship ordinance applying only to children was contrary to the U. S. Constitution. In effect, Evanston is not without some censorship for adults. The Illinois criminal code defines and censors obscenity in books and movies.

FCC Upholds Court On Pay TV Test

WASHINGTON—The Federal Communications Commission told the Supreme Court this week that it is within its legal rights in authorizing subscription television, and that the Court should refuse to consider the case being petitioned by the Connecticut Committee Against Pay TV. The Committee has asked for a review of the Appeals Court decision upholding the FCC's approval of the Hartford experiment.

If the Supreme Court refuses to review the case, it will end the legal procedures needed to stop the pay TV trial which started on its three-year test on July 1.

The theatre owners' committee argued that the Commission should first have determined whether to regulate rates. This, the FCC contended, was putting "the cart before the horse," and was raised too late to have any legal standing.

Martin Cohn, attorney for the theatre owners, told the Supreme Court, in his brief, that the question of the rate regulation had been raised properly. However, the FCC denied this, saying that the theatre owners had "assumed the Commission had no power to regulate rates in arguing it had no power to authorize such operations, but did not say the FCC had erred in failing to consider whether it should regulate rates." Because of this, the FCC stated, the matter cannot now be raised for the first time in the Supreme Court.

The Commission also stated that the test operation will develop information needed before permanent operation can be authorized. Regulation of rates will be one of the questions developed, it was stated.

Statler Hilton Is First Hotel In Hartford With Decoders

HARTFORD—First Hartford hotel to provide decoder-equipped TV sets in conjunction with the current RKO General-Zenith Radio $10 million pay TV experiment on Hartford's WHCT-TV (Channel 18) is the downtown, 450-room Statler Hilton.

Elevator cards inform guests of current programs and fees to be paid for them, these to be added to the customer's hotel bill.

For the present, only a limited number of decoder sets are available—and only in private rooms. No public rooms or lounges provide the service.

WHCT-TV has formed a speakers bureau, offering station personnel to service clubs, women's groups, church organizations and the like, discussing varied and sundry aspects of America's first over-the-air TV subscription test.

Alvin C. Walters has been named director of business operations at WHCT-TV.

Urges Exhibitors to Call On Other Showmen

CHICAGO — Jack Clark, president of Allied Theatres of Illinois, in a broadside message to exhibitors has suggested that while they are vacationing throughout the country they call on local exhibitors wherever they travel. Clark said that this suggestion is appearing in all association bulletins throughout the U.S., and he points out that an exchange of ideas may be good for each and every exhibitor.

Clark has also issued a statement on the independent distributor angle. He stated:

"It is pretty well agreed that shortage of product creates sellers markets, which in many instances results in unrealistic prices on our favorite product, the Motion Picture. The only relief from this very dangerous situation in recent years has been the independent distributor. Some of these men have serviced theatres in the Chicago area for many years; others have appeared more recently as the demand for product became more acute. Like the 'majors' these men gamble on the costs of screenings, advertising and freight charges in an effort to bring what they believe is acceptable (or better) product to the exhibitors in this area. The following are only a few of the top pictures the independent distributor has offered during the past year: 'Two Women,' 'Premature Burial,' 'Tell-Tale Heart,' 'La Dolce Vita,' 'Make Mine Mink,' 'League of Gentlemen,' 'Po' White Trash.' The progressive exhibitor follows the releases of the independent distributor."



BUSINESS-BUILDING CONFERENCE—Edward L. Hyman, center, vice-president of American Broadcasting-Paramount Theatres, confers with Paramount Pictures executives in the first of a series of business-building luncheon meetings he is conducting with the national distribution companies. Joining Hyman are, from left: Joseph Friedman, Paramount Pictures' assistant director of advertising, publicity and exploitation; Howard Minsky, western sales manager; Hugh Owen, eastern sales manager; Jerome Pickman, vice-president and domestic general sales manager; Tom W. Bridge, assistant domestic general sales manager; and Edmund C. DeBerry, circuit sales manager.

U Launches Sales Drives To Honor Regional Heads

NEW YORK—Universal has launched a series of four sales drive months in honor of its domestic regional sales managers, Barney Rose, R. N. Wilkinson, Joseph B. Rosen and P. F. Rosian, as part of its current year-long observance of the company's Golden Jubilee.

July is Barney Rose Month with the five weeks from July 1 to August 6 being the period of the drive and the participating branches being Los Angeles, San Francisco, Denver, Portland, Salt Lake City and Seattle.

August will be Bob Wilkinson Month with the period starting July 29 to September 1 and the participating branches being Dallas, Minneapolis, St. Louis, Des Moines, Kansas City, Memphis, New Orleans, Oklahoma City and Omaha.

September will be Joe Rosen Month with the period running from August 25 to September 29 and the participating branches being New York, Boston, Philadelphia, Buffalo, Pittsburgh, Washington, Albany and New Haven.

October will be Pete Rosian Month, the period to run from September 30 to November 3 and the participating branches being Atlanta, Chicago, Detroit, Charlotte, Cincinnati, Cleveland, Indianapolis, Jacksonville and Milwaukee.

A "Man of the Week" will be selected as a feature of each of the weeks, selection to be based on the branch which attains the highest percentage of its quota for the particular week in its regional sales drive. These Regional Sales Managers Months and the "Man of the Week" awards follow the record-breaking Presidential Sales Drive honoring Milton R. Rackmil during the first 26 weeks of the Golden Jubilee marking U-I's 50th anniversary.

Astor Pictures Launches First Anniversary Drive

NEW YORK—Astor Pictures Corp. has launched a first anniversary drive which will cover a three-month period from July 9 through October 12. L. Douglas Netter jr., executive vice-president and supervisor of sales, said the drive was expected to bill more than $500,000 a month.

Ernest Sands, Astor's general sales manager, is on a cross-country tour on behalf of the drive and will meet with distribution executives handling Astor product. He will call on Bob Kronenberg, Los Angeles; Kermitt Russell, Chicago; Edward Ruff, Boston; Walter Pinson, Charlotte; Don Kay, New Orleans; Abbott Swartz, Minneapolis; George Phillips, St. Louis; Artie Newman, Albany; Sheldon Tromberg, Washington; Justine Spiegle, Cleveland, and Jerry Solway, Toronto. Harry Fellerman handles New York.

The first prize to the winning distributor will be an all-expense European vacation for two. In addition to many other awards, a bonus based on a percentage of film rental earnings will be given, Netter said.

Pictures involved in the drive are "La Dolce Vita," "Rocco and His Brothers," "Peeping Tom," "Les Liaisons Dangereuses," "Last Year at Marienbad," "Most Wanted Man," "Night of Passion," "Shoot the Piano Player," "The Outcry" and "The Swindle." Also in the drive will be the 18 films Astor recently acquired from Pathe-America.

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wonders
of the
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TONY CURTIS

YUL BRYNNER

A HAROLD HECHT PRODUCTION

TARAS BULBA

DIRECTED BY J. LEE THOMPSON





TONY CURTIS + YUL BRYNNER

in

HAROLD HECHT'S

TARAS BULBA

co-starring

SAM WANAMAKER BRAD DEXTER GUY ROLFE PERRY LOPEZ

with GEORGE MACREADY ILKA WINDISH VLADIMIR SOKOLOFF DANIEL OCKO VLADIMIR IRMAN

and

CHRISTINE KAUFMANN

Screenplay by WALDO SALT and KARL TUNBERG Associate Producer ALEXANDER WHITELAW Music by FRANZ WAXMAN

Directed by **J. LEE THOMPSON**

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Allen Plans Exhibitor Seminars on 'Balloon'

NEW YORK—Irwin Allen, producer-director of "Five Weeks in a Balloon," which 20th Century-Fox will release in August, will conduct a series of exhibitor seminars, beginning July 25 in New York, and continuing for two and one-half weeks to promote the adventure comedy. This tour will be similar to the previous one made by Allen last year for his "Voyage to the Bottom of the Sea."



Irwin Allen

Allen will visit 13 major exchange centers to discuss the entire promotional campaign which 20th-Fox has devised, including television, radio, newspapers, national magazines, records, star tours, book tieins, lobby displays, toys and games, giveaways and seasonal stunts.

All showmen throughout the U. S. are invited by Allen to attend the seminar most convenient for the individual exhibitor. All will be invited to view "Five Weeks in a Balloon," and be served refreshments, to be followed by a round table discussion of the merchandising program.

Following New York, Allen's schedule will be: Washington, July 26; Boston, July 27; Chicago, July 30; Toronto, July 31; Detroit, August 1; St. Louis, August 2; New Orleans, August 3; Dallas, August 6; Denver, August 7; San Francisco, August 8; Seattle, August 9, and Los Angeles, August 13.

Michael Stewart Is Named UA Music Corp. Head

NEW YORK—Michael Stewart, formerly head of Korwin Music and Dominion Music and active in the music publishing field for many years, has been named executive vice-president of United Artists Music Corp. and all other music publishing subsidiaries by David V. Picker, UA vice-president.

Stewart, who composed "Everybody Loves a Lover," "No, Not Much" and "Moments to Remember," will be in charge of the worldwide publishing operations of United Artists and will work with independent film producers and the composers in connection with music in films released by UA. With United Artists Music, Stewart published "Never on Sunday," the Academy Award-winning title song from the UA boxoffice hit of that name.

"With Mike Stewart joining United Artists Music Corp., as head of its worldwide publishing activities, UA has a highly experienced executive who will guide the continuing rise of the company's activities in this most important phase of the overall operation," Picker said.

Sue Lyon to Make U.S. Tour

HOLLYWOOD—Following a six-city tour of West Germany, Sue Lyon, who portrays the title role in MGM-Seven Arts' "Lolita," arrived in the U.S. to begin a tour of the states prior to returning to Los Angeles

Rating Patterns by Green Sheet Vary Only Slightly in Last 18 Months

NEW YORK—The pattern of rating pictures by age groups has held a more or less steady ratio during the last 18 months, according to a Boxoffice checkup of recommendations as to suitability by the Green Sheet of the Film Estimate Board of National Organizations.

For example, the Green Sheet marked 24 pictures in the "A" or adult class on pictures reviewed from June through December of 1961, whereas the same rating was given to 25 reviewed pictures from January through June of this year. In the January through June span of 1961, 19 pictures were tabbed in the "A" bracket.

From January through June of 1962, 17 pictures were recommended for family trade, whereas 20 pictures were given this "F" rating in the July through December listings of 1961. There were 18 in that category during the six months before that.

In the "A-MY" or adult-mature young people class, the Green Sheet listed 30 pictures in the January-June 1962 period; in the July-December span of 1961, there were 29 pictures in that bracket. In the January-June listings of 1961, there were 32 films so rated.

Marked for "A-MY-Y or adult-mature young people-young people in the first six months of this year, there were 21 pictures against 18 in the last half of 1961 and 27 in the first six months of last year.

The figures reveal that the number of pictures rated for adults by The Green Sheet has increased slightly from the first half of 1961; 19 in the latter span and 25 in the first half of 1962. However, family pictures varied by only one in those two periods; 18 in the first half of last year and 17 in the first half of 1962. There were 20 in the last half of 1961.

The greater variance was in the adult-mature young people-young people class in the first half of this year and last year: 27 against 21; there were 18 in the last six months of 1961. The adult-mature young people bracket held fairly steady in the three periods: January-June, 1961, 32; July-December, 1961, 29, and January-June 1962.

The increase in the number of adult-rated pictures in the first half of this year reflects a trend of the last five years, with the exception of 1959 when only 36 pictures were so rated out of 186 reviewed. The number reached as high as 74 in 1957.

Kansas City Star Publishing List of Family Movies

KANSAS CITY—Another motion picture editor, Carl Cooper of the Kansas City Star, has started publishing a "family movie" list. His first listing appeared in the July 8 issue, on the motion picture page, and according to Cooper, will become a regular feature.

"What brought it about was a letter I received recently from a man complaining about the picture shown at a certain drive-in. I've been getting a little tired of these parents who take their children to adult movies and then call up or write in to complain," Cooper said. "So I checked on the pictures showing at other theatres on that date and there were a number of wholesome, family pictures.

"Why don't these people read the ads and the reviews and know what they are going to see? Do they expect every picture to be made on the juvenile level? Ever since they started making adult movies, the industry has been made the whipping boy for parents who won't take the time and trouble to find out what a motion picture is about before going to see it. Right now, there are many fine family pictures showing and more coming up, and I intend to emphasize this fact by running a list each week of those showing in town."

Cooper said he obtains his list from the Green Sheet as well as from his personal appraisal—and, as a Sunday School teacher, feels he is capable of judging those suitable for family audiences. At times, there are borderline cases because he feels too much violence may be disturbing for some six-year-olds, but in such instances, he says, parents must know best how their own juveniles react, as some are more sensitive than others.

Cooper's list for the week of July 8: "Bon Voyage," "Mr. Hobbs Takes a Vacation," "The Road to Hong Kong," "Follow That Dream," "Geronimo," "Oklahoma," "Sergeants 3."

Omaha City Council Votes For Film Classification

OMAHA—A plan for classification of films shown at Omaha theatres has been approved unanimously by the city council. By a 7-0 vote the council backed a proposal of the Rev. Clyde E. Randall, chairman of the Mayor's Committee for Wholesome Literature and Movies.

The council's "moral support" in urging cooperation of theatre managers in acceptance of listings contained in the Green Sheet of the Film Estimate Board was asked by the Rev. Randall. He said Mayor James J. Dworak, local Catholic and Protestant church leaders and the Omaha-World Herald back the classification plan.

Concern over motion picture advertising in newspapers was expressed by councilman Albert Veys. Some ads, he said, "are horrible for kids to see."

Film Courses in Schools Recommended in Quebec

MONTREAL—Cinematographic instruction at all levels of education in the province of Quebec was recommended here to the royal commission on education by the committee of Cine Clubs.

"We have no hesitation in making this recommendation which would permit the student to acquire an indispensable sensibility to appreciate the value of contemporary cinema," the report stated. It pointed out a serious lack of ability and experience among teachers in respect to cinematography.

In addition, the report said, the Quebec provincial department of public instruction should, as soon as possible, take the necessary measures to introduce the art, technique, history and social significance of cinema into school programs.

BETWEEN THE LINES

By AL STEEN

Henry King Speaks

IN THE WAKE of producer Robert Lippert's remarks regarding exhibitor conventions in BOXOFFICE last week, veteran director Henry King has come forward with additional advice.

King said he sincerely hoped that the forthcoming national exhibitor conventions would concentrate on positive methods of attracting the audience instead of bickering over rental details and the price of popcorn. He added that, similarly, he trusted the producers and distributors would concentrate on effective promotion and exploitation, rather than on special headaches such as European markets or the price of stars.

King said that with the conventions approaching, he would like to offer a word of advice from a director with some years of experience in Hollywood's ups and downs. He stressed that there was "nothing to fear but inaction."

"Showmanship can turn every knock into a boost," King told us. "After all, 'adult' film criticism and headlines about star problems are a form of publicity, arousing interest in possibly untapped areas of patronage. Both the studios and the theatres should take these minor furors in their stride. We can even capitalize on troubles."

King suggested that the industry should take the long view and steer by the tides instead of the ripples. Pointing out that the conservative Wall Street Journal had reported that the boxoffice was up this year and so were total admissions, King said "the business is there and the alert exhibitor is getting it."

The director said that, while flying around the country in his own plane, in connection with his pictures, most recently on "Tender Is the Night," he had talked with a cross-section of exhibitors in big and small cities.

"Their reaction to this year's Hollywood product is more generally favorable than in some earlier years," King said. "There's no substitute for enthusiasm in selling our product to the public."

King contended "there will always be a Hollywood, with progressive theatremen making money with its artistic product. More power to them," he concluded.

•

Seven Arts Cited

ELIOT HYMAN, Ray Stark and their Seven Arts Co. deserve a pat on their respective backs. Their recent announcement that they had scheduled ten important pictures to go before the cameras in the next six months is an indication of faith in the future of this business. And they have five completed or in the cutting room.

It all simmers down to a calculated risk because it's a well-known fact that the picture business has been going through some tough times of late. There has been a lot of talk about the need for men of the Zukor, Mayer, Schenck, Warner and Lasky calibre, who did not shrink from taking risks.

It looks as if Hyman, Stark & Co. will be among the new forces to help bring the business back to a healthy state. The old adage that a successful showman has to be a good gambler is pointed up in the Seven Arts operation. In the face of the small and shrinking odds favoring the producer, it is evident that picture-makers have to keep plugging ahead and take the calculated risk. Despite all the economic handicaps which have stymied the industry in recent years, the action of Hyman and Stark is an indication of confidence.

This group already has under its belt such product as "Lolita," "West Side Story," "The Main Attraction," "Gigot," "Two for the Seesaw" and "The Story of the Count of Monte Cristo." On the way are some pictures that look mighty good, coming at a time when exhibitors will need them. Seven Arts might be considered an example of what could be an approach to a new era in the industry, an era in which the industry must be led by people who have faith in it. Exhibition would welcome some more Seven Arts organizations.

•

Product Outlook Dim

FOREIGN PRODUCT is likely to dominate the American screens next year. Reason for the statement? Hollywood production in 1962 is expected to fall far short of previous predictions.

A prominent industry executive who is very close to production activities told us last week that, according to his statistics, the total number of pictures made by Hollywood producers would be approximately 100, "give ten per cent either way." That could be 90 or 110.

So far this year, he said, between 50 and 60 productions have been started by U. S. companies. They include those pictures produced by American companies overseas, which means that a picture such as "Cleopatra" would be considered a Hollywood production.

This time last year, he continued, 155 productions had been blueprinted and, by the end of the year, had been made or were in work. Five years ago, the number was around 350.

What's the answer?

•

Wit?

A READER in Salt Lake City writes that a competitive exhibitor thought that Chubby Checkers were fat guys who certified his percentage engagements.

The same reader said he promoted a Twist contest on his stage and, appropriately enough, it was won by a chiropractor.

We also heard a fellow say he had seen "Boccaccio '35." He had to leave to catch a train when the picture was half over.

An upcoming P. T. Barnum was asked why he ordered a carload of lollipops. He replied that he had heard that there's a sucker born every minute.

Mitchell Wolfson Named TOA Honorary Chairman

NEW YORK—Mitchell Wolfson, president of Wometco Enterprises of Miami and past president of Theatre Owners of America, will serve as honorary chairman of TOA's annual convention at the Americana Hotel, Bal Harbour, Miami, November 6-10, according to John H. Stembler, TOA president.



Mitchell Wolfson

The seven honorary chairmen who will serve with Wolfson are Lloyd O. Franklin of Clovis, N. M., who is a past president of the New Mexico Theatre Ass'n; Chris C. Gorder of Poplar, Mont., president of the Montana Theatre Ass'n; Tommy Hyde of Vero Beach, Fla., president of the Motion Picture Exhibitors of Florida; David E. Milgram of Philadelphia, president of the Theatre Owners of Pennsylvania; Julian Rifkin of Boston, president of the New England Exhibitors, Inc., and Drive-In Theatre Ass'n of New England; John H. Rowley of Dallas, assistant to the president of TOA, and William H. Thedford of Beverly Hills, Calif., a member of TOA's executive committee, all of them selected not only for their contribution to TOA but also with a view of geographically blanketing the country.

Harry Brand Retires at Fox; Perry Lieber Successor

HOLLYWOOD—Harry Brand, publicity and advertising director of 20th Century-Fox since the formation of 20th Century Pictures in 1933 and its subsequent merger in 1935, has resigned his position and will go on a consultant basis with the company starting August 1. He has been active in the industry for 41 years, having started with the Joseph Schenck organization in Hollywood.

Perry Lieber, special assistant to Harry Brand, has been named by studio production head Peter G. Levathes to succeed Brand on his retirement August 1 as publicity-advertising head of the studio. Lieber was formerly head of publicity of RKO in Hollywood and New York.

Concurrently, Levathes revealed that all departments at 20th-Fox will be trimmed, and more than 75 employes already have been pink-slipped, among them publicists Nat Dyches, Johnny Cook, Sonya Wolfson and Bill Smith.

'Chapman Report' Debuts Delayed Until October

LOS ANGELES—Following opposition from the Legion of Decency, "The Chapman Report," which was slated to open July 27 in 18 key cities, will now open in October.

The Richard Zanuck production for Warner Bros. has been given a "B" rating (objectionable in part for everyone) by the Legion following cuts which were made in the "gang rape" scenes and one added scene which pointed up the scientific angle in the story. The film has been given a clean bill by the Production Code.

Embassy to Distribute 'Long Day's Journey'

NEW YORK—Embassy Pictures will distribute Ely Landau's "Long Day's Journey Into Night," the film adaptation of Eugene O'Neill's Pulitzer Prize-winning play. Deal calls for world releasing rights.

Joseph E. Levine, Embassy president, and Landau said plans were being formulated to present the picture on a reserved seat basis in the fall and that a comprehensive promotion campaign would launch the attraction in all parts of the world.

"Long Day's Journey" was the official United States entry at the recent Cannes Film Festival and its four stars were awarded best actor citations, said to be the first time an entire starring cast of a picture was so honored at the competition. The film stars Katharine Hepburn, Sir Ralph Richardson, Jason Robards jr. and Dean Stockwell.

Filmed entirely in New York, "Long Day's Journey Into Night" is the first in a program of pictures to be produced by the Landau organization during the next few years.

AIP Schedules 4 Films September-December

NEW YORK — American International has scheduled four features, three of them in color, plus one special release, for the four final months of 1962.

"Warriors 5," made in Italy starring Jack Palance and Anna Ralli, will be released September 12; "White Slave Ship," also made in Italy, in color and CinemaScope, starring Pier Angeli and Edmund Purdom, will be released October 17, and "Reptilicus," in color, with Bodil Miller and Carl Ottosen, will be released November 14. The final release, for December 19, will be "Goliath and the Warriors of Genghis Khan," in color and CinemaScope, starring Gordon Scott and Yoko Tani. The special release is "Prisoner of the Iron Mask," also made in Italy, in color and CinemaScope.

All five of these AIP releases were made in Europe.

Court Grants NGC Right To Build L.A. Theatre

LOS ANGELES—Court approval to build a 900-seat theatre in Northridge has been received by National General Corp., according to circuit president Eugene V. Klein. The conventional house will be located at Reseda Blvd. and Devonshire St. in the Los Angeles suburb.

This follows a recent court approval given NGC for theatres in Palos Verdes and Albuquerque, N.M., and a drive-in in San Jose, bringing to a total of 16 the number of theatres to be built or acquired by the circuit in the past year.

'Schizo' to Beckman Film

NEW YORK—Beckman Film Corp. has acquired the worldwide distribution rights, excluding the U.S. and Canada, for the new feature, "Schizo," starring Robert Alda, according to Alexander Beck, president.

Wometco Earnings Up; Record 24-Week Net

MIAMI—Wometco Enterprises, Inc., continues on its merry upward financial spiral. The Miami-based, TV-movie-vending complex has reported that earnings in the 24 weeks ending June 16 were the highest in Wometco's history for any comparable 24-week period.

Net income for the period totaled $916,196, up 55 per cent from $592,010 in 1961. Gross income hit $8,915,101, against $6,813,603 in the similar 24 weeks of 1961. Per share earnings came to 83 cents, compared with 53 cents (adjusted for a 10 per cent stock dividend at the end of 1961) in the two periods.

The strong upward pattern of Wometco earnings brought a revised prediction from President Mitchell Wolfson as to how the company would fare in 1962. Wolfson, who earlier has predicted that the firm would earn $1.50 a share during the year, raised his forecast to the area of $1.60.

"Apparently, the leisure time business is not being affected by the stock market decline like the capital goods industry," he said. "Every division of our company remains strong."

He noted that Wometco is committed to the construction of motion picture houses in five Florida communities—Orlando, Boca Raton, West Hollywood, Hialeah and Kendall. This would boost Wometco's theatre chain to 30.

Wolfson said serious consideration is being given to expand the theatre business into other states, but nothing definite has been decided.

'Seducers' to Brenner

NEW YORK—Brenner Associates has acquired "The Seducers," a feature directed by Graeme Ferguson and written by Wilson Ashley and William Maloney, for distribution in the U.S. and Canada, starting in August, according to Joseph Brenner, president.

Frank Newman Rites; Pioneer Exhibitor

SEATTLE—Last rites were held Friday (6) for Frank L. Newman, 77, pioneer theatre owner who retired in 1954 as president of the Evergreen State Amusement Corp., operating in Washington and Oregon. Newman died Thursday (5) at his home here.



Frank L. Newman

Entering the motion picture industry in St. Louis in 1907, Newman built and operated three theatres in Kansas City between 1915 and 1925— the Royal, the Regent and the Newman (now the Paramount). The Newman, which was built in 1919, was hailed at that time as the most modern motion picture house in the nation. A $35,000 freezing plant forecast theatre air conditioning.

Newman also had interest in the '20s in the Butterfly, Milwaukee; Majestic, Ft. Smith, Ark.; Fourth St., Moberly, Mo.; Twelfth St., Kansas City, and Granada, La Jolla, Calif.

In 1925, he sold his interests to Famous Players-Lasky and became managing director for the Metropolitan and Million Dollar theatres in Los Angeles. He was in charge of the Warner Bros. Theatres on the west coast in 1931 and appointed Pacific Northwest division manager for Fox West Coast Theatres, May 1932. He became president of the Evergreen circuit in 1933.

Surviving are his wife, Mrs. Fannie Newman; a son, Frank Newman jr., both of Seattle, and a daughter, Mrs. Viola Berman, Beverly Hills, Calif.

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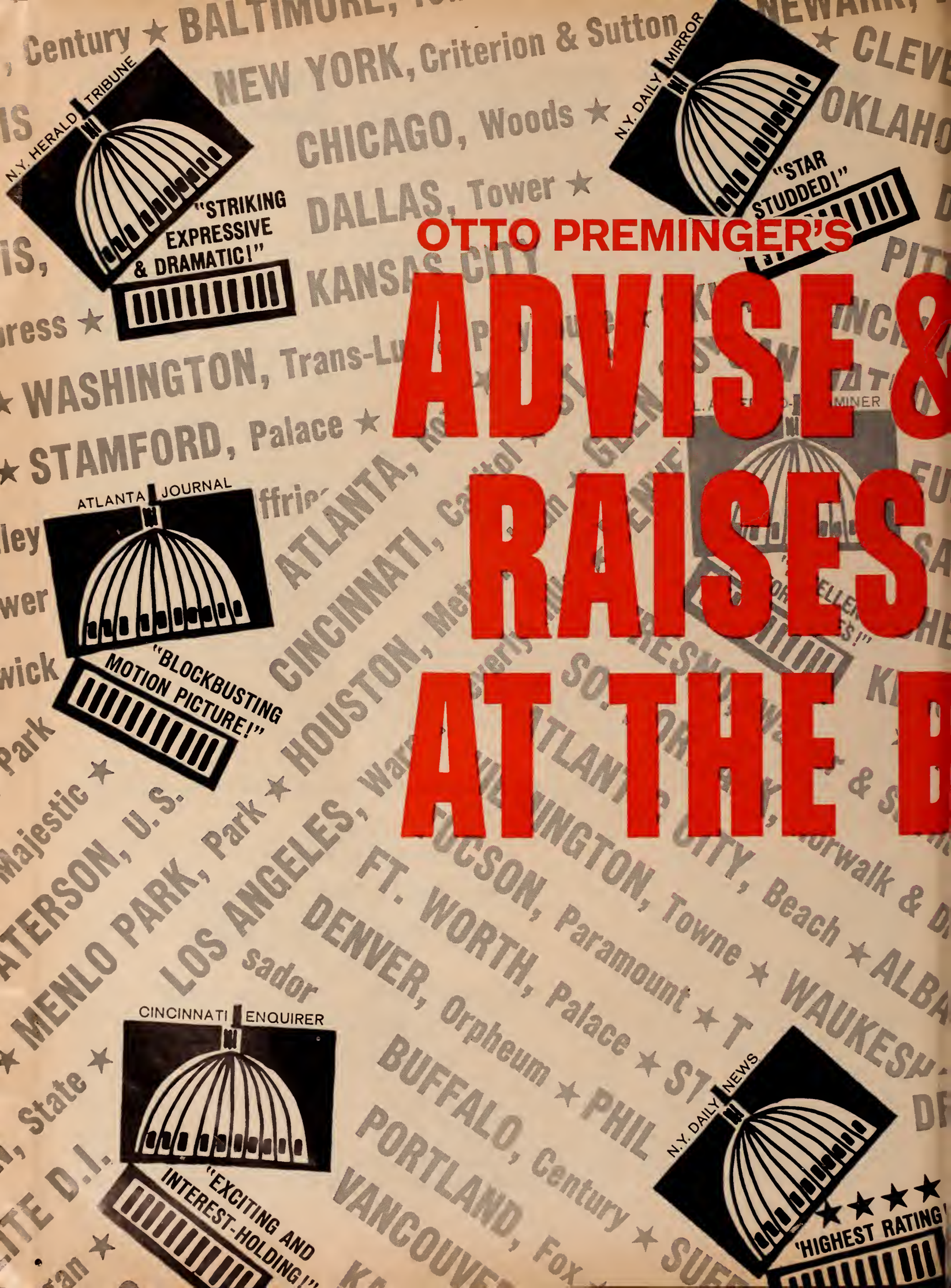
With Barbara Nichols and Pat Crowley

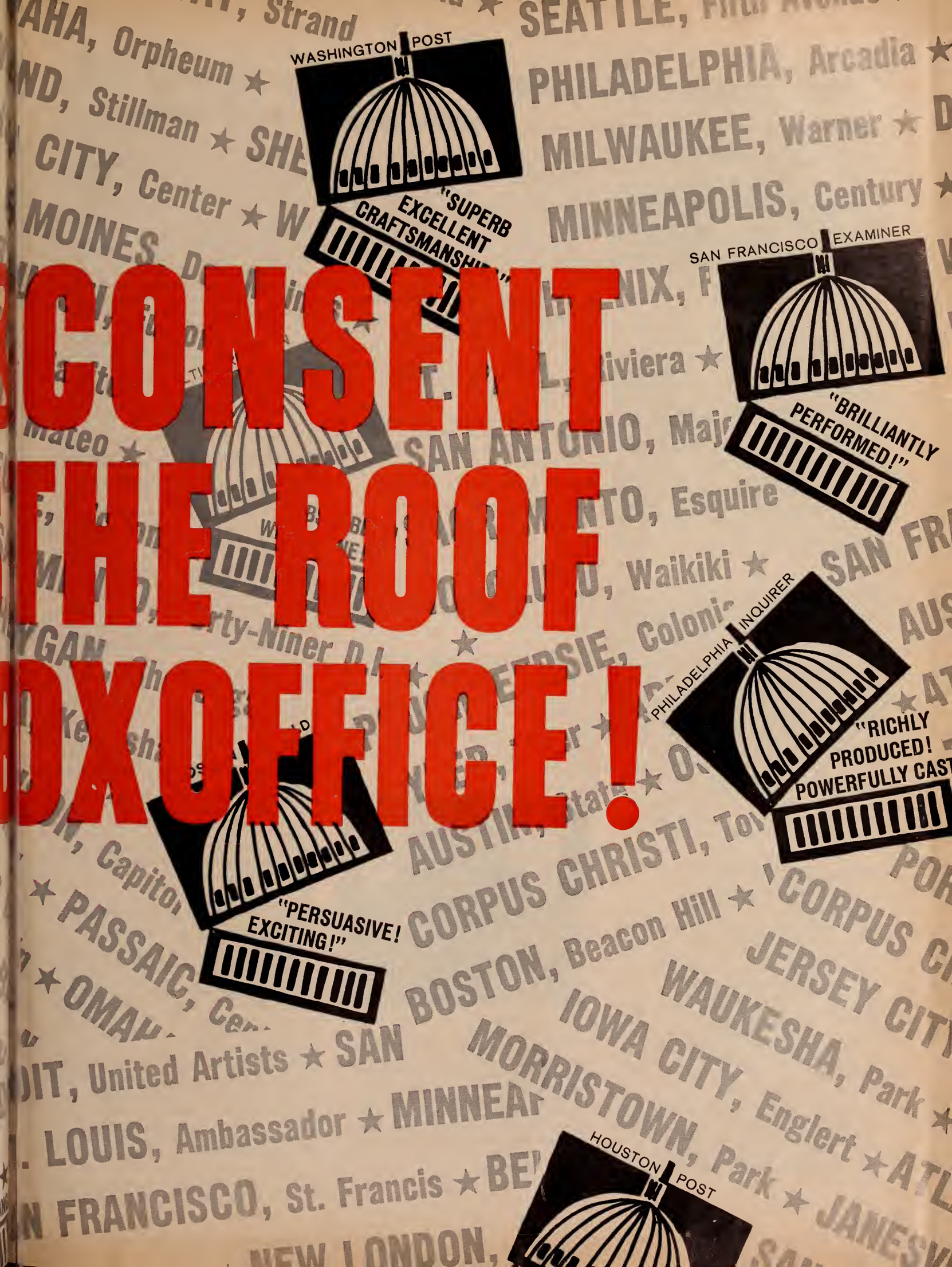
Contact:

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CONSENT
THE ROOF
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MINNEAPOLIS, Century
SAN ANTONIO, Majestic
Waikiki
CORPUS CHRISTI, Texas
BOSTON, Beacon Hill
JERSEY CITY
WAUKESHA, Park
IOWA CITY, Englert
MORRISTOWN, Park
SAN FRANCISCO, St. Francis
NEW LONDON
PASSAIC
OMAHA, Orpheum
Stillman
Center
Riviera
Esquire
Colonial
Capitol
United Artists
Ambassador
Mateo

Hollywood Report

By CHRIS DUTRA

'Boys' Night Out' Writers Dicker for Coproduction

Filmland's often ballyhooed search for "new faces" apparently has spilled over into the writing field, as seen in the case of Arne Sultan and Marvin Worth, new screen writing team that created the original story idea for "Boys' Night Out" and sold it to Marty Ransohoff.

To placate financial sources, the independent producer could not let unknowns write the first draft and turned the idea over to a succession of "name" writers.

In the meantime, Sultan and Worth approached Columbia with two new story ideas, "Three on a Couch" and "The Baby Sitter," which so impressed Arthur Kramer that he negotiated for both properties and agreed that the partners should have first crack at dialoging their own stories. After seeing the first draft, all ideas of "name" writers being assigned for a second draft or polish were dropped. Negotiations are now under way on a coproduction level for two other S&W properties, "VJ Day Plus 17" and "The Toms That Peeped," with Kramer expressing himself as convinced that original story ideas can best be brought to the screen by the creators.

Mark Robson Terminates Fox Production Pact

Mark Robson's Red Lion Films has amicably terminated a contract with 20th-Fox effective upon completion of Robson's current production, "Nine Hours to Rama."

The decision concludes a five-year association, during which time Robson directed such films as "Peyton Place," "Inn of the Sixth Happiness" and "From the Terrace."

"Nine Hours to Rama," lensed in India and London, will be the Christmas release for 20th-Fox. Meanwhile, Robson has acquired an option on "Tower of Fire," a screenplay written by Michael Blankfort from the novel "Nili Spies" by Anita Engle.

Castings and Assignments Around Various Studios

Around Hollywood: Columbia Pictures announced that producer Arthur Hoffe would film "The Strange Story" under his Haven Productions banner for Columbia release. A psychological melodrama, the film will be based on Hilda Lewis' novel . . . Dorothy Lamour will return to the Paramount lot, where she attained initial fame as the original "Sarong girl," for a top role in the John Ford production of "Donovan's Reef," with John Wayne, Lee Marvin and Cesar Romero . . . Warren Beatty has been inked to play the male starring role in "Cocoa Beach," first of four independent projects produced and directed by Robert Rossen for Columbia release . . . Martin Poll has signed Blanche Hanalis to screenplay "The Case Against Colonel Sutton," controversial novel by Bruce Cameron, which Poll will film for United Artists following "Janus" and "Twist of Sand" . . . Riviera Productions has completed "The Starfighters," a jet fighter action color feature starring Robert Dornan and Shirley Olmsted . . . Alexander Knox, who gained international attention some 18 years ago in the title role of "Wilson," has been signed for a top role in MGM's "Cool of the Day."

Polan Banks Forms Company To Film His Own Novels

Following a deal made with Allied Artists from his novel, "Maharajah," Polan Banks has formed his own production company to film at least four more of his novels, with possible AA financing and distribution.

The books are "The Crown Against Axminster," "Sleeping Woman," "Venus Island" and "There Goes Lona Henry."

Robert Bradford to Produce 'Beau Johnny' in Europe

Robert Bradford has purchased "Beau Johnny," a screenplay by Jesse Lasky jr. and Jack Garris, for independent filming in London and Paris.

The story is based on the life of John Law, a Scotsman who became minister of finance during the reign of the Duke of Orleans.

George Murphy, Robert Sisk To Produce Three Films

George Murphy and Robert Sisk have teamed to produce a minimum of three features under the GM Productions banner for major release. Initial film to go will be "Mr. and Mrs.," which will be lensed at the Desilu-Gower Studios.



ON STUDIO SET IN SPAIN—Producer Samuel Bronston (l) chats with Steve Broidy, Allied Artists president, on the set of Bronston's "55 Days at Peking" as shooting on the Technirama 70-Technicolor spectacular began in Spain. The film, which stars Charlton Heston, Ava Gardner and David Niven, is being directed by Nicholas Ray from a screenplay by Philip Yordan. AA plans to distribute the film Easter of 1963.

Hal Roach Jr. Back in Fold As a Film Producer

Hal Roach jr. has returned to film producing as executive producer of Allied Producers of America. The signing follows three years of litigation and untangling business snarls resulting from involvement of his former producing company with companies controlled by Alexander Gutera.

The announcement was made by Sanford A. Specht, corporate financier who formed the new producing company and is its secretary-treasurer. Carroll Case is president. Allied Producers' headquarters are at the Hal Roach Studio in Hollywood.

The first year's program will be limited to four features, Specht said. Several screen properties have been bought and two will be named by Roach for September filming. "Here's Las Vegas," musical extravaganza, went before the cameras last week.

New Distributing Company Formed by Baumgarten

HOLLYWOOD — Intercontinental Pictures, Inc., a new film distributing company, has been formed with Ed Baumgarten as president. Baumgarten, formerly president of Lippert Pictures and Regal Films, is also president of Associated Film Releasing Corp., which will continue actively in distribution apart from Intercontinental. New offices are at 2325 Wilshire Blvd., Santa Monica.

Intercontinental has acquired distribution rights in the Western hemisphere for a number of top quality features, primarily those of Hollyburn Film Productions at the Commonwealth Studios in Vancouver, B. C. Hollyburn is now filming its first picture, "The Sweet and the Bitter," scheduled for September release.

Four to eight productions are planned per year with the second picture, "No Hands on the Clock," scheduled to start in August.

William J. Magginetti, who was production head of Lippert, Regal and Associated Producers, is now serving in a similar capacity at Commonwealth.

Baumgarten will leave this month on an extensive trip setting distribution deals with independent exchanges.

NGC Workshop Meeting July 24, 25, San Diego

BEVERLY HILLS—New ideas and innovations will highlight a two-day workshop meeting of National General Corp. Theatres' district managers July 24, 25 in San Diego. Robert W. Selig, vice-president of theatre operations, will preside at the sessions, with William H. Thedford, Pacific Coast division manager.

District managers in attendance will include Bob Smith, Bob Weeks and Harold Wyatt, Los Angeles; Ernest Sturm, San Diego; John Klee and Lou Tavolara, San Francisco; Oscar Nyberg, Seattle; Ray Davis and John Denman, Denver; Jack McGee, Salt Lake City; Fred Souttar and Leon Robertson, Kansas City, and John Meinardi, St. Louis.

'Bon Voyage' (BV) Wins the June Boxoffice Blue Ribbon Award

By VELMA WEST SYKES

WALT DISNEY'S "Bon Voyage" has been selected by National Screen Council members as the best June release that is good entertainment for the whole family. Disney has always aimed his pictures at the family trade and in this he does it by taking a typical, American middle-class family on a trip to Europe—with Fred MacMurray as the father, Jane Wyman as the mother, Deborah Walley and Tommy Kirk as their teenage children and Kevin Corcoran as a juvenile. Their escapades are amusing in situations that often approach the slapstick tradition, and only Disney could give a new twist to a drinking episode—by having the daughter take care of the father when he passes out, after indulging too recklessly at a party. Or have Jane Wyman evade an international wolf in such righteous fashion. Or have MacMurray handle a grasping French mother so adroitly when she tries to blackmail him for his son's alleged indiscretions with her daughter. Disney seems to have learned from DeMille, who never overlooked an opportunity to exploit sin in his Biblical epics—by always taking a stand against it.

BOXOFFICE reviewed the picture in its issue of May 21 and had this to say, in part, about it:

"Walt Disney has another 'ideal for the entire family' piece of film merchandise in this bright and breezy comedy about an American family's adventures aboard the luxury liner, United States, and in Paris and on the French Riviera . . . The lighthearted screenplay is by Bill Walsh . . . and follows the surefire entertainment formula of his previous Disney hits, 'The Shaggy Dog' and 'The Absent-Minded Professor,' both also starring MacMurray."

The winning picture is doing excellent business at the boxoffice—a score of 215 per cent of normal business in key-city first runs. It will be playing all summer in extended engagements, probably, before reaching the neighborhoods, small towns, and drive-ins.

National Screen Council members, who pen comments on their ballots, defend their choice in this fashion:

Clear sailing! Fred is Hollywood's new "family man" and it's surprising he doesn't get more votes in the All-American Favorites poll.—Don Leigh McCulty, Clarksburg (W. Va.) Exponent-Telegram . . .The new Disney delight, "Bon Voyage," has a great cast and it is a family story for family chuckles.—Mrs. Kenneth C. Wilson, San Francisco MP & TV Council.

I will vote for "Bon Voyage" since it centers around Terre Haute, Ind. We Hoosiers stick together. It has comedy and sentiment and warm feeling.—Mrs. Claude Franklin, Indianapolis NSC Group . . . Two of my favorite stars, Fred MacMurray and Jane Wyman, are in "Bon Voyage" and the Willards from my home state. The film also has beautiful scenes of Paris and the Riviera—plus good entertainment.—Laura E. Ray, Indianapolis NSC Group.

One Everybody Can Enjoy

"Bon Voyage" gets my vote. Here is one that everybody can enjoy.—Mrs. W. Lashley Nelson jr., president Fed. of MP Councils, Upper Darby, Pa. . . . This is a good, family film sprinkled with humor, warm-hearted feeling and sentiment. A firsthand tour of Paris and the Riviera is included for good measure.—Virginia M. Beard, Cleveland Public Library film curator.

No contest—everybody in the family can enjoy "Bon Voyage."—Dave McIntyre, San Diego Evening Tribune . . . No competition for "Bon Voyage" this month.—C. F. Motley, Video Theatres, Oklahoma City.

You just can't beat "Bon Voyage" for entertainment.—A. B. Covey, Alabama Theatre Ass'n, Montgomery . . . Can there be any doubt?—Howard Pearson, Deseret News, Salt Lake City.

Good acting in "Bon Voyage," a wholesome family picture with lots of laughs.—Mrs. Thomas Leonard, New York State Better Film Council . . Good entertainment—Art Preston, Portland (Me.) Teacher.



PARENTS FRED MacMURRAY AND JANE WYMAN WATCH SON TOMMY KIRK CHARM A BLONDE AT EIFFEL TOWER



MICHAEL CALLAN IMPRESSES THE DAUGHTER, DEBORAH WALLEY, WHO IS AT THE MOST IMPRESSIONABLE AGE



AS SO MANY TOURISTS HAVE DONE SINCE THE EARLY 13TH CENTURY, STANDING IN FRONT OF NOTRE DAME

The Cast

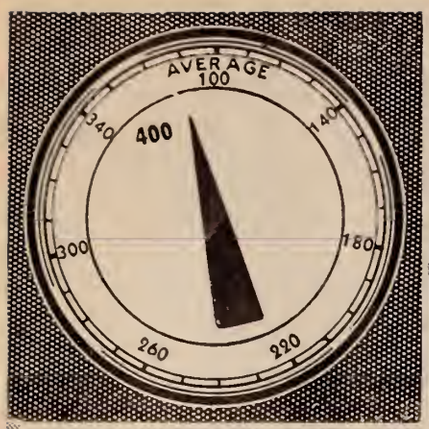
Harry Willard ..... FRED MacMURRAY
Katie Willard ..... JANE WYMAN
Nick O'Mara ..... MICHAEL CALLAN
Amy Willard ..... DEBORAH WALLEY
Countessa DuFresne JESSIE ROYCE LANDIS
Elliott Willard ..... TOMMY KIRK
Skipper Willard ..... KEVIN CORCORAN
Rudolph Hunschak ..... IVAN DESNY
Francoise Prevost ..... GEORGETTE ANYS
Howard I. Smith ..... ALEX GERRY
James Millhollin ..... CASEY ADAMS
Richard Wattis ..... MARCEL HILLAIRE

Production Staff

Produced by ..... WALT DISNEY
Directed by ..... JAMES NEILSON
Associate Producers ..... BILL WALSH, RON MILLER
Screenplay ..... BILL WALSH
Based on a book by ..... MARRIJANE HAYES JOSEPH HAYES
Director of Photography ..... WILLIAM SNYDER, A.S.C.
Music by ..... PAUL SMITH
Orchestration and Dance Music ..... FRANKLYN MARKS
Song, "Bon Voyage," written by ..... RICHARD M. SHERMAN, ROBERT B. SHERMAN
Art Direction ..... CARROLL CLARK, MARVIN AUBREY DAVIS
Film Editor .... COTTON WARBURTON, A.C.E.
Color by ..... TECHNICOLOR



This award is given each month by the National Screen Council on the basis of outstanding merit and suitability for family entertainment. Council membership comprises motion picture editors, radio and TV film commentators, representatives of better films councils, civic, educational and exhibitor organizations.



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Advise and Consent (Col)	125	250	95	195	75		190			200	210		125	120		175		150	150		**158**
Big Red (BV)	130			175	90		150	125	110	240		150	150	100			150	165	125	125	**142**
Black Tights (Magna)	130			160	150	275		150			300	200		100		200			200		**187**
Bon Voyage (BV)		150	115	200			360				290			150		175					**206**
Boys' Night Out (MGM)			135	225	100				135	200				175		195		150	125		**160**
Cabinet of Caligari, The (20th-Fox)	100	175	85	145			100	70	100	115	190		95	100	90	135	100		100		**113**
Call Me Genius (Cont'l)	125			165	90	65	100						125		90	125					**111**
Cape Fear (U-I)	125	150	95	190	100	125	100	200	100	100	70	175	125	150	105	180	95	155	150		**131**
Children's Hour, The (UA)	160		95	215	95	100	300	135	80	100	175	100	250	100	90	185	150	125	250	125	**149**
Counterfeit Traitor, The (Para)	140		125	150	95		150	135	100		185			300	115	200		150	150		**153**
El Cid (AA)	180	300	250	275	250	225	250		250	400	285			150	130	190		175	300		**241**
Experiment in Terror (Col)	120		125	160	100	130	80			100	110	110	100	100	90	165	85	150	200	110	**120**
Geronimo (UA)		150	85	125	100		110			140		100		100	80						**110**
Hatari! (Para)	100	250		250				130			185								200		**186**
Hell Is for Heroes (Para)	130	175	115	170			125		90	115		100	100	90	90		100		125	100	**116**
Hitler (AA)		145	130		110			105				150	80		80						**114**
Judgment at Nuremberg (UA)	200	200	140	250	150	175	250		225	400	200	225		120	130	200		250		250	**210**
Lad: a Dog (WB)		120	105							105					90		90			85	**99**
Last Year at Marienbad (Astor)	130			130									225	100	135	200					**153**
Merrill's Marauders (WB)					95		135	115				100	90		105		100			75	**102**
Modigliani of Montparnasse (Cont'l)	90			155		80									85	160					**114**
Mr. Hobbs Takes a Vacation (20th-Fox)	100	250	125	250				120		310	200	210			95	165			120		**177**
Only Two Can Play (Kingsley)	140	175	110	160	280	190					250				115	200					**180**
Premature Burial, The (AIP)		225	140	225		100	150			185	95	150	300		90		200	135	110		**162**
Ride the High Country (MGM)	110		100		110	90		100	110	100		100	100	90			95		150		**105**
Road to Hong Kong, The (UA)		200		175	200			135		290	130			120				175	300		**192**
Rome Adventure (WB)	125		130	95	95	80	105	105		95	65	125	110	125	115	160	100	135	100		**110**
Safe at Home! (Col)		190	90		110			105			70	90	80	65					80		**98**
Samar (WB)			100		85			100			65							100	90		**90**
Sergeant Was a Lady, The (U-I)					90			85		100	70				105			100			**92**
Six Black Horses (U-I)					95		100	100		90	70		100		85			100			**93**
Summer to Remember, A (Kingsley)	125			165	80	105							175	90	110	185					**129**
Sweet Bird of Youth (MGM)	175	300	220	200	110	200	200	200	125	300	175	300	300	500	100	190	120	125	450		**226**
Taste of Honey, A (Cont'l)		200			200					190						195			350		**227**
That Touch of Mink (U-I)	200	200	200	300	250			300	250				300	200		225	225	175	250	200	**234**
Watch Your Stern (Magna)					110	85	160		90	285	150	100		125	100						**134**
West Side Story (UA)	200	400	200	275	200	225	240	175	225	300	260		300	250	175	250	450	250	400	300	**267**
World in My Pocket (MGM)				185		90	100	100	100				100	100	90		85	100	110		**105**

TOP HITS — OF — THE WEEK

Individual runs, not an average. Listings are confined to opening week figures on new releases only.

1. Lolita (MGM)
- San Francisco....400

2. Bon Voyage (BV)
- Denver....360
- Chicago....200

3. Mr. Hobbs Takes a Vacation (20th-Fox)
- Kansas City....310
- Boston....250
- Memphis....210

4. That Touch of Mink (U-I)
- Detroit....300
- Milwaukee....300
- Omaha....225

5. Counterfeit Traitor, The (Para)
- Minneapolis....300

6. Hatari! (Para)
- Boston....250
- Chicago....250

7. Advise and Consent (Col)
- Boston....250
- Kansas City....200
- Denver....190

8. Judgment at Nuremberg (UA)
- Portland....250

9. West Side Story (UA)
- Indianapolis....225

10. Boys' Night Out (MGM)
- Kansas City....200
- Minneapolis....175

'Touch of Mink' Stays On Top in Milwaukee

MILWAUKEE—"That Touch of Mink" in its second week at the Towne Theatre, again led the local first-run grosses. "West Side Story" was next, with "Bon Voyage" and "Windjammer" in a tie for third place honors. Business in general was rated "pretty good."

(Average Is 100)

Downer—**The Night** (Lopert).....175
Palace—**Windjammer** (Cinemiracle), 7th wk. 200
Riverside—**Bon Voyage** (BV).....200
Strand—**West Side Story** (UA), 16th wk. 225
Times—**Last Year at Marienbad** (Astor), 2nd wk. 150
Towne—**That Touch of Mink** (U-I), 2nd wk. 300
Warner—**Advise and Consent** (Col), 2nd wk. 125
Wisconsin—**The Road to Hong Kong** (UA).....175

'Lolita' Makes 275 Debut In Very Good Minneapolis

MINNEAPOLIS—"Lolita," which opened at the Park, and "The Counterfeit Traitor," which went into its second week at the Uptown, both scored a big 275 per cent. The percentages are even more significant when the factor of a beautiful summer weekend is taken into consideration. "That Touch of Mink," in its third week at the State, also did well rating 175 per cent.

Academy—**Judgment at Nuremberg** (UA), 6th wk. 90
Century—**Advise and Consent** (Col), 3rd wk.....110
Gopher—**Big Red** (BV), 4th wk. 100
Lyric—**Bays' Night Out** (MGM), 2nd wk. 150
Mann—**West Side Story** (UA), 21st wk.....125
Orpheum—**Bon Voyage** (BV), 2nd wk. 110
Park—**Lolita** (MGM) 275
State—**That Touch of Mink** (U-I), 3rd wk. 175
Suburban World—**Last Year at Marienbad** (Astor), 2nd wk. 90
Uptown—**The Counterfeit Traitor** (Para), 2nd wk. 275
World—**My Geisha** (Para) 110

Holdovers Offer Competition To New Product in Omaha

OMAHA—For the 12th week "West Side Story" went above the average gross at the Admiral Theatre. The fare set before Omaha movie patrons was fancy and openers found the competition stiff. Holdovers generally enjoyed good receipts, and that list included five theatres.

Admiral—**West Side Story** (UA), 12th wk. 150
Cooper—**Cinerama Holiday** (Cinerama), 9th wk. 120
Dundee—**Oklahoma!** (Magna), 13th wk. 110
Omaha—**That Touch of Mink** (U-I), 2nd wk. 125
Orpheum—**Advise and Consent** (Col).....130
Sky View and Chief—**The Road to Hong Kong** (UA) 200
State—**Big Red** (BV), 3rd wk. 95

Clyde Cooley Dies on Duty At Golden Spike Drive-In

OMAHA—Clyde Cooley, 62, motion picture operator in the Omaha area more than 40 years, died last week on the job as a projectionist.

He suffered a fatal heart attack about 20 minutes before the end of the picture at the Golden Spike Drive-In. Although he had been on the job regularly, he had had a couple of attacks some time ago.

Cooley was an official of the International Alliance of Theatrical and Stage Employes and Motion Picture Machine Operators for more than 20 years, serving as business agent and secretary until his retirement from office two years ago.

He is survived by two sons, Raymond D., Council Bluffs, an employe of the Film Depot in Omaha, and Russell, Santa Ana, Calif., and two grandchildren.

Services were held at the Meyer Funeral Home in Council Bluffs, with burial in Cedar Lawn Cemetery, also in Council Bluffs.

DES MOINES

Early July was so hot and humid that, as usual, one could "hear" the corn growing. Apparently a lot of exhibitors came to Des Moines and to Filmrow to escape the noise in the cornfields. Among the many Iowans in on business were Jim Gray of Monticello; Bob Malik, Independence; Bob Hutte, Leon; Bill McGraw, Ogden; Carl Schwanabeck, Knoxville; Al Gran, Sioux Rapids; A. F. Mueting, Pocahontas; Dick Kuhl, Greenfield; Jack Compston, Forest City, and Bryan Rowley, Marshalltown.

Mel Cormaney, assistant manager of the Des Moines Capitol Drive-In, says the big vegetable garden that he and Manager Lloyd Hirstine "work and eat" is yielding the most beautiful tomatoes and cucumbers in town. With the expert care given the plot, Cormaney probably is correct . . . Sympathy is extended to Edna Cloonen, Iowa United Theatres bookkeeper, whose mother died recently in Washinton state.

The first Iowa public showing of "The Music Man" is at the Lake Theatre in Clear Lake. Steven Blank, who is in charge up there this summer, has set up a benefit promotion with the Clear Lake band. The big, beautiful, brassy movie opens at the Des Moines Theatre July 20. Many of the local industry people feel this movie will "do well" in Iowa. More interesting is the comment of theatre lovers, music lovers and recognized bandsmen who think "The Music Man" is an epic.

Joyce Brain reports there is nothing like a Fourth of July poolside barbecue on the roof garden. Actually, there is nothing like Joyce's roof garden. It is atop her apartment in the Greenwood Electric building, and the topside terrace has lounge chairs for sunning, a charcoal grill for braising and a kiddies plastic wading pool. Filling the pool is simple—Paramount's brainy Joyce just hooks up the hose in the apartment below and climbs out a window!

Congratulations to Jim Greene and wife of Estherville, the parents of baby Ann Elizabeth. She is their fifth in a row and some wag yelled "Bingo!" Jim is manager of Central States' Grand Theatre . . . C. L. McFarling's diamond ring treasure hunt promoted a great deal of interest. The RKO-Orpheum manager, with the cooperation of Joseph Jewelers and KSO, used the stunt in connection with the local RKO's 75th Diamond Jubilee celebration. After many radio clues and entries, the sparkler was "found" in the chime tower atop the Equitable building.

M. W. Long's Lans Theatre at Lansing is undergoing a face-lifting. A new ceramic tile front has been installed and much work done on the theatre's interior. Seats have been reupholstered and projection equipment has been updated.

Bert Thomas, B&I Booking Agency, is buying and booking for the Iowa Theatre at Bloomfield. Harold Rogers is manager of the Iowa.

Reid Ray Film Appoints C. L. Krebs Sales Chief

ST. PAUL—A reorganization of its sales department has been announced by Reid Ray Film Industries, which has headquarters here, with the appointment of Clyde L. Krebs as vice-president in charge of national sales. Krebs has been midwest sales manager, with his headquarters in Chicago, for the last two years. Keeping his Chicago office, he will extend his sales direction for the Reid Ray company in Washington, Chicago and the Twin Cities.

Krebs' appointment was effective July 1. At the same time Reid H. Ray, president, announced Krebs' new assignment, he made public the retirement of Raymond V. Jeffrey, who has been in various capacities for the company for 15 years.

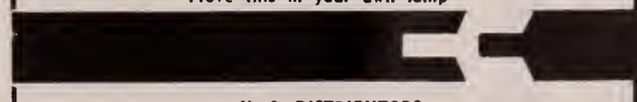
Bimidji Theatre Razed

BIMIDJI, MINN. — Long a downtown landmark, the Bimidji Theatre has been leveled and cleared away by workmen to make way for a new one story building on Beltrami avenue. The theatre, owned by E. J. Baehr of Wadena, was built in 1932.

Fall Opening Scheduled

FLOODWOOD, MINN. — Although the Floodwood Theatre is not operating this summer, the management definitely plans to return the theatre to active service in the fall. The first show has been scheduled for September 1.

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MILWAUKEE

Harold "Bud" Rose of Allied Artists Pictures, comes through with some astonishing news. Bud, it will be recalled, was named branch manager here for Allied Artists about six years ago. The moment he arrived, he set about making the name of Allied Artists something to reckon with and succeeded to the amazement of all Filmrow and exhibitors alike. Last year, for his efforts and accomplishments, he was given the Cleveland territory, which offered another challenge. From all indications, he was going to duplicate his Milwaukee feat, when he had a heart attack. He phoned the writer to explain that he was resigning as of July 9, and as soon as he was replaced, he would return to Milwaukee. He said his plans for the future are uncertain.

Eddie Gavin, branch manager for American International Pictures here, held a screening of "Panic in Year Zero" at the Warner screening room, resulting in a healthy turnout and numerous compliments, indicating a generous response at the boxoffice when the film opens.

Don Baier, Times and Tosa theatres, says "Black Tights" is the type of picture that lends itself to the full promotion treatment and has lined up some interesting approaches. Since the Times and Tosa are neighborhood houses and in the "well-to-do" area, he has to be mighty careful not to spring something offensive. He has been doing right well with certain pictures other exhibitors appeared not too interested in.

Bob Groenert, former manager at the Alhambra and other houses here for many years and now in insurance and public relations in addition to running for governor on the Democratic ticket, has been in the news of late. In his race for the nomination, he spoke over WISN-TV and denounced so many issues, he had his interviewers wondering what political party he belonged to. It will be a big day for the motion picture industry if Groenert is elected governor.

The Sunday TV and screen section of the Milwaukee Journal was replete with motion picture stuff. Editor Wade Mosby says Darlene Lucht, former Milwaukeean who went to Hollywood, has made the grade. She is in one of Alfred Hitchcock's presentations, with more in the offing. Also, that Bill Self, another former Milwaukeean, recently signed a new two-year contract as vice-president in charge of production for the television division of 20th Century-Fox films. And Don Dooley, amusement editor, had a full page on the drive-in situation, with a front page in color.

The mayor's motion picture commission has released the following ratings: General Audience—Hemingway's Adventures of a Young Man, Advise and Consent, Airborne, Air Patrol, Assignment Outer Space, Best of Enemies, Bird Man of Alcatraz, Clown and the Kid, Gigot, It Happened in Athens, The Joker, Judgment at Nuremberg, The Last Winter, Magic Voyage of Sinbad, Mermaids of Tiburon, Notorious Landlady, Paradise Alley, Phantom of the Opera, Phantom Planet, The Spiral Road, Story of the Count of Monte Cristo, Stowaway in the Sky, Sword and the Dragon, Testament of Orpheus, There Was a Crooked Man, Three Stooges in Orbit, The Valiant, What a Carve Up, The White Horse, Wild Westerners. Mature Entertainment—Bloody Brood, The Concrete Jungle, The Horror Chamber of Dr. Faustus, Important Man, The Interns, Joan of the Angels?, Midnight Meeting, On Any Street, Rider on a Dead Horse, The Siege of Hell Street, Summer Skin, Tales of Terror and Third of a Man. Adults only—Lolita.





Governor Films Acquires British 'Kind of Loving'

NEW YORK—Governor Films, which has been releasing "Doctor in Love," "Carry On, Nurse" and others in the "Carry On" series of British comedies in the U.S., has acquired "A Kind of Loving," British drama which was chosen as England's official entry in the recent Berlin Film Festival, for American distribution in the early fall, according to Dave Emanuel, president of Governor, and Richard Gordon, producers representative of Anglo-American Film Distributors.

"A Kind of Loving," which was directed by John Schlesinger for Joseph Janni, stars Alan Bates, recently in "Whistle Down the Wind," and introduces June Ritchie with Thora Hird featured.

OMAHA

Charlie Vickers, exhibitor at Mapleton, Iowa, who was on Filmrow last week with his wife, said they were lucky through the terrific wind storms which plagued the area recently and suffered no damage . . . Glenn Trump, former Variety Club Tent 16 chief barker and public relations director for Ak-Sar-Ben, is on the job again after a siege in the hospital for treatment of an infection . . . Tony Goodman ran into a buzz saw on the fairways and lost his match in the championship flight of the City Publinks tournament.

George Regan, former manager for 20th-Fox in Omaha and now with Title Films in Chicago, was in Omaha with his wife for a visit. They have just returned from Europe where they attended the International Variety Club convention and visited Paris . . . Erma DeLand, United Artists booker, is vacationing in Milwaukee, where she is visiting relatives . . . Gordon Dimmick is closing the Casino Theatre at Kimball, S.D.

Jack Klingel, city manager for Cooper Foundation Theatres, was busy closing out "Oklahoma!" after a highly successful 14-week run at the suburban Dundee Theatre and getting "Black Tights" underway . . . Exhibitors on the Row included Nebaskans Sol Slominski and daughter, Loup City; Sid Metcalf, Nebraska City; Phil Lannon, West Point; Howell Roberts, Wahoo; Art Sunde, Papillion, and Jack March, Wayne; Iowans Jim Travis, Milford; S. J. Backer, Harlan; Mr. and Mrs. Charlie Vickers, Mapleton, and Cecil Waller, Ida Grove.

Don Johnson of Lynch, Neb., who has the Lynch Theatre and the Boyde at Spencer, was in town getting things under way at the Sky Theatre in Schuyler, which he recently bought from Reggie Gannon, who with his family had been exhibitors there many years. The Gannons are moving to Arizona . . . Helen Newman, member of the Allied Artists staff, said she expected a rousing welcome when she came back from vacation but she did not expect to cause a blackout. The day she returned one of the units of the Omaha public power district North Omaha plant blew out. At the same time, the Fort Randall dam generator went out, causing a power failure in parts of four states.

Cecil Waller of Ida Grove, who has the theatre at Lake View and recently took over the Iowana at Red Oak previously owned by the late Frank Good, has taken up temporary residence at Shenandoah, where he has real estate interests. He recently reopened the Iowana.

Arnold Johnson has had the good and bad the last few days. He stepped on a nail, injuring his foot, and he acquired a Cadillac coupe . . . Ben Marcus, Columbia Pictures divisional manager at Kansas City, visited the Des Moines and Omaha areas last week . . . Joella Cohen, daughter of Columbia salesman Ed Cohen, is back in Omaha after working a couple of years in Kansas City.

Edmon Ryan, a Broadway character actor, plays a featured role in UA's "Two for the Seesaw."

Menlo-Alameda Plans De Luxe Drive-In

SAN FRANCISCO—Installation of a new beautiful, ultramodern drive-in theatre to accommodate 750 cars to serve the Livermore-Pleasanton-San Ramon areas, was announced here by Roy Cooper, vice-president of Menlo-Alameda Theatres. The circuit operates the Vine Theatre in Livermore as well as the Park, Guild and others on the Peninsula.

Cooper said the facility will be one of the most modern and complete installations of its kind in the country, property for which has already been acquired.

The newest sound equipment and projection equipment for the showing of wide-screen productions will be the beginning of a long list of ideas going into this new development to make it the real place for entertainment. The projection room with its especially designed and engineered equipment is designed to give the finest picture on any screen.

An attractive concession building will house a completely modern cafeteria-style operation and a large restful patio will be provided.

For the "small-fry" there will be a fine playground area equipped with teeter-totters, swings, spring-mounted jumpers and similar playground equipment to be used free of charge.

Plans are presently being prepared to be submitted to the Alameda County planning commission for a use permit to build the drive-in.

'Bird Man' and Two Stars Are Awarded Citations

HOLLYWOOD—Burt Lancaster has been voted best actor by the Hollywood Foreign Press Ass'n for his performance in "Bird Man of Alcatraz." Telly Savalas, also in the film, was named best supporting actor.

In "Bird Man of Alcatraz," Lancaster stars as Robert Stroud, the 72-year-old convict-scientist who became an authority on the diseases of birds, during the 53 years he has spent in prison. Forty-three years were in solitary, when he first developed and pursued his work with birds. Savalas portrays a lifer who becomes a friend of Stroud.

"Bird Man" received a Merit Citation from the Southern California Motion Picture Council, terming it "an engrossingly interesting picture . . . with fine production and excellent direction."

Casino Films Releasing Romy Schneider Film

NEW YORK—Casino Films, Inc., has scheduled a new Romy Schneider film in color, "Engel Auf Erden," a CCC-Film Berlin production directed by Geza von Radvanyi, for fall release, according to Munio Podhorzer, president.

Miss Schneider is currently represented on American screens by "Boccaccio '70," distributed by Embassy Pictures, and "Forever My Love," distributed by Paramount. Casino released another Romy Schneider film, "Die Halbzarte," with Carlos Thompson featured, this spring and will reissue two other German films, "Monpti," with Horst Buchholz, and "Scampolo," with Carlos Thompson.

MINNEAPOLIS

Business has shown great improvement in the territory. Helped by cloudy, rainy weather over the Fourth of July holiday, Twin Cities theatres did exceptionally well at the boxoffice. Universal had its biggest Saturday in history at the State with "That Touch of Mink" and the picture broke all Universal records for Monday, Tuesday and Wednesday at the house. "El Cid" at the Norshor Theatre in Duluth did the best Fourth of July business in many years, according to Charles Winchell, president of Minnesota Amusement Co., which operates the house.

John McCashin, manager of the Fargo Theatre in Fargo, N. D., a Minnesota Amusement house, vacationed in Minneapolis . . . Minnie Super, biller at Columbia, spent her vacation visiting her son in Spokane, Wash., and attending the Seattle World's Fair. . . Also at the Seattle fair was Irene Williams, booker at Allied Artists.

New employes at MGM are Iris Donald, office manager's secretary; Gloria Pederson, booker's clerk, and Kenneth Alseth, shipper . . . Lucille Langer, contract clerk at Universal, vacationed at Cross Lake in northern Minnesota . . . Dorothy Veres, biller at Universal, is recuperating at home after being hospitalized.

Don Walker, Warner Bros. exploiteer, was in from Kansas City for "The Music Man," which opens at the Orpheum Theatre July 27 . . . Janet Prince, stenographer at Warner Bros., vacationed at her home in Aurora . . . Mosquitoes are beginning to be a problem at some drive-ins, especially if they are located near a lake or swampy area.

Outstate exhibitors on the Row were Buck Rauenhorst, Slayton; Sandor Holman, Buffalo; Don Buckley, Redwood Falls; Mike Guttman, Aberdeen, S. D.; Pete deFea, Milbank, S. D., and Reno Wilk, St. Cloud.

George Engelking recently was named manager of the Towne Theatre in Fargo, N. D., by Ernest Peaslee jr., of Stillwater, operator of the house. Engelking at one time was manager of the Richfield Theatre and 7-Hi Drive-In, Minneapolis, and previously was a booker at Paramount. Engelking and his wife attended the graduation last month of his son James from the United States Naval Academy at Annapolis, Md. He will be stationed at San Diego.

WOMPI Officers Take Over at Des Moines

DES MOINES—New Des Moines WOMPI officers were installed recently in an impressive candlelight ceremony. They are Nola Bishop, Margaret Shields and Leone Matthews, all board members; Florence Bundy, corresponding secretary; Betty Hemstock, president; Dorothy Pobst, first vice-president; Florence Work, treasurer; Alice Patton, second vice-president, and Mary Lou O'Neal, recording secretary. Bob Fridley of the Capri and Varsity theatres was installing officer, and Dick Day, Central States drive-in booker, was master of ceremonies at the installation banquet held at the Des Moines Downtowner inn.

First Raleigh Ambassador Fire Controlled by Staff

RALEIGH, N.C.—About 800 persons were safely removed from the Ambassador Theatre here Sunday night when a fire broke out behind the theatre's movie screen.

The theatre is on Fayetteville street, half a block from the state capitol.



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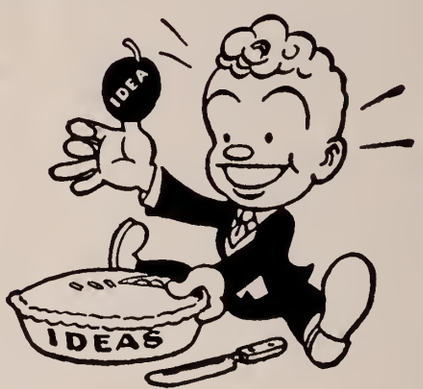
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Theatre Joins Big Oil Celebration

Carrie (the cashier) Ortman, coworker wife of G. E. Ortman in the Ortman Theatre in Hennessey, Okla., never dreamed that she would be doing a motion picture promotion for the oil industry. But that was before oil was brought in near the small town in Kingfisher County (less than 2,500 population in the 1960 census). But oil and gas booms are comparatively common in Oklahoma, and it didn't seem that "little" Hennessey and the Ortman Theatre would be involved in an important petroleum industry affair.

ENERGETIC TOWNSMEN

However, there are some energetic citizens in Hennessey. This is apparent. There are the publishers of Hennessey Clipper, Arthur and Mable Walker . . . and the Ortmans themselves. Even before the oil boom, the Ortmans had brought state attention to the town and their theatre by aggressive civic promotions.

At any rate, "big-little" Hennessey put on its first annual Oil Recognition Days on a recent Friday-Saturday, which got under way with a parade, a mile and a half long, of $3,000,000 worth of oilfield trucks, equipment, floats, band and horse riders. And the Independent Oil Producers Ass'n recognized the event by holding a board meeting there. In addition, there were inspection tours of the Humble Oil & Refining Co. and Continental Oil Co. plants, an amateur rodeo, a public barbecue and police benefit ball.

THEATRE NOT LEFT OUT

It was a big weekend, and Carrie Ortman had the Ortman Theatre right in the thick of the celebration, which was sponsored jointly by the Hennessey Chamber of Commerce and the Oklahoma Petroleum Council. The Ortman Theatre featured Free Oil Movies the two days.

"We did an old-fashioned ballyhoo and free show as part of the community entertainment," Mrs. Ortman reports. "I believe other exhibitors might like to know of the films we used, which were furnished gratis by the Petroleum Council."

The films follow, with Mrs. Ortman's comments:

"Born in Freedom," a 29-minute subject in Technicolor, starring Vincent Price as Col. Edwin L. Drake. A Hollywood-made film which dramatizes the drilling of America's first successful oil well at Titusville, Pa., in 1859. "This is of interest to audiences of all ages and is excellent."

"Destination Earth," a 13-minute, entertaining animated cartoon which tells the story of a man from Mars, his trip to the U.S.A. and the "secret" he discovered and took back to Mars. "In Technicolor, this is of particular interest to school-age children."

"It Never Rains Oil" and "Barrel No. 1," cartoons.

All are in 35mm, available from the Oklahoma Petroleum Council, 1014 Hunt Bldg., Tulsa.

The show schedules at the Ortman were carried in all the publicity for "Oil Recognition Days" and in the big parade. Old-time piano roll music was used on the public address speaker out front to give a carnival air to the whole show.

Mrs. Ortman reports the leaders of the Oklahoma Independent Petroleum Ass'n dropped by the theatre and expressed their enthusiasm for the Ortman promotion of the films and checked the audience reaction, "which was excellent."

SHE'S APPRECIATED

"It was a great two days," Mrs. Ortman reports. "What was in it for us? Well, the Boss always says it is a good idea to get the public into the theatre to remind them of good presentation, good air conditioning, and coming attractions. And who can dare to underestimate the concession business?"

Mrs. Ortman received two commendations, one from the local Chamber of Commerce and the other from the Petroleum Council. She concludes:

"The next morning over the coffee cups I said to the Boss, 'I must rearrange all my BOXOFFICE Citations, honorary awards, governor commissions and historical recognitions'."

No Children for 'Bird'

At Torrington, Conn., Dave Jacobson of the Warner Theatre advertised an adults-only policy for "The Sweet Bird of Youth." His copy read: "Due to the abnormal subject matter of this motion picture, absolutely no children will be admitted."

A Showman Livens Up Undertaking Business

Carrie Ortman, who with her husband G. E. Ortman, operates the Ortman Theatre in the "big-little" town of Hennessey, Okla., relates she had a wild dream recently. It's a showman's type nightmare with a punch-line ending.

"I've had a lot of wild dreams! Like the time I dreamed the Boss had closed the theatre and gone into the undertaking business.

"Things were pretty dead, believe me! No promotions to dream up . . . no film salesmen to argue with . . . no kiddy shows . . . no ticket sales . . . no lively campaigns . . . no saturation bookings . . . no behavior problems . . . no cancellation of playdates . . . no lost and founds . . . no jackpots . . . no added attractions . . . no monthly calendars . . . and absolutely NO color!

"What was really killing me, of course, was NO popcorn. Alas! I could endure it no longer. In desperation I got out the showcard color and painted a neat sign:

Why Walk Around Half Dead . . . When You Can Get a Decent Funeral for a Hundred Bucks!

"No sooner had I posted it, when a pedestrian took one look and fell over dead. What happened next? Why things livened up and from that moment on business was terrific!"

All Gimmicks in Mink For 'Touch of Mink'

Charles Zinn, manager of the Paramount Theatre in St. Paul, and F. A. "Bud" Wiggins, manager of the State in Minneapolis, joined hands in a campaign for "That Touch of Mink." The two managers sent mink earrings, sweater guards and shoe bows to stylists at Twin Cities department stores. Sports announcers and disk jockeys at Twin Cities radio stations were sent mink can openers, bottle stoppers, golf tees, ball point pens and mink-covered match boxes. There also was an extensive radio and television campaign on Minneapolis and St. Paul stations, as well as considerable newspaper lineage.



Hours of toil and sweat were put into this float by Al Marsden, manager of the Centre Theatre in Corpus Christi, Tex., and his staffers, but it paid off in a big way since Arch Hall jr. himself was on hand to help out in the promotion. Young Hall, who plays the romantic male lead in "Eegah," rode the float singing to the crowds gathered for the annual Buccaneer Days parade, estimated to total 200,000. Theatre staffers helped draw the cheers along the six-mile parade route with twist dances.

Three Charities Aided By a Benefit Premiere

The premiere of "No, My Darling Daughter" at the Odeon Theatre in Newcastle, England, was a benefit for three charities—the Printers Pension Corp., the Cinematograph Trade Benevolent Fund and the Chronicle Sunshine Fund.

On stage was a variety show headed by the Rod Blair Trio, a harmony group.

Juliet Mills, sister of Hayley, star of "The Parent Trap" and "Pollyanna," is the star of "Daughter," and the local Sunday Sun made an interesting feature story contrasting the careers of the sisters.

Newcastle mothers and fathers of "darling" daughters were invited to write letters telling why their daughters are darlings by the Evening Chronicle.

Heading the guests at the premiere were Lord Mayor Russell and Lady Mayoress Russell; Odeon cashier Kathleen Bell presented a bouquet to the lady mayoress. The Odeon manager is R. C. Sidney-Wilmot.

'Miracle' on NY Buses

For opening of "The Miracle Worker" at the Astor and Trans-Lux 52nd Street theatres in New York City, United Artists purchased both available exterior advertising panels on each bus of the entire fleet of the Fifth Avenue Coach Lines which covers a large portion of Manhattan's main streets. One poster has a photo of Anne Bancroft and young Patty Duke in their famed "battle" scene. The other ad reads, "Touch It . . . Sense It . . . Feel It . . . You Can't Forget It!" and lists the names of the theatres.

Model Bounty for Film

Revlon has added a new plastic version of Captain Bligh's famous ship to its line of do-it-yourself models to tie in with MGM's forthcoming release of "Mutiny on the Bounty." The model is a scale duplicate of the original Bounty now in the archives of the British Admiralty, and will go into stores well in advance of openings of the film.

Ninth Week Ad Appears On Night Lineup Photo

A five-column by six-inch reverse plate ad, designed by Farris Shanbour, partner-manager of the Plaza Theatre in Oklahoma City, proclaimed:

WEEK NO. 9
61,816 Patrons Can't Be Wrong!
They Come by the Thousands to See . . . The Only Picture in Town You'll Want to See Twice!
LOVER COME BACK

The ad was as unusual as it was interesting. It was laid out on a photo of a night lineup of admission-buyers at the Plaza, the front of which was shown with "Lover Come Back" emblazoned in lights. The type appeared in white.

At the bottom was, "Next! SPARTACUS One Week at Discount Prices!"



Don Mungello has started the second season of a successful supermarket tiein he arranged for his Tri-State Drive-In near Burgettstown, Pa. Petrucci's market distributes free tickets (specially printed) to customers who make $15 worth of purchases during a week. The tickets entitle the driver of a car and its occupants to free admission every Tuesday and Wednesday.

Multimedia Campaign For Buffalo 'Traitor'

When "The Counterfeit Traitor" was shown at the Center Theatre in Buffalo, Manager Ben Dargush put on a campaign which included a tieup with the local Courier-Express radio station WEBR, through which the center received 30 free plugs on a special program in which all the WEBR personalities participated.

The Empire State News Co. used posters on all its trucks advertising the paperback book edition. Dargush put the books on sale at the Center refreshment stand.

The local Columbia record distributor sent out record streamers to all dealers in western New York for use in their windows.

A two-page pictorial preview appeared in the big Sunday edition of the Courier-Express and there was special art for several weeks in advance in the local newspapers.

Ads were used in many special publications, including the Polish Weekly, the Jewish Review, the State Teachers Record, the Catholic Union & Echo.

A 40x60 in front of the theatre featured the Life magazine splash on the picture.

The open-end record interviews were used on local radio stations with a big radio and TV spot campaign and an outstanding cooperative newspaper ad schedule.

In addition, Eric Erickson, the spy on whose sensational wartime career the film story of "Counterfeit Traitor" is based, was in Buffalo two days for promotion on radio, TV and in newspaper interviews. He also spoke before the students of the University of Buffalo.

Theatre Yo-Yo Contest

Capitalizing on the perennial interest of children in yo-yo, at its height in late spring, Schine's Glove Theatre, Gloversville, N. Y., staged a yo-yo contest at a Saturday matinee. Newspaper advertising and other promotion listed prizes for both boy and girl winners. The competition started at 2 p.m. About the same time, newspapers in not-distant Schenectady carried stories about the visit to that city of Bob Raab, decribed as the "National Yo-Yo Champion." He displayed techniques and tricks in yo-yo as part of a shopping center contest—with prizes and the selection of six youngsters to participate in a state finale at Syracuse. The "champion" is employed by the company which developed yo-yo.

Big Egg Hunt at Midway

P. G. Parrott, owner of the Midway Drive-In at New Bern, N.C., writes that his sixth annual Easter egg hunt was the best yet. He hid 3,000 eggs on the drive-in grounds and had a capacity crowd. He says he'll have to increase the egg distribution next year.

Perfume for 'Fall Down'

At Worcester, Mass., Joe Quinn of Stanley Warner's first-run Warner ran an essay contest for "All Fall Down," awarding perfume to the first 100 winners. Entrants had to write their opinions, in 25 words or less, on "Why Do Women Find Warren Beatty Irresistible?"

Cake, Prizes, Some History and Fine Films Add Sparkle to Diamond Year

A giant birthday cake on display in the lobby of the RKO Orpheum Theatre here signaled the opening of the month-long nationwide celebration marking the 75th anniversary of the founding of RKO Theatres. The cake, compliments of McKenzie's Pastry Shoppes, was on display for nigh a week, after which Asa Booksh, manager, presented it to St. Elizabeth's Home for orphaned children.

The Diamond Jubilee celebration will continue here throughout the summer, highlighted by a lineup of top boxoffice attractions, including "Big Red," which opened on June 13; "Advise and Consent" was booked to open July 18; "Bon Voyage" due July 24, and "The Music Man" to open August 1.

Other activities will be a drawing to be held the latter part of this month for 75 valuable prizes, including a lady's diamond ring, approximately a carat and a half; ladies' and men's Bulova watches and gorgeous costume jewelry, compliments of the House of Gems. The jewelry is now on display in a glassed locked chest in the lobby of the theatre. Other prizes include record albums of soundtracks of "The Music Man" and "Advise and Consent," plus a large number of passes to the theatre.

Mayor Victor H. Schiro issued a proclamation designating June as RKO Orpheum Month. The one-sheet scroll is on display in the lobby. Loew's State, the Civic and the Joy added congratulatory messages in their ads in the Times Picayune and New Orleans States-Item newspapers on a mid-June Sunday.

Both the Times Picayune and New Orleans States-Item carried stories on the founding of the RKO circuit, elaborating on its policy and its reputation, developed over the years, of having sponsored the best in entertainment with the progressive changes — from vaudeville to flickers; from the combination stage and film show to talking pictures, and from CinemaScope to the present-day dimensional screens and stereophonic sound, always supported by the best in programming and theatre comfort.

Particular attention was given to the coming of the RKO Theatre to New Orleans on Jan. 2, 1902, when the St. Charles Theatre, now shuttered for ten years or more was opened. In February 1921, the RKO Orpheum Theatre was moved into a new building constructed at 125 University Place, where it has been in daily operation ever since except for a short time in March 1933 when President Franklin Delano Roosevelt declared the bank holiday, and the Orpheum closed its doors. When it was reopened a week later, Manager Booksh recalls vaudeville was gone. Relative to the prize giveaway, anyone can participate; there is nothing to buy. The only requirement is to register on special coupons available at the boxoffice and to be deposited in the receptacle set up near the entrance to the auditorium. The registration is being given much emphis.



Mayor W. Ralston Westlake of Columbus, Ohio, cuts the RKO Theatres' Diamond Anniversary cake in the Palace lobby, with the first piece going to 14-year-old Mike Clark, 1486 Brookshire Rd. Mike, who will start in the tenth grade at Upper Arlington High School next fall, won fame as a 10-year-old when he earned $16,000 on a television show. Mayor Westlake proclaimed June as RKO Diamond Anniversary month, observing the 75th anniversary of the founding of the RKO theatre circuit. City manager Ed McGlone is seen at the right.

Classic Car Club Holds 9th Rally at Blue Dell

The Classic Car Club of Western Pennsylvania staged its ninth annual meeting on a recent Sunday at the Blue Dell Drive-In at East McKeesport, Pa., with probably 2,000 registered for the morning and afternoon. All types of autos were entered and competed for approximately 20 awards.

Ernest Stern, who heads Associated Theatres in the western Pennsylvania area and owns a string of classic and antique cars, won a first and second prize.

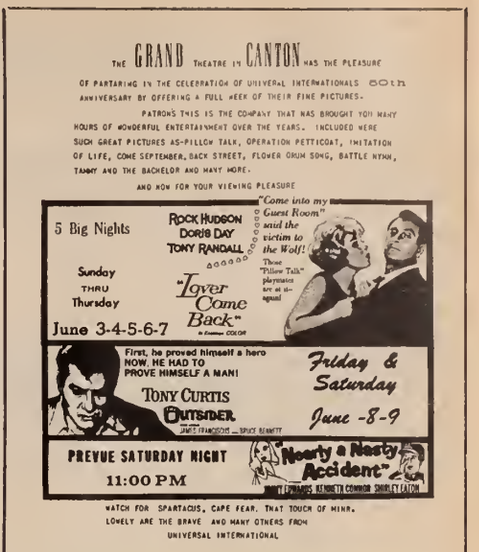
Derris Jeffcoat, Blue Dell manager for a decade, instituted the annual meeting and competition of car enthusiasts.

During the judging from 3 to 4 p.m. there was a cartoon show on a small screen for the kiddies.

The concession stand was busy all afternoon. Professional and amateur photographers had a field day.

Multiple Theatre Test Ahead in New Orleans

"Hell Is for Heroes" was the second Paramount picture to bypass downtown first runs in New Orleans and open day and date in a selection of neighborhood and drive-in theatres. "Heroes" kicked off in the Abalon, Beacon, Carrollton, Clabon, Grand, Nola, Tiger, Tivoli, and Tudor theatres and the Airline, St. Bernard and Skyvue drive-ins. Paramount also is offering four other pictures on a multiple run basis in what is described as a test of the grossing potential of such simultaneous runs as compared to single theatre booking downtown.



U-I Salute to Small Town Showmen

This promotion piece, an 8½x11 printed on one side in blue by Robert and Charles Smith, who operate the 276-seat Grand Theatre in Canton, Okla., has won a salute from R. N. Wilkinson, district manager for Universal-International headquartered at Dallas, Tex.

Wilkinson thought so much of the Smiths' showmanship effort that he sent it to F. J. A. McCarthy and other executives at the U-I home office, as a fine example of showmanship and publicity for U-Day, June 8, celebrating the 50th anniversary of Universal-International.

"When you look at this attached piece you will readily know why these exhibitors are in business," Wilkinson wrote.

After pointing out that Canton is a small situation with 887 people, Wilkinson continued:

"One wonders how a town of this size can still operate, as certainly there is not enough potential for extended runs to take care of product shortage in such situations . . . These (small) exhibitors certainly are an active part of our industry even though they represent such a tiny portion. This theatre has 276 seats, so that in two nights running two shows each night, it has a potential of playing to 217 more people than live there.

Black Cat Tales on Air!

When Ed Miller played "Poe's Tales of Terror" at the Paramount in Buffalo, he arranged a contest with radio station WUFO through which he offered guest tickets to see the picture to the first 25 persons who sent in the best stories about their sagacious black cats. "The Black Cat" is the title of one of the three stories in the film. He also arranged a drawing contest with a local newspaper, offering guest tickets to persons who sent in the 25 best colorings of a line drawing of a scene from the picture.



MONEY BACK GUARANTEE

If at any time you attend the

MIRACLE MILE AUTO THEATRE — FRANKLIN PARK AUTO THEATRE — MAUMEE AUTO THEATRE

and you are not satisfied, or you believe that the program was misrepresented, please ask the manager of the theatre for a refund or a pass for a future program.

If the food, or refreshments are not fully satisfactory and enjoyable, return them to the manager for your money back or exchange for satisfactory food.

signed THEATRE OPERATING CO.

Money Back Guarantee certificates, approximately 3¾x8½ inches, are presented to all ticket buyers by the Theatre Operating Co. of Toledo, Ohio, which operates the Miracle Mile, the Franklin Park and Maumee "auto theatres."

City Renamed AlbuKIRKee in Promotion Of Premiere of 'Lonely Are the Brave'

Part of the exploitation for the New Mexico premiere of "Lonely Are the Brave" at the 1,300-seat Kimo Theatre in Albuquerque was the proclamation of opening day as Kirk Douglas Day in honor of the film's star. Many of the picture's exteriors were shot in Albuquerque and led to a strong campaign.

Louis Gasparini, manager for Albuquerque Theatres, and Lou Avoilo, his assistant, got the city commission to issue the premiere day proclamation. It was signed by Archie Westfall, chairman. Gasparini and Avoilo had signs made up reading:

"You Are Now Entering AlbuKIRKee . . . So Named Today Celebrating the Southwest Premiere of KIRK DOUGLAS' 'Lonely Are the Brave' . . . Filmed in Albuquerque."



Albuquerque, N.M., where exterior scenes of "Lonely Are the Brave" were shot, became AlbuKIRKee on opening day of the film at the Kimo Theatre there. Pictured above with sign noting the promotion are, left to right: Sgt. Floyd Avila, Albuquerque police department; Lou Avoilo, city resident manager for Albuquerque Theatres; Mrs. Mackey Kitts, former Miss New Mexico who aided in the opening promotion; her daughter 2-year-old Cyndi, and Archie Westfall, chairman of the city commission, who signed "Kirk Douglas Day" proclamation.

These signs (see photo) were posted at strategic points all over the city.

A Miss New Mexico beauty queen of a few years back got into the promotion, along with her 2-year-old daughter Cyndi. Mrs. Mickey Kitts had visited a "Lonely Are the Brave" set in Albuquerque a year ago, when film company photographers were shooting plenty of pictures for newspapers and TV newscasts. In hunting through the tearsheets of local newspapers at that time, Gasparini and Avoilo came across a picture of Mrs. Kitts and her lovely baby. There was no explanation of who she was. The showmen were intrigued —why not use the still again? So they got the local papers to reprint the picture of the beauty and her baby a few days before opening with this teaser caption: "Who Is This Woman and Her Baby?"

Mrs. Kitts soon identified herself and baby, and they, along with her husband, were guests on premiere day.

Very effective in publicizing the fact much of the film was shot in the Albuquerque area was the use of stills from the picture depicting local scenes. These stills were used in the daily newspapers and on the newscasts on several TV stations.

July 4 Top Temperature Wins a 'Mr. Hobbs' Prize

For the opening at the Center Theatre in Buffalo of "Mr. Hobbs Takes a Vacation," Manager Ben Dargush arranged a contest with radio station WGR through which, in association with 20th-Fox, the theatre offered free hotel accommodations for a party of four for a full week at the Sheraton motor inn in New York City. Contest entrants were asked to estimate the highest temperature in Buffalo on July 4, along with the time. The nearest correct answer was awarded the top prize; the next 25 nearest received a pair of guest tickets to see "Mr. Hobbs Takes a Vacation." Additional gifts to the first prize winner were $50 for oil and gasoline and amusement tickets in New York.

TV Spots Herald Two Landlady Openings

Openings of "The Notorious Landlady" at the Chicago Theatre in Chicago and the Fox in Philadelphia were backed by intensive television campaigns arranged by the Columbia advertising-promotion department.

In Chicago, WBKB-TV heralded the film with an around-the-clock saturation schedule of 60-second spots using footage from the film. The station also sponsored an ad-copy contest in which listeners were invited to try their skill at penning an advertising slogan, in ten words or less, about "The Notorious Landlady" being the funniest film of the year.

The grand prize in the contest should keep anyone's landlady from being "notorious"—the prize being one month's free rent. Other prizes in the contest include Longine-Wittnauer wristwatches, G.E. hair-dryers and electric mixers, Schick electric razors and Black & Decker portable electric drills.

In Philadelphia, the comedy was aided by WCAU-TV via a Kim Novak Look-Alike contest. The film and playdate were heavily promoted by the station on a five-day, around-the-clock schedule. In addition there was a citywide motorcade promoting the contest and the film and featuring a beautiful model who resembles Miss Novak.

WCAU also distributed over 10,000 keys, one of which opened the door to a model "Notorious Landlady" apartment in the lobby of the Fox Theatre. The holder of the winning key received a television set from the station merely by unlocking the door.

Giant-size color posters, promoting the Look-Alike contest and the film were distributed by WCAU-TV to all 250 Acme supermarkets in Philadelphia. The posters carried full playdate information on the Fox engagement.



Carolyn Byrd, 17-year-old Raleigh girl who has the leading feminine role in "Airborne," was the special guest at a recent luncheon meeting in Raleigh's Cameron Village shopping center of theatre managers representing the central North Carolina and southern Virginia district of Consolidated Theatres, Inc., of Charlotte. Snapped with her in the picture are Dave Jones of the advertising staff of the News and Observer-Raleigh Times, and Philip N. Nance, district manager for Consolidated Theatres.

METRO-GOLDWYN-MAYER
presents The
SY WEINTRAUB
Production of
EDGAR RICE BURROUGHS'

Presenting the FIRST TARZAN SPECTACULAR!



in **CINEMASCOPE** and **METROCOLOR!**

Starring
JOCK MAHONEY and **JAI, The Elephant Boy** with **GAJENDRA, King of the Elephants**

Screen Play by ROBERT HARDY ANDREWS and JOHN GUILLERMIN · Produced by SY WEINTRAUB · Directed by JOHN GUILLERMIN

THEATRE

Ad No 407—560 Lines (4 Cols x 140 Lines)

M-G-M PRESSBOOK

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MIGHTY TARZAN IS BACK GREATER THAN EVER!



A TARZAN BLOCKBUSTER! ALL NEW! New Locale—Mysterious India! New Tarzan—Jock Mahoney of TV's Yancy Derringer Fame! New in CinemaScope and Metrocolor! New Thrills. Bring in New Showmanship with This Great Showmanship Attraction! Lobby! Ads! Stunts! TV! Radio Tie-Ins! And—PROFITS!!

YOUR TRAILER

The image of the Tarzan figure hurtling from tree to tree across your screen will create advance excitement about your engagement and will create lines at your box office on opening day. Use the trailer in advance to sell this big summer treat, "Tarzan Goes to India."

☆

TRAVEL TIE-IN PROMOTION

Air India, official air line of the Indian government, has agreed to a promotional tie-in this summer which will result in a global promotion for "Tarzan Goes to India." The promotion will involve posters and advertising with the legend "Tarzan Goes to India—Why Don't You?" Arrange for local travel agencies to give you special displays with the travel to India pitch tied in with information about your engagement. Use color stills to set up such displays.

These travel agencies will be provided posters and travel brochures by Air India.

☆

COLOR STILLS

M-G-M has prepared a special set of 12 color stills, size 8x10 for your use in window displays, promotion tie-ins and theatre and lobby displays. Here are six similar scenes to those included in the set. Order from your branch of National Screen Service.



EXPLOITATION STILLS FOR LOCAL TIE-UPS

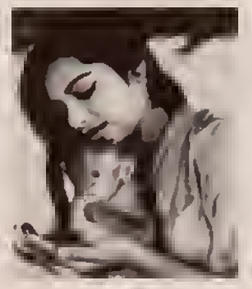
Use these 8x10 stills to effect special display tie-ins with local merchants. Order stills by number from National Screen.

☆

PET SHOPS



S075-6



S075-11

BEAUTY, EXOTIC FASHIONS



S075-20E



C S075-87

LIVE RADIO SPOT ANNOUNCEMENTS

1-MINUTE LIVE ANNOUNCEMENT No. 1

Great news for Tarzan fans! . . . Now, Metro-Goldwyn-Mayer presents the newest and most spectacular of all time . . . "TARZAN GOES TO INDIA"! Starring Jock Mahoney as the exciting, new Tarzan! (BEAT) Sensational new thrills fill the giant CinemaScope screen as the King of the Jungle finds new adventure . . . new danger . . . and new romance in a fabulous, new land! Actually filmed on location in India . . . in the world's wildest and most forbidding jungle. (BEAT) See Tarzan pitting his might and muscle against the trembling fury of 500 stampeding bull elephants!

Meet Tarzan's new found friend, Jai, The Elephant Boy . . . See Tarzan in a new romance with a beautiful, sultry Indian Princess! (BEAT) See a thousand great, new thrills in a brand new breathtaking background, filled with strange superstitions . . . exotic beauties and thundering terrors! See Tarzan's magnificent, *all new* adventure . . . "TARZAN GOES TO INDIA"! In Color and CinemaScope!

1-MINUTE LIVE ANNOUNCEMENT No. 2

Tarzan!! . . . the greatest name in adventure . . . action . . . and excitement, now, in his newest and greatest adventure of all MGM's "TARZAN GOES TO INDIA"! Starring Jock Mahoney as the sensational new Tarzan, and Jai, The Elephant Boy. (BEAT) Actually filmed on location in the wild, forbidding jungles of India in Color and CinemaScope! (BEAT) See spectacular new thrills as Tarzan pits his might and courage against the earth-shaking fury of a stampeding herd of wild, bull-elephants! . . . See new romance as Tarzan meets an exotic and sultry Indian Princess! . . . See new dangers as Tarzan faces the fangs and claws of treacherous jungle terrors! (BEAT) See a thousand new Tarzan thrills in a brand new background, filled with strange superstitions . . . exotic beauties . . . and thundering excitement! See the newest, mightiest, and most spectacular of all Tarzan adventures — "TARZAN GOES TO INDIA"! In glorious Color and giant CinemaScope!

75-WORD LIVE ANNOUNCEMENT No. 1

Great news for Tarzan fans! Now, MGM presents the newest and most spectacular Tarzan adventure of all "TARZAN GOES TO INDIA"! Starring Jock Mahoney as the fabulous, new Tarzan! Yes! Sensational new thrills fill the big screen as Tarzan finds new adventure . . . new danger . . . and new romance in an exotic and exciting new land! Actually filmed on location in the terrifying jungles of India! See "TARZAN GOES TO INDIA"! In Color and CinemaScope!

75-WORD LIVE ANNOUNCEMENT No. 2

Tarzan! . . . the greatest name in adventure . . . action . . . and excitement . . . now, in his newest and most spectacular adventure of all—MGM's "TARZAN GOES TO INDIA"! Starring Jock Mahoney as the sensational new Tarzan, and Jai, The Elephant Boy! Actually filmed on location in the wild, forbidding jungles of India . . . filled with strange superstitions . . . exotic beauties . . . and thundering terrors! See a thousand new Tarzan thrills in MGM's "TARZAN GOES TO INDIA"! In Color and CinemaScope!

50-WORD LIVE ANNOUNCEMENT No. 1

Giant thrills and spectacular adventure thunder across the big screen in the newest and greatest Tarzan adventure of all MGM's "TARZAN GOES TO INDIA"! Starring Jock Mahoney as the sensational new Tarzan. Filmed on location in the wild jungles of India! See "TARZAN GOES TO INDIA"! In Color and CinemaScope!

50-WORD LIVE ANNOUNCEMENT No. 2

Great news for Tarzan fans! Now, MGM brings to the screen the newest, and greatest Tarzan adventure of all—"TARZAN GOES TO INDIA"! Starring Jock Mahoney as the sensational new Tarzan! See a thousand *all new* Tarzan thrills in "TARZAN GOES TO INDIA"! In spectacular Color and CinemaScope!

35-WORD LIVE ANNOUNCEMENT No. 1

Tarzan, the greatest name in adventure . . . action . . . and excitement, now, in his newest, most thrilling spectacle of all — MGM's "TARZAN GOES TO INDIA"—starring Jock Mahoney. See "TARZAN GOES TO INDIA" in Color and CinemaScope.

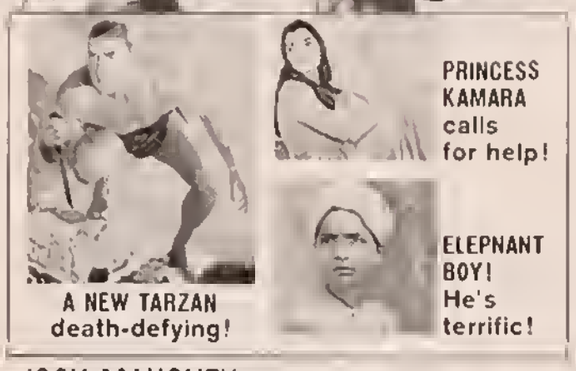
35-WORD LIVE ANNOUNCEMENT No. 2

Great news for Tarzan fans! Now, MGM brings to the screen the newest and greatest Tarzan adventure of all "TARZAN GOES TO INDIA"—starring Jock Mahoney! See "TARZAN GOES TO INDIA." In Color and CinemaScope.

Presenting the FIRST TARZAN SPECTACULAR!



FOR THE FIRST TIME
...in color and CinemaScope
...in jungles of mystic India
...new thrills for all ages
...giant cast of 5,000!



IN GIANT CINEMASCOPE AND METROCOLOR!

Starring JOCK MAHONEY and JAI, The Elephant Boy with GAJENDRA, King of the Elephants

Screen Play by ROBERT HARDY ANDREWS and JOHN GUILLERMIN · Produced by SY WEINTRAUB · Directed by JOHN GUILLERMIN

THEATRE

Ad Mat No. 309—400 Liner (3 Cols • 133 Liner)



Starring IN CINEMASCOPE AND METROCOLOR!

JOCK MAHONEY and JAI, The Elephant Boy with GAJENDRA, King of the Elephants

ROBERT HARDY ANDREWS'S JOHN GUILLERMIN · SY WEINTRAUB · JOHN GUILLERMIN

THEATRE

Ad Mat No. 310—324 Lines (3 Cols. • 108 Lines)

SYNOPSIS

(Not for publication)

When Tarzan (JOCK MAHONEY) receives an urgent request from the beautiful Princess Kamara (SIAH) to come to the legendary jungles of Mysore, the Ape Man leaves his African home by helicopter and jet and arrives in India where Kamara, daughter of Tarzan's Maharajah friends, greets him.

Kamara tells him of her concern for the lives of thousands of elephants and other wildlife which will be destroyed by man-made floods within a few days. A construction firm is building a great dam at one end of the valley to bring improvements in the life of the primitive area.

But the two head engineers, Bryce (LEO GORDON) and O'Hara (MARK DANA), have let it be known that it is up to Kamara and her friends to save the wildlife. They will brook no delays in meeting the construction deadline, even at the price of drowning thousands of animals.

A young Indian apprentice engineer, Rama (FEROZ KHAN), working under O'Hara, is in love with Kamara. She convinces Rama that a compromise must be worked out with O'Hara, and that some sort of sanctuary for the wildlife be set aside. Amused, O'Hara tells them that the past is dead and that the death of the animals is "the price of progress."

Meanwhile, a great killer elephant has been leading his herd on wild rampages through the construction camps, killing workers and destroying machinery. This only enrages O'Hara further and he cuts the construction deadline. When Bryce then bullies the workers, Rama's protest brings him a beating at the hands of Bryce.

Next day, while exploring the alien Indian jungles, Tarzan is suddenly whipped up by his ankles in a rope trap and comes face to face with a gigantic elephant, Gajendra, on whose back rides Jai, a ten-year old boy who has been reared among the elephants. To Jai, Tarzan represents his mortal enemy — man, the same creature who would destroy his beloved elephants. But the two become friends when Tarzan explains his feelings on the dam project. He discovers it is Jai who has been leading the rogue elephants on their killer rampages.

When Tarzan explains that attack brings only increasing retaliation — more men, more guns and disaster, Jai turns on him and calls Tarzan a traitor. He leaves the Ape Man and disappears into the jungle.

Tarzan returns to O'Hara and curtly informs him that no wild animals will be destroyed "just to build a monument not to India, but to yourself." The angry O'Hara scuffles with Tarzan, who subdues him with more skill than brute force. When Tarzan leaves, Bryce and a mob of thugs, unknown to O'Hara, follow and attempt to kill the Ape Man. In a deadly game of catand-mouse, Tarzan, using his native cunning and armed only with a knife, outwits them until he is forced over a waterfall.

News of Tarzan's "death" reaches Princess Kamara, who sadly tells thousands of her subjects that, though the dam must be built, it is up to them to save the animals. She and Rama organize a great roundup of wildlife.

Tarzan, lying at the foot of the falls, is discovered, badly bruised but otherwise all right, by Jai. He tells Jai the only hope of saving the elephants is to round them up in a "keddah" (sanctuary). Jai reluctantly agrees and the great roundup begins, with thousands of dam workers leaving their jobs to join in.

In a mad race against time, Tarzan, Jai and the villagers try to herd the animals into the preserve before O'Hara pulls the switch which will close the dam gates and flood the valley. One of the lead elephants panics, turns and leads the herd away from the safe area, and in a head-on battle between the great Gajendra and the frightened one, Jai is thrown to the ground. He is saved at the last moment by Gajendra and the quick action of Tarzan.

The great elephant stampede cannot be stopped and it hurtles on toward the dam where O'Hara and Bryce stand in horror. Both blaze away with high-powered rifles in an attempt to stop the onrush, when the elephants crash into the partially closed dam gates. Bryce is trampled to death. While Gajendra holds its great body against the dam gates, the rest of the herd crashes through the opening to safety.

O'Hara, knocked down from atop the dam, is mortally injured. Before he dies, he tells Tarzan, Jai and the villagers that he had no knowledge of Bryce's attempt to kill Tarzan and that their concern for the preservation of "the old way" (wildlife) was justified.

As Tarzan bids goodbye to Princess Kamara, Rama and Jai, the great valley floods with life-giving water, bringing promise of a better life to the villagers, while high on each side of the valley, thousands of animals, now safe, look on.

PUBLICITY
ADVERTISING

The FIRST TARZAN SPECTACULAR!

METRO-GOLDWYN-MAYER presents the SY WEINTRAUB Production of EDGAR RICE BURROUGHS'



THRILLS!
300 Wild Elephants in Jungle Battle!
The Leap from an Airplane!
Fight of the Bull Elephants!
Tarzan Wrestles Leopard!
and
Many More!

FIRST TIME
... Color and CinemaScope
... in jungles of mystic India
... new thrills for all ages
... giant cast of over 5,000!

IN CINEMASCOPE AND METROCOLOR!

starring JOCK MAHONEY and JAI, The Elephant Boy with GAJENDRA, King of the Elephants

Screen Play by ROBERT HARDY ANDREWS and JOHN GUILLERMIN · Produced by SY WEINTRAUB · Directed by JOHN GUILLERMIN

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GIANT THRILLS!
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300 wild elephants stampede!
Fight with savage leopard!

starring JOCK MAHONEY and JAI, The Elephant Boy with GAJENDRA, King of the Elephants

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Battle of Bull Elephants!
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300 wild elephants stampede!
Fight with savage leopard!

starring JOCK MAHONEY and JAI, The Elephant Boy with GAJENDRA, King of the Elephants

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Ad No. 113	Ad No. 209
Ad No 114	Ad No 210
Ad No 120	Ad No. 220

Publicity Mat-1E
Publicity Mat-2E



Ad Mat No 220

Presenting the FIRST TARZAN SPECTACULAR!



GIANT THRILLS!
Battle of Bull Elephants!
Leap from plane to river!
300 wild elephants stampede!
Fight with savage leopard!

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GIANT THRILLS!
Battle of Bull Elephants!
Leap from plane to river!
300 wild elephants stampede!
Fight with savage leopard!

Never before such sights! in CINEMASCOPE and METROCOLOR!

starring JOCK MAHONEY and JAI, The Elephant Boy with GAJENDRA, King of the Elephants



THEATRE

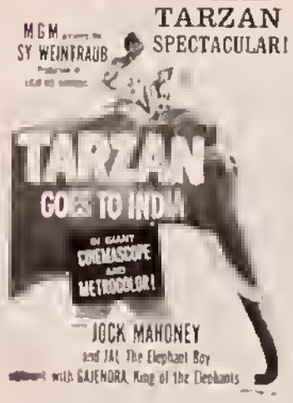
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Presenting the FIRST TARZAN SPECTACULAR!

M-G-M presents the SY WEINTRAUB Production of EDGAR RICE BURROUGHS'



starring JOCK MAHONEY and JAI, The Elephant Boy with GAJENDRA, King of the Elephants

THEATRE

Ad Mat No. 113—40 Lines
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Ad Mat No 120



Ad Mat No 112—50 Lines
(1 Col • 50 Lines)

NEW TARZAN HIT! MOST SPECTACULAR OF THEM ALL!



Ad Mat No 210—28 Lines (2 Cols • 14 Lines)



Ad Mat No 209—56 Lines (2 Cols • 28 Lines)

FIRST TARZAN SPECTACULAR!

Ad Mat No 207—150 Lines 2 Cols • 75 Lines

TARZAN TO INDIA FOR NEW THRILLS!



An Indian Princess brings Tarzan to see her ailing father in this scene from Metro-Goldwyn-Mayer's "Tarzan Goes to India," filmed entirely on locations in India in CinemaScope and Metrocolor. Muscular Jock Mahoney portrays the screen's newest Tarzan, with the Princess enacted by the Indian beauty, Simi, and the Maharajah by Murad

Still 5075 11 — Tarzan Goes to India Mat 2-B

Tarzan, as popular a motion picture hero as the screen has ever seen, comes up against the most exciting and terrifying moments of his long film career in the all-new "Tarzan Goes to India," a Sy Weintraub production for Metro-Goldwyn-Mayer release.

To the thrills found in all the previous Tarzan adventures seen by billions of movie goers over the years, producer Weintraub has added the element of great spectacle, including some vast scenes never before captured for the screen.

With a cast of more than 5000, including more than a hundred stars and Hollywood crewmen, Weintraub invaded the darkest areas of the jungles of Mysore province in India to capture on film such scenes as the rampaging charge of 300 wild elephants, largest herd in the world today. This charge was the more spectacular because it could not be faked in any way, and Weintraub was forced to put his star and the new Tarzan, Jock Mahoney, at the very front of the onrushing and angry herd.

This meant the scene had to be a one-time thing that was right the first time; it also meant that Weintraub wisely had to save it for the last because he didn't dare risk injury to star Mahoney or the other two featured players who also ride elephants during the charge.

In the film, the herd of elephants is shut off in a remote and densely jungled valley across the mouth of which a dam is being built to build a reservoir and modernize the area. This dam, however, will bring extinction to the elephants.

A lovely Indian princess sends off a plea to Tarzan in Africa, and thus the 36th movie adventure for the venerable Ape Man was born.

Weintraub selected Jock Mahoney, a tall, lanky former Hollywood stunt man and star of the "Yancy Derringer" television series to portray Tarzan, his first time in the role.

But a new Tarzan was not enough. In addition to the usual jungle thrills, Weintraub decided to provide the film with great color and spectacle. The elephant stampede was one such scene.

Then there was the business of building the dam. The young producer went back to Ancient Egypt and the building of the great Pyramids by slave labor for his inspiration in filming these scenes. The dam, then, was the project of 5000 Indian laborers, painfully pulling the huge stones out of the ground with their bare hands and laboriously hauling them into place at the dam site.

Another spectacle never before captured on celluloid was the keddah, or elephant roundup, in which the 300 wild elephants were brought into the valley for the filming and subsequent stampede. Weintraub and his company succeeded in this despite the fact that even natives of the area did not think it possible.

The touch of romance could not, this time, be a simple Lady Jane; instead, it became a glamorous Indian princess to whose aid Tarzan is called.

To all this, Weintraub added the human touch. The mighty Tarzan, king of all the deep jungles of Africa, finds himself completely out of place in the Indian jungles. It takes a 10-year-old boy to prove the Ape Man's match.

This is Jai, the Elephant Boy, who looks on Tarzan as just another encroacher, and who carefully lays a trap and captures the heretofore invulnerable Ape Man. There is warmth and not a little comedy as the two become friends and join forces.

Filmed in India in its entirety, the newest Tarzan adventure is the first in CinemaScope and Metrocolor. It also features encounters with the cobra and savage leopards.

In the search for a beautiful, dark-haired Indian girl to play the princess, Weintraub placed an advertisement in a Bombay newspaper, the Times of India, and was swamped by more than 800 applicants.

Simi, beauteous and dark-eyed daughter of a Brigadier General in the Indian Army, was selected to make her film debut.

Jai the Elephant Boy was discovered on the streets of Bombay after more than 100 boys had been rejected for the part, and according to Weintraub, this 10-year-old lad almost steals the film from Tarzan. Mark Dana and Leo Gordon round out the international cast. Dana, a graduate of numerous Broadway and television plays, was previously seen on the screen in "The Big Fisherman," "The Silver Chalice" and "Here Come the Jets." The brawny Gordon, one of filmdom's most recognizable heavies, has growled his way to stardom in some 63 feature pictures and 200 television shows, as well as on the New York and London stage.

For Weintraub, the magic name of Tarzan is nothing new. He previously produced two highly successful Tarzan pictures—"Tarzan's Greatest Adventure" and "Tarzan the Magnificent," and admits he has seen every Tarzan feature ever made in Hollywood.

The humans connected with the filming were not alone in their stardom. Towering over the cast and over the 300 members of the largest elephant herd in the world today was the giant Gajendra, 67-year-old personal riding elephant of the Maharajah of Mysore.

Gajendra thus gained the distinction of being possibly the only star in history ever to get an action scene in his first film right in the first take.

CAST

Tarzan	Jock Mahoney
O'Hara	Mark Dana
Princess Kamala	Simi
Bryce	Leo Gordon
Rama	Feroz Khan
Maharajah	Murad

Jai, the Elephant Boy

with

Gajendra, King of the Elephants

Metro-Goldwyn-Mayer presents the Sy Weintraub Production of Edgar Rice Burroughs' "Tarzan Goes to India." Produced by Sy Weintraub. Directed by John Guillermin. Screenplay by Robert Hardy Andrews and John Guillermin. In Metrocolor and CinemaScope.

HOLLYWOOD'S NEW "TARZAN" MAKES FAST CHANGE FROM BUCKSKIN TO LOIN CLOTH!

Filmdom's latest "Tarzan," Jock Mahoney, has pulled one of the fastest "quick-change" stunts in the movies. He has stripped from 30 pounds of buckskin to an eight-ounce loin cloth!

Mahoney, whom loyal video viewers recall as the lead-slinging hero of "Yancy Derringer," recently roamed the jungles of India as the legendary Ape Man in Metro-Goldwyn-Mayer's "Tarzan Goes to India," filmed in CinemaScope and Metrocolor.

The former veteran stunt man-turned actor is happy with his good fortune in being cast in a leading as well as sympathetic movie starring role.

"For years I fell off buildings, slopped fists with my face (with a record of four broken noses) and sprained practically every muscle in my body," Mahoney relates. "Then my movie career began to pall when I realized that no stunt man ever walks into the sunset with the heroine at the end of the picture."

Ironically, Mahoney's previous 'Tarzan movie, "Tarzan the Magnificent,' had him playing the big nasty opposite the then-Tarzan, Gordon Scott.

"I met an untimely end in that one," he said, "when I was pushed off a cliff. In 'Tarzan Goes to India,' I get another shove, this time from the top of a huge waterfall—but I survive it."

Mahoney, a former World War II Marine Corps fighter pilot, still does his own stunts, even as Tarzan. In the new production, filmed in the jungles of the Indian province of Mysore, he risked his neck in scenes with 300 unpredictable elephants, in a fight with a savage leopard, in a leap from a towering waterfall and in a jump from an airplane into a river.

His one-time teen-age job as swimming instructor at the Los Angeles Athletic Club paid off 20 years later when he was called upon to swim a crocodile-infested river in "Tarzan Goes to India."

Mahoney's enthusiasm for his Tarzan role is matched by his continuous search for "action," which he claims the movies could use more of these days.

"There was when a good punch and a couple of socks on the jaw went straight to the heart of elated moviegoers as they watched the villain get his lumps," he says. "Now there's a sort of reluctance about going all-out. Maybe it's just a cycle. Once it was the pure belly laugh that won audiences over, then came the fisticuffs, then the love story and then the war yarns. Now it's psychiatry and social problems."

But Mahoney is convinced that Tarzan movies will go on forever.

"Tarzan films have never been mass-produced to the point of boredom," he declares. "Besides, where else can you find such a universal theme of adventure and the escapism from everyday cares and problems we all seek?"



Tarzan rounds up hundreds of wild animals in the spine-tingling climax of MGM's "Tarzan Goes to India." Jock Mahoney plays the famed King of the Jungle in the new adventure-thriller, photographed in CinemaScope and Color entirely on locations in India.

Still 5075-24 — Mat 1-C

"TARZAN" EPICS REMAIN MOST POPULAR OF THEM ALL, WITH TWO BILLION FANS

No character in movie history has equalled the fantastic record of the "one and only" Tarzan when it comes to longevity or counting the change at the boxoffice.

Back in the silent era of 1918, an unknown by the name of Elmo Lincoln donned a loin cloth and began swinging from the famous vine. Since then, more than two billion persons have flocked to their local Bijous to thrill to the adventures of Tarzan in every nation on earth, including Russia.

Metro-Goldwyn-Mayer's latest Tarzan, Jock Mahoney, a husky former movie stunt man, will no doubt become the idol of an entire new generation of 30 million youngsters with the current release of "Tarzan Goes to India."

Many a Hollywood star owes his big break to the venerable Ape Man character, including Buster Crabbe, Bruce Bennett and Johnny Weissmuller, all of whom were former Olympic swimming champions before donning grease paint.

Even one "Jane" was an Olympic champ. Eleanor Holm.

Tarzan films have consistently outgrossed all other motion pictures, American or foreign, overseas. In Cairo, Shanghai and Bombay, market stalls are shuttered while the population makes a beeline for the local theatre the minute word gets out that Tarzan is coming to town.

Why all this enduring appeal for a scantily-clad, monosyllable character?

"Tarzan's appeal is not just to any one age group or any one class of people," explains Producer Sy Weintraub, who shipped an entire cast and crew to the jungles of Mysore Province in India to film "Tarzan Goes to India" in CinemaScope and color.

"He has universality without geographic limitations. 'Kids' from six to sixty identify themselves with his wholesome, carefree freedom which is unhampered by the pressures and worries of modern living."

Actor Mahoney has his own ideas on the Ape Man success. "Tarzan is the original superman," he says, "fighting for the rights of the underdog. He's a terror to all villains, be they human or beast. He never enters into politics, and rules his jungle domain with a minimum of spoken words and a few well-pitched yells, hence he's understood by all. He represents pure escapist entertainment."

Ask a wide-eyed child anywhere in the world why he likes Tarzan and he'll probably give a slightly different answer, such as, "I like him because his love scenes never get mushy."

And likely the child's father will add, "Yeah, and he doesn't have to pay any income tax!"

There lies the success of Tarzan. He's the stuff that dreams are made of. And as long as there are people who dream, there will be a Tarzan.



Jock Mahoney, as the screen's newest Tarzan, and Jai the Elephant Boy join forces against a band of renegade white men determined to wipe out the beasts of the jungle in Metro-Goldwyn-Mayer's "Tarzan Goes to India." Filmed in CinemaScope and Metrocolor, the picture was photographed entirely on locations in India.

Still 5075-32 — Tarzan Goes to India Mat 2-C

SCENE FROM "TARZAN GOES TO INDIA"



Jock Mahoney is the screen's newest Tarzan in Metro-Goldwyn-Mayer's "Tarzan Goes to India," presenting thrilling new adventures of the legendary King of the Jungle. Filmed in CinemaScope and Metrocolor, the picture was photographed entirely on locations in India, with muscular former stunt man Mahoney performing such feats as battling cobras and a leopard and leading a charge of 300 elephants in the screen's spine-tingling climax.

Still 5075 3 — Tarzan Goes to India Mat 2-A

TARZAN'S ELEPHANTS RATE CO-STAR BILLING

For film director John Guillermin every new picture is an offbeat experience. His career has taken him mainly to the land and France and now finally halfway around the world to Mysore Province for Metro-Goldwyn-Mayer's 'Tarzan Goes to India' starring Jock Mahoney.

Prior to his Tarzan venture Guillermin's forte lay in such comedies with Peter Sellers as "Never Let Go" and "Waltz of the Toreadors" as well as such suspense-dramas as MGM's "The Day They Robbed the Bank of England."

India of today is a focal point in the world mind, declares Guillermin. "It's a combination of century-old traditions, taboos, dogmatic religious bias on one side and fantastic industrial development, sophistication and education on the other. I think we've combined all of these in 'Tarzan Goes to India.'"

Guillermin and Producer Sy Weintraub took a cast and crew of 100 persons to the province of Mysore for the new Tarzan adventure filmed in CinemaScope and Metrocolor.

"Perhaps the most important problem we face in this picture," says Guillermin, "was working with animals. Elephants play a very important part in the plot. In fact you could call them co-stars. In one scene alone some three-hundred of the beasts shook the neighboring countryside as they came stampeding through a narrow pass directly into the path of Jock Mahoney who plays Tarzan.

"In this scene I'm afraid our star had to bow to the wishes of the elephants," said Guillermin. "He hi-tailed it out of there in record time!"

Simi, Indian Beauty, Is 'Tarzan' Feminine Lead

Tarzan's mate, "Jane," is absent from the newest Tarzan adventure - drama, "Tarzan Goes to India," but the Metro-Goldwyn-Mayer release does have a leading lady in the person of Simi, cast in the role of the Princess Kamara, for whom Jock Mahoney, as the intrepid Ape Man, performs much of his derring-do.

In the search for a beautiful, dark-haired Indian girl to fill this role, Producer Sy Weintraub placed an advertisement in a Bombay newspaper and was swamped with 800 applicants for the part.

In winning the role of the Princess, Simi, daughter of a Brigadier General in the Indian Army, makes her motion picture debut.



BEAUTY FROM INDIA. Simi, sensuous Indian film actress, makes her American screen debut as the Princess Kamara in Metro-Goldwyn-Mayer's "Tarzan Goes to India." Jock Mahoney portrays the legendary King of the Jungle in the thrill-packed new Tarzan drama, filmed in CinemaScope and Metrocolor entirely on locations in India.

Tarzan Goes to India
Still 5075 85 — Mat 1-B



Jock Mahoney faces a deadly cobra in one of the pulse-tingling scenes of Metro-Goldwyn-Mayer's "Tarzan Goes to India," in which the muscular former stunt man portrays the screen's 13th Tarzan. The new picture, in CinemaScope and Metrocolor, was photographed entirely on locations in India.

Still 5075-66 — Tarzan Goes to India Mat 2-E

BRIEF SUMMARY

Tarzan is back in town!

The famous Ape Man, whose legendary jungle adventures have thrilled more than a billion filmgoers since his movie debut back in 1918, leaves his native Africa for the mysterious jungles of India in Metro-Goldwyn-Mayer's "Tarzan Goes to India," filmed in CinemaScope and Metrocolor.

With Jock Mahoney starring as the screen's 13th "Tarzan," Producer Sy Weintraub and Director John Guillermin, together with a cast and crew of more than 100 persons, traveled to the jungles of Mysore Province, where the exciting adventures of "Tarzan Goes to India" were filmed on location.

Co-starred are Mark Dana, Leo Gordon, Indian actors Feroz Khan, Murad, and ten-year-old Jai the Elephant Boy, and a slow-eyed Indian beauty, Simi.

Highlights of the new adventure include Tarzan's leap from an airplane into a river, his wrestling with a savage leopard, his riding the lead elephant in a wild charge by 300 angered beasts, and his plunging from the top of a towering waterfall.

PERSEVERANCE WON OUT FOR "TARZAN"

Perseverance won out in the case of Jock Mahoney, former Hollywood stunt man who stars as the screen's latest Tarzan in Metro-Goldwyn-Mayer's "Tarzan Goes to India."

The six-foot four-inch, 200-pound Mahoney first tested for the role of Tarzan back in 1948, when Johnny Weissmuller tossed in his loin cloth and retired. But he lost out to Lex Barker.

After a career as the fully-clothed "Yancy Derringer" on TV, Mahoney tried for the Tarzan role in Sy Weintraub's production of "Tarzan the Magnificent." This time Gordon Scott had the Ape Man role sewed up, but Mahoney was given the part of the nasty menace.

His patience paid off, however, when Weintraub selected Mahoney for Tarzan in "Tarzan Goes to India," filmed on location in Mysore Province.

At long last, the ex-stunt man wound up with a vine of his own!

MUSCULAR EX-STUNT MAN NOW DOES HIS STUNTS AS SCREEN'S NEWEST "TARZAN"

Meet the "swinglngest" hero on the movie screen—Tarzan!

Ever since those exciting early days of the silent films, there have been Tarzans of all shapes, sizes and, after sound came in, vocal ranges—barrel-chested Elmo Lincoln, daredevil Gene Polar, weight-lifter Bruce Bennett, aquatic stars Buster Crabbe and Johnny Weissmuller—but none of them had as many "lumps" to show for their climb to loin cloth stardom as Jock Mahoney, who plays the screen's 13th Ape Man in Metro-Goldwyn-Mayer's "Tarzan Goes to India."

Mahoney, one of filmdom's highest paid stunt men until a few years ago, finally got fed up with the broken nose bit and decided that barroom brawls, falls from galloping horses and leaps from high buildings just had to go.

"I'd never seen a stunt man walk off into the sunset with the girl at the end of the picture," says Mahoney, "so I figured, what the heck, I might as well give this acting thing a whirl."

The six-foot, four-inch, 200-pound Mahoney ("Jocko" to his friends) actually tested for the Tarzan role back in 1948, when Johnny Weissmuller tossed in his loin cloth and retired. But he lost out to Lex Barker, who promptly moved into the famous tree house with "Jane."

After a highly successful career as the fully-clothed "Yancy Derringer" of TV fame, Mahoney banged on Producer Sy Weintraub's door for a role in "Tarzan the Magnificent." But Gordon Scott had the Ape Man sewed up at that time, so Mahoney wound up playing the nasty menace.

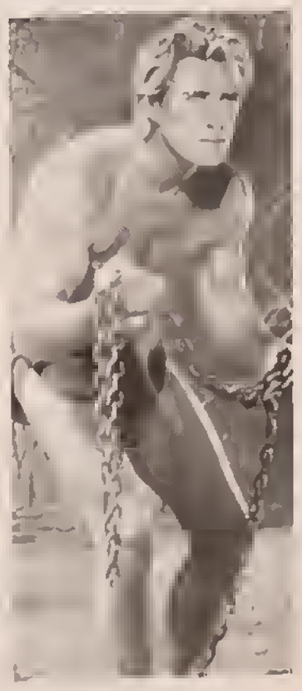
"Sy was grateful for the help I gave him during the shooting of that film in Africa," relates Mahoney, whose know-how in the action stuff goes back for years. "He says I saved him thousands of dollars doing my own stunts and he told me he'd always find a place for me in his next Tarzan pictures. But I never expected to wind up with a vine of my own!"

Chicago-born Jacque O'Mahoney is French and Irish, with a dash of Cherokee Indian. He starred in high school football and basketball, was an expert on the trapeze, sang leads in operettas and was second to none in swimming. A fling at college (University of Iowa) as a pre-med student convinced him he was no Dr. Kildare, so he drifted to Hollywood with the proverbial five bucks in his pocket.

It wasn't long before Mahoney began making a living out of taking lumps for other people. He doubled for Jon Hall, Errol Flynn, Gregory Peck and for western favorites Charles Starrett and Randolph Scott.

In one short span of time he broke his nose four times (in each case it was re-set), suffered innumerable black eyes and chipped molars when a "fake" punch somehow found its mark.

But that's all behind Mahoney as things are now looking up for him.



NEW "TARZAN." Jock Mahoney, muscular ex-stunt man, portrays the screen's newest Tarzan in Metro-Goldwyn-Mayer's "Tarzan Goes to India," filmed in CinemaScope and Metrocolor entirely on locations in India. Here the intrepid King of the Jungle prepares to defend himself against the attack of a wild leopard, one of the many thrill scenes in the exciting picture.

Tarzan Goes to India
Still 5075 57 — Mat 1-A



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An interpretive analysis of lay and tradepress reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panavision Ⓡ Regalscope; Ⓣ Technirama. Symbol ◎ denotes BOXOFFICE Blue Ribbon Award; ◎ color photography. For listings by company in the order of release, see FEATURE CHART.

REVIEW DIGEST AND ALPHABETICAL INDEX

ǂ Very Good; + Good; ± Fair; − Poor; = Very Poor. In the summary ǂ is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2633	Advise & Consent	(139)	Ⓟ	Orama	Col	5-28-62	ǂ	ǂ	+	ǂ	ǂ	+	ǂ	12+
2616	All Fall Down	(11)		Drama	MGM	3-26-62	ǂ	+	+	ǂ	ǂ	±	+	10+1−
2549	Armored Command	(99)		War Or.	AA	8- 7-61	+		±	+		+	±	5+2−
2637	◎Assignment Outer Space	(79)		SW-Fantasy	AIP	6-11-62	±							1+1−
2578	Atlantic Adventure	(62)		Real-life Adv. Or.	Schoenfeld	11-13-61	+							1+
	—B—													
2586	◎◎Babes in Toyland	(100)		Mus.	BV	12-11-61	+	ǂ	±	ǂ	+	ǂ	+	10+1−
2583	◎Bachelor Flat	(91)	©	Com.	20th-Fox	12- 4-61	+	±	+	ǂ	ǂ	+	±	9+2−
2576	◎Bachelor in Paradise	(109)	©	Com.	MGM	11- 6-61	ǂ	+	+	ǂ	ǂ	+	+	10+
2628	◎Bachelor of Hearts	(97)		Com.	Cont'l	5- 7-62	+							1+
2570	◎Back Street	(107)		Orama	U-I	10-16-61	ǂ	ǂ	+	ǂ	+	+	±	10+1−
2605	Bashful Elephant, The	(82)		Com-Or.	AA	2-19-62	+		±		−	±		3+3−
2634	Belle Sommers	(62)		Orama	Col	5-28-62	±	±		+		+	±	5+3−
2609	Big Money, The	(89)		Comedy.	Lopert	3- 5-62	+							1+
2624	◎Big Red	(89½)		Adv.	BV	4-23-62	ǂ	±	+	+	ǂ	ǂ		9+1−
2640	Big Wave, The	(73)		Orama	AA	6-18-62	+					+		2+
2641	Bird Man of Alcatraz	(142)		Or.	UA	6-25-62	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ		12+
2608	◎Black Tights	(120)	Ⓣ	Ballet.	Magna	2-26-62	ǂ	±	+	ǂ	ǂ	ǂ		10+1−
2579	Bloodlust	(68)		Horror	Crown	11-20-61	−							1−
2582	◎Blue Hawaii	(101)	Ⓟ	Com/Mus	Para	11-27-61	+	±	+	+	+	+	±	7+2−
2631	◎◎Bon Voyage	(132)	©	Comedy.	BV	5-21-62	ǂ		ǂ	ǂ	ǂ	ǂ	ǂ	12+
2640	◎Boys' Night Out	(115)	©	Com.	MGM	6-18-62	ǂ	±	ǂ	+	+			8+2−
2566	Boy Who Caught a Crook	(72)		Ac.	UA	10- 2-61	+	−	±	±	±	−		4+5−
2568	◎Breakfast at Tiffany's	(115)	C'y		Para	10- 9-61	ǂ	+	ǂ	ǂ	ǂ	+	+	11+
2625	◎Broken Land, The	(60)	©	W'n	20th-Fox	4-30-62	±							1+1−
2406	Brushfire	(80)		War Or.	Para	2-12-62	±	−		+	±	±		5+4−
2619	Burn, Witch, Burn	(90)		Susp.	AIP	4- 9-62	+	−		+		+	±	4+2−
	—C—													
2633	Cabinet of Caligari	(104)	©	Horror Drama	20th-Fox	5-28-62	+	−	+	ǂ	+	+	+	7+1−
2578	◎Call Me Genius	(105)		Com.	Cont'l	11-13-61	±	−				ǂ		3+2−
2613	Cape Fear	(105)		Suspense Or.	U-I	3-19-62	+	ǂ	+	ǂ	ǂ	+	ǂ	11+
2583	Capture That Capsule!	(75)		Action Drama	Riviera-SR	12- 4-61	±		−		±			2+3−
2603	Cash on Demand	(84)		Suspense.	Col	2-12-62	+	−		+		ǂ	ǂ	5+1−
2588	Children's Hour, The	(109)		Or.	UA	12-18-61	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
2608	Choppers, The	(64)		Melodrama	SR	2-26-62	±							1+1−
2599	◎Cinderella	(84)		Ballet Film.	Janus	1-29-62	±		ǂ			+	ǂ	6+1−
2558	Claudelle Inglish	(99)		Or.	WB	9- 4-61	±	±	±	+	+	+	±	7+4−
2639	Clown and the Kid	(65)		Com-Dr.	UA	6-18-62	±							1+1−
2589	◎Colossus of Rhodes, The	(128)	Ⓢ	Adv. Spect.	MGM	12-25-61	+	±	+	+	±	+		6+2−
2575	◎Comancheros, The	(107)	©	Outdoor Drama	20th-Fox	11- 6-61	ǂ	+	+	ǂ	+	ǂ	+	10+
2590	Continental Twist, The	(See "Twist All Night")												
2607	Couch, The	(89)		Suspense	WB	2-26-62	±	±	±	+	+	±	±	7+5−
2621	◎◎Counterfeit Traitor, The	(140)		Drama	Para	4-16-62	ǂ	ǂ	+	ǂ	ǂ	ǂ	ǂ	13+
	—D—													
2600	Day the Earth Caught Fire, The	(90)		Suspense Drama	U-I	1-29-62	ǂ	+	ǂ	ǂ	+	ǂ	ǂ	12+
2559	Day the Sky Exploded, The	(80)		Science-Fiction	Excelsior	9-11-61	+							1+
2625	Dead to the World	(87)		Melo.	UA	4-30-62	−				±			1+2−
2602	Deadly Duo	(69)		Orama	UA	2- 5-62	+		−	+	+	−	±	4+3−
2594	Desert Patrol	(78)		War Orama.	U-I	1-.8-62	+	+	+	ǂ		+	+	7+
2564	◎Devil at 4 O'Clock, The	(127)		Adv. Or.	Col	9-25.61	ǂ	+	ǂ	ǂ	ǂ	+	ǂ	12+
2607	◎Devil Made a Woman, The	(87)		Adv.	Medallion	2-26-62	±							1+1−
2573	Devil's Hand, The	(71)		Horror-Terror	Crown-SR	10-30-61	±							1+1−
2624	◎Doctor in Love	(93)		Com.	Governor	4-23-62	+	±	+	+	±	±	+	7+3−
2621	Don't Knock the Twist	(87)		Orama/Twist numbers	Col	4-16-62	+	±	±	±	+	±	±	7+5−
2588	Double Bunk	(92)		Farce	Showcorp	12-18-61	+		±			±	+	4+2−
	—E—													
2588	◎El Cid	(184)	Ⓣ	Hist. Spec.	AA	12-18-61	ǂ	ǂ	+	ǂ	ǂ	ǂ	ǂ	13+
2585	Errand Boy, The	(92)		Comedy.	Para	12-11-61	+	±	ǂ		+	ǂ	ǂ	8+2−
2636	◎Escape From Zahrain	(93)	Ⓟ	Adventure Drama	Para	6- 4-62	+	±	+	+	+	+		6+1−
2577	Everything's Ducky	(80)		Comedy.	Col	11-13-61	−	±	±	+	±	+	±	6+5−
2615	Experiment in Terror	(123)		Susp.	Col	3-26-62	ǂ	+	+	ǂ	ǂ	ǂ	ǂ	12+
	—F—													
2577	Fear No More	(80)		Suspense Or.	Astor	11-13-61	+							1+
2623	Five Finger Exercise	(109)		Or.	Col	4-23-62	+	±	±	ǂ	+	+	+	8+2−
2575	◎Flight of the Lost Balloon	(91)	Ⓢ	Adventure	Woolner	11- 6-61	+		−	±	+			3+2−
2563	Flight That Disappeared, The	(72)		Science-F'n	UA	9-25-61	+	±	±	±	ǂ		±	7+4−
2580	◎◎Flower Drum Song	(133)	Ⓟ	Musical	U-I	11-20-61	ǂ	+	+	ǂ	ǂ	ǂ	ǂ	12+
2613	◎Follow That Dream	(110)	Ⓟ	Com.	UA	4- 2-62	+	+	+	ǂ	+	ǂ		8+
2577	◎Force of Impulse	(84)		Dr.	Astor	11-13-61	+							1+
2619	◎Forever My Love	(115)		Romantic Drama	Para	4- 9-62	+	±	+	+	±	+	ǂ	8+2−
2606	◎Four Horsemen of the Apocalypse, The	(153)	©	Orama	MGM	2-19-62	ǂ	ǂ	+	ǂ	+	ǂ	ǂ	12+
	—G—													
2585	George Raft Story, The	(105)		Biographical Orama	AA	12-11-61	+	+	+	ǂ	+	+	+	8+
2626	◎Geronimo	(101	Ⓟ	Outdoor Dr.	UA	4-30-62	+	+	+	ǂ	+	+		7+
2644	◎Gigot	(104)		Comedy.	20th-Fox	7- 2-62	ǂ	±	ǂ	ǂ	ǂ	ǂ		11+1−
2579	◎Gina	(92)		Adv. Dr.	Omat	11-20-61	ǂ							2+
2605	◎Girls at Sea	(81)		Com.	Seven Arts	2-19-62	ǂ							2+
2481	Great Impostor, The	(112)		Dr.	U-I	11-28-60	ǂ	ǂ	+	ǂ	ǂ	ǂ	+	12+
2556	◎◎Greyfriars Bobby	(91)		Orama	BV	8-28-61	ǂ	+	ǂ	+	ǂ	ǂ	ǂ	12+
2587	Gun Street	(67)		Western	UA	12-18-61	±	−	−		+	−		2+4−
2593	◎Guns of the Black Witch	(81)	©	Adv. Dr.	AIP	1- 8-62	±					−	±	2+3−
	—H—													
2613	Hand of Death	(60)		S-F'n.	20th-Fox	3-19-62	±					±	±	3+3−
2626	◎Hands of a Stranger	(85½)		Susp.	AA	4-30-62	±					±	±	3+3−
2598	Happy Thieves, The	(88)		Com-Or.	UA	1-22-62	+	±	+	ǂ	±	±	+	8+3−
2625	Harold Lloyd's World of Comedy	(94)		Comedy.	Cont'l	4-30-62	+	±	ǂ	ǂ	ǂ	ǂ		10+1−
2572	Head, The	(95)		Horror.	Trans-Lux	10-23-61	+	−	−	+	±	−		3+4−
2634	◎Hatari!	(159)		Adv. Or.	Para	5-28-62	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ		10+
2634	Hell Is for Heroes	(90)		War Or.	Para	5-28-62	+	±	+	+		+		5+1−
2612	◎Hellions, The	(87)	Ⓣ	Outdoor Drama	Col	3-12-62	+	±	±			−	±	4+4−
2639	◎Hemingway's Adventures of a Young Man	(145)	©	Dr.	20th-Fox	6-18-62	ǂ	±	+	ǂ	ǂ	ǂ		10+1−
2590	Hey, Let's Twist!	(80)		Musical.	Para	12-25-61	+	±	+	+	+	±	±	7+3−
2610	Hitler	(107)		Orama	AA	3- 5-62	±	±	−	+	+	−		4+4−
2620	◎Horizontal Lieutenant, The	(90)		Comedy	MGM	4- 9-62	+	±	±	+	+	ǂ	+	8+2−
2641	Horror Chamber of Dr. Faustus, The	(95)		Horror Orama	Lopert	7- 2-62	+							1+
2623	House of Women	(83)		Orama.	WB	4 23 62	±	+	+	+	−	±		6+4−
2565	Hustler, The	(134)	©	Drama.	20th-Fox	10- 2-61	+	+	+	ǂ	ǂ	ǂ	ǂ	11+
	—I—													
2596	◎I Bombed Pearl Harbor	(98)		Widescope, War Or.	Parade	1-15-62	+		±		+			3+1−
2636	◎I Like Money	(81)	©	Com.	20th-Fox	6- 4-62	+	±		ǂ		+	+	6+1−
2635	Incident in an Alley	(83)		Or.	UA	6- 4-62	±					±	±	3+3−
2626	Information Received	(77)		Or.	U-I	4-30-62	+		±	+		+	+	5+1−
2587	Innocents, The	(100)	©	Suspense Drama	20th-Fox	12-18-61	ǂ	±	ǂ	ǂ	ǂ	ǂ	ǂ	13+1−
2638	Interns, The	(120)			Col	6-11-62	ǂ	ǂ	±	+	ǂ	+		9+1−
2628	Intruder, The	(83)		Dr.	Astor	5- 7-62	+	±	ǂ	+	ǂ	+	+	9+1−
2644	◎It Happened in Athens	(92)	©	Comedy-Drama	20th-Fox	7- 2-62	+	+	−	+	±	+		5+2−
	—J—													
2615	◎Jessica	(105)	Ⓟ	Rom. Comedy.	UA	3-26-62	ǂ	±	±	+	+	±	+	8+3−
2608	Jet Storm	(88)		Suspense.	UPRO	2-26-62	+		+		+			3+
2604	◎Journey to the Seventh Planet	(80)		Adv.-Fantasy.	AIP	2-12-62	+		±	±	±	+	−	5+4−
2574	Judgment at Nuremberg	(189)		Dr.	UA	10-30-61	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
	—K—													
2592	Karate	(80)	Ac	Dr.	Brenner	1- 1-62	±							1+1−
2571	◎◎King of Kings	(161)	Ⓣ	Religious Orama	MGM	10-23-61	ǂ	ǂ	ǂ	ǂ	ǂ	+	ǂ	13+
2582	Kitchen, The	(74)		Orama.	Kingsley	11-27-61	+		ǂ			+	±	5+1−
	—L—													
2627	◎Lad: a Dog	(98)		Orama.	WB	5- 7-62	ǂ		+	±	+	+		6+1−
2631	◎Last of the Vikings	(102)		Dyaliscope, Adv.	Medallion	5-21-62	+			+				2+
2595	◎Light in the Piazza	(101)	©	Romantic Drama	MGM	1-15-62	ǂ	+	ǂ	ǂ	ǂ	ǂ	ǂ	13+
2630	◎Lisa	(112)	©	Adv. Dr.	20th-Fox	5-14-62	+		+		+	ǂ	ǂ	7+
2642	Lolita	(152)		Comedy-Drama.	MGM	6-25-62	ǂ	±	+	ǂ	ǂ	±	ǂ	11+2−
2628	Lonely Are the Brave	(107)	Ⓟ	Outdoor Orama	U-I	5- 7-62	+	+	+	ǂ	+	ǂ	+	9+
2593	Long and the Short and the Tall, The	(102)		War Or.	Cont'l	1- 8-62	ǂ		+		+	+		5+
2593	Lost Battalion	(83)		War Dr.	AIP	1- 8-62	±					+		2+1−
2590	◎Lover Come Back	(107)		Comedy.	U-I	12-25-61	ǂ	+	ǂ	ǂ	ǂ	+	ǂ	12+
	—M—													
2604	Madison Avenue	(94)	©	Or.	20th-Fox	2-12-62	±	+		+	+	+	+	6+1−

REVIEW DIGEST
AND ALPHABETICAL INDEX

In the summary ## is rated 2 pluses, = as 2 minuses. ## Very Good; + Good; ± Fair; − Poor; = Very Poor.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2622	⊛Magic Sword, The (80) Fantasy-Adventure			UA	4-16-62	+		+	+	+	+		5+
2580	◎⊛Majority of One, A (147) Comedy-Drama			WB	11-20-61	##	+	##	##	##	##	##	13+
2601	Make Mine a Double (86) Com.			Ellis	2- 5-62	##							2+
2607	Malaga (97) Drama			WB	2-26-62	+	+	±	##	±	+	±	8+3−
2621	Man Who Shot Liberty Valance, The (123) Western			Para	4-16-62	±	##	+	##	##	+	##	11+1−
2641	Manster, The (72) Horror Dr.			Lopert	7- 2-62	±					−		1+2−
2573	Mark, The (127) © Drama			Cont'l	10-30-61	##	+	+	##	##	##	##	12+
2576	Mask, The (83) Depth-dimension Horror Drama			WB	11- 6-61	+	−	−	+	##	±	±	6+4−
2642	⊛Mermaids of Tiburon, The (77) Underwater Adv.			Filmgroup	7- 2-62	±		±		±			3+3−
2632	⊛Merrill's Marauders (98) © Dr.			WB	5-21-62	+		##	##	##	##	±	10+1−
2594	⊛Midsummer Night's Dream (74) © Puppet Fantasy			Showcorp	1- 8-62	±	+	##	##	+	+	+	9+1−
2629	Miracle Worker, The (106) Dr.			UA	5-14-62	##	+	##		##	##	##	11+
2599	⊛Moon Pilot (98) Comedy			BV	1-29-62	+	±	##	+	##	##	##	11+1−
2611	Most Wanted Man, The (85) Com.			Astor	3-12-62	−							1−
2632	Mothra (90) Tohoscope, Ho Dr.			Col	5-21-62	+		−	+	+	±		4+2−
2632	⊛Mr. Hobbs Takes a Vacation (116) © Comedy			20th-Fox	5-21-62	##	##	+	##	##	##	##	13+
2597	Murder She Said (87) Mystery			MGM	1-22-62	+	+	+	##	+	+	+	8+
2624	⊛Music Man, The (151) Ⓣ Musical Comedy			WB	4-23-62	##	##	##	##	##	##		12+
2617	⊛My Geisha (120) Ⓣ Com-Dr.			Para	4- 2-62	+	##	+		##	##	+	9+
2587	⊛Mysterious Island (101) Adv.			Col	12-18-61	+	+	+	##	##	+	±	9+1−
	—N—												
2620	Nearly a Nasty Accident (86) Farce-Comedy			U-I	4- 9-62	+		±	+		+	±	5+2−
2631	⊛Night Creatures (81) Adv.			U-I	5-21-62	+		+	##		+		5+
2591	No Love for Johnnie (110) Drama			Embassy	1- 1-62	+	+	##	##	+	+	##	10+
2643	Notorious Landlady, The (123) Com.			Col	7- 2-62	+	±	+	##	+	+		7+1−
	—O—												
2583	One, Two, Three (115) Ⓟ Comedy			UA	12- 4-61	##	+	##	##	##	##	##	13+
2610	Only Two Can Play (106) Com.			Kingsley	3- 5-62	+	+	+	##	+	+	±	8+1−
2589	Outsider, The (108) Drama			U-I	12-25-61	+	±	±	##	##	##	##	11+2−
	—P—												
2591	Pagan Island (60) Adv.			Cinema Syn	1- 1-62	±							1+1−
2643	Panic in Year Zero! (95) Dr.			AIP	7- 2-62	+		+	±	+	±		5+2−
2642	Paradise Alley (81) Comeoy.			Astor	7- 2-62	+							1+
2633	⊛Peeping Tom (86) Suspense.			Astor	5-28-62	+							1+
2637	Phantom Planet, The (82) SF-Fantasy			AIP	6-11-62	±							1+1−
2640	⊛Phantom of the Opera (84) Ho.			U-I	6-18-62	##	±	+	##	+			7+1−
2585	⊛Pirate of the Black Hawk, The (75) Ⓢ Adventure			Filmgroup	12-11-61	+						−	1+1−
2578	⊛Pocketful of Miracles (137) Comedy-Drama			UA	11-13-61	##	±	+	##	##	+	##	11+1−
2614	⊛Premature Burial, The (81) Ⓟ Horror Drama			AIP	3-19-62	+	+	±	+		+	±	6+2−
2606	⊛Prisoner of the Iron Mask, The (80) © Adv. (Eng. dubbed)			AIP	2-19-62	±	±		±			±	4+4−
2573	⊛Purple Hills, The (60) © Western			20th-Fox	10-30-61	+		+		±	+		4+1−
2580	⊛Purple Noon (115) Murder Dr.			Times	11-20-61	+			##		±	+	5+1−
	—Q—												
2561	Queen of the Pirates (80) Ⓢ Sea Adv. (Eng-dubbed)			Col	9-18-61	+					±	±	3+2−
	—R—												
2620	Reprieve (105½) Drama			AA	4- 9-62	+	+	±	+		+		5+1−
2629	⊛Ride the High Country (94) © Western			MGM	5-14-62	+		+	+	##	+	+	7+
2611	Ring of Terror (71) Horror			SR	3-12-62	±							1+1−
2568	Risk, The (81) Drama			Kingsley	10- 9-61	+			+		+	+	4+
2635	Road to Hong Kong, The (91) Com.			UA	6- 4-62	+	+	##	##	+	+		8+
2584	⊛Roman Spring of Mrs. Stone, The (104) Drama			WB	12- 4-61	+	±	+	+	##	+	+	8+1−
2614	⊛Rome Adventure (118) Com-Dr.			WB	3-19-62	+	+	±	+	##	+	+	8+1−
	—S—												
2623	Safe at Home! (83) Com-Dr.			Col	4-23-62	+	−	±	+	+	+	+	6+2−
2592	Sail a Crooked Ship (88) Comedy			Col	1- 1-62	+	±	±	##	+	+	+	8+2−
2599	Saintly Sinners (79) Com-Dr.			UA	1-29-62	±	−	+	+	±	±	±	6+5−
2622	⊛Samar (89) Action Dr.			WB	4-16-62	+	±	±	+	+	+	±	7+3−
2558	Sand Castle, The (70) True-Life Fantasy			DeRochemont	9- 4-61	##		##		+	##	+	8+
2627	Satan in High Heels (93), Exploitation Melodrama			Cosmic	5- 7-62	−	=					±	1+4−
2610	⊛Satan Never Sleeps (125) © Comedy-Drama			20th-Fox	3- 5-62	+	+	±	+	+	+	+	7+1−
2569	Season of Passion (92) Dr.			UA	10-16-61	+	±	##	##	±	±	+	9+3−
2575	⊛Second Time Around, The (99) © Farce-Comedy			20th-Fox	11- 6-61	+	+	±	##	+	##	+	9+1−
2567	Secret of Deep Harbor (70) Dr.			UA	10- 9-61	±		−	±	±		−	3+5−
2612	Secret File Hollywood (85) Melodrama			Crown Int'l	3-12-62	±							1+1−
2561	Sergeant Was a Lady, The (72) Service Comedy			U-I	9-18-61	+	±	±	±	±	−		5+5−
2602	⊛Sergeants 3 (112) Ⓟ Outdoor.			UA	2- 5-62	+	+	+	##	+	+	+	8+
2605	7th Commandment (82) Melo.			Crown	2-19-62	±							1+1−
2570	Seven Women From Hell (88) © Action Dr.			20th-Fox	10-16-61	+	±	−	+	+	+		5+2−
2619	⊛Shame of the Sabine Women, The (80) Adv. Dr.			UPRO	4- 9-62	±				±			2+2−
2627	⊛She Didn't Say No! (96) Comedy Satire			Seven Arts	5- 7-62	##							2+
2600	⊛Siege of Syracuse (87) Ⓣ Adv.-Ac.			Para	1-29-62	+	±	−	+	−	−		3+4−
2594	Singer Not the Song, The (98) © Drama			WB	1- 8-62	+	±	+	##	+	+	±	8+2−
2615	⊛Six Black Horses (80) W'n			U-I	3-26-62	+		±	+	+	+	±	6+2−
2591	Something Wild (112) Dr.			UA	1- 1-62	±	±		+	+	±	+	6+3−
2635	⊛Spiral Road, The (140) Adv.			U-I	6- 4-62	+	+	±	##	##	##		9+1−
2560	⊛Splendor in the Grass (124) Dr.			WB	9-11-61	##	##	##	##	##	##	##	14+
2616	◎⊛State Fair (118) ©Musical.			20th-Fox	3-26-62	+	##	±	+	##	+	##	10+1−
2637	⊛Story of the Count of Monte Cristo, The (132) Ⓢ Adv.			WB	6-11-62	+	±	±		+	##		6+2−
2584	⊛Summer and Smoke (118) Ⓟ Dr.			Para	12- 4-61	##	##	##	##	##	##	##	14+
2568	⊛Susan Slade (116) Drama			WB	10- 9-61	±	+	±	+	+	±		6+3−
2611	⊛Sweet Bird of Youth (120) © Drama			MGM	3-12-62	##	+	##	##	##	+	##	12+
2622	⊛Swingin' Along (74) © Com/Mus.			20th-Fox	4-16-62	+					−		1+1−
	—T—												
2636	⊛Tales of Terror (90) Ⓟ Ho.			AIP	6- 4-62	##			##	##	##	±	9+1−
2644	⊛Tartars, The (83) Action			MGM	7- 2-62	±	±	−	+	±	±	±	6+6−
2630	Taste of Honey, A (100) Dr.			Cont'l	5-14-62	##		##	##	##	##	+	11+
2614	Tell-Tale Heart, The (78) Horror Drama			Danziger-SR	3-19-62	+							1+
2613	Temptation (94) Melodr.			Cameo	3-19-62	+							1+
2596	⊛Tender Is the Night (146) © Drama			20th-Fox	1-15-62	##	+	##	##	+	+	##	11+
2632	⊛That Touch of Mink (99) Ⓟ Com.			U-I	5-14-62	##	+	+	##	##	+	##	11+
2598	Then There Were Three (82) Ac.			Parade	1-22-62	±		+		+			3+1−
2639	There Was a Crooked Man (106) Comedy			Lopert	6-18-62	##							2+
2629	13 West Street (80) Dr.			Col	5-14-62	±	±	±	+	±	+	+	7+4−
2597	Three Stooges Meet Hercules, The (89) Farce-Comedy			Col	1-22-62	−	−	±	+	+	+	±	5+4−
2597	Too Late Blues (110) Dr.			Para	1-22-62	±	±	+	+	+	±	±	7+4−
2572	Town Without Pity (105) Dr.			UA	10-23-61	##	+	+	##	±	±	##	10+2−
2586	Trunk, The (72) Suspense Dr.			Col	12-11-61	+					+	±	3+1−
2544	20,000 Eyes (61) © Dr.			20th-Fox	7-10-61	+		±	+	+	±		5+2−
2600	Twenty Plus Two (102) Mys.			AA	1-29-62	±	±	±		−	±	±	5+6−
2616	Twist All Night (85) Comedy With Music, color prolog.			AIP	3-26-62	+		±	±	+	−		4+3−
2592	Twist Around the Clock (86) Musical			Col	1- 1-62	+	±	±	+	+	±	±	7+4−
2589	Two Little Bears, The (81) © Comedy-Fantasy			20th-Fox	12-25-61	±	−	+	+	±	##		6+3−
2565	Two Women (105) Dr. (Eng. dubbed) Also with titles			Embassy	10- 2-61	##	##	##	##		##	##	12+
	—U—												
2603	Underwater City, The (78) Adv.-Fantasy			Col	2-12-62	±	±	±		±	+	±	6+5−
	—V—												
2581	Valley of the Dragons (79) Adv.			Col	11-27-61	±	−	−	+	±	−	±	4+6−
2606	Victim (100) Drama			Astor	2-19-62	##	+	##	##	+	##	##	12+
2601	View From the Bridge, A (110) Drama			Cont'l	2- 5-62	##	+	##	##	##	##	##	13+
	—W—												
2602	Walk on the Wild Side (114) Dr.			Col	2- 5-62	##	##	+	##	##	−	+	10+1−
2638	What a Carve Up! (87) Farce.			Embassy	6-11-62	+	−		+				2+1−
2618	War Hunt (81) War Drama			UA	4- 2-62	±	±	+	+	##	##		8+2−
5286	Weekend With Lulu, A (91) Comedy.			Col	12-11-61	##		±	+	##	+	±	8+2−
2567	◎⊛West Side Story (155) Panavision. Musical Dr.			UA	10- 9-61	##	##	##	##	##	##	##	14+
2612	Whistle Down the Wind (98) Drama			Astor	3-12-62	##	+	##	+	##	##	##	12+
2584	Wild for Kicks (92) Dr.			Times	12- 4-61	±	−		+				2+2−
2609	Womanhunt (60) Mystery			20th-Fox	3- 5-62	−					−		2−
2576	⊛Wonders of Aladdin, The (93) © Comedy-Fantasy			MGM	11- 6-61	##	−	±	+	±	+	±	7+4−
2609	World in My Pocket (93) Suspense			MGM	3- 5-62	+	+	+	+	±	±		6+2−
	—XYZ—												
2579	⊛X-15 (112) Ⓟ Dr.			UA	11-20-61	+	±	±	+	##	##	+	9+2−
2638	Zotz! (85) Comedy			Col	6-11-62	±	−	+	+	+	+		5+2−

Feature productions by company in order of release. Running time is in parentheses. © is for CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Ponavision; Ⓡ Regalscope; Ⓣ Technirama. Symbol ◎ denotes BOXOFFICE Blue Ribbon Award; ◎ color photography. Letters and combinations thereof indicate story type—(Complete key on next page.) for review dates and Picture Guide page numbers, see REVIEW DIGEST.

FEATURE CHART

	ALLIED ARTISTS	Type	Rel. No.	AMERICAN INT'L	Type	Rel. No.	COLUMBIA	Type	Rel. No.	M-G-M	Type	Rel. No.	PARAMOUNT	Type	Rel. No.	
DECEMBER	The George Raft Story (105)	D	6111	◎Journey to the Seventh Planet (80)	SF	613	◎Mysterious Island (101) (Super-Dynamation) Michael Craig, Joan Greenwood, Michael Callan, Gary Merrill	Ad	613	◎The Wonders of Aladdin (93) © Donald O'Connor, Vittorio de Sica, Noelle Adam	Ad	206	The Errand Boy (82) Jerry Lewis, Brian Donlevy	C	6106	DECEMBER
	Ray Danton, Jayne Mansfield, Julie London, Barrie Chase			John Agar, Greta Thyssen												
				Lost Battalion (83) Leopold Salcedo, Diane Jergens	Ac	611										
JANUARY							Sail a Crooked Ship (88) Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs	C	614	Murder She Said (87) Margaret Rutherford, Arthur Kennedy	My	208	Hey, Let's Twist! (80) Joey Dee and the Starliters, Teddy Randazzo, Kay Armen	M	6108	JANUARY
							Twist Around the Clock (83) Chubby Checker, Dion, the Marcels, Vicki Spencer	M	616				Too Late Blues (100) Bobby Darin, Stella Stevens	D	6109	
FEBRUARY				◎Premature Burial (81) Ⓟ Ray Milland, Hazel Court	Ho	702	The Three Stooges Meet Hercules (89) Stooges, Vicki Trickett	Ad	617	◎Light in the Piazza (105) © Olivia de Havilland, R. Brazzi, G. Hamilton, Y. Mimieux	D	207	◎Summer and Smoke (118) Ⓣ Laurence Harvey, Geraldine Page	D	6107	FEBRUARY
							The Underwater City (78) William Lundigan, Julie Adams	SF	618				◎Siege of Syracuse (87) Ⓣ Rossano Brazzi, Tina Louise	Ad	6110	
							Walk on the Wild Side (114) Laurence Harvey, Capucine, Barbara Stanwyck, Jane Fonda	D	619							
MARCH	The Bashful Elephant (80) Molly Mack, Buddy Baer	OD	6201	Twist All Night (87) June Wilkinson, Louis Prima, Sam Butera and the Witnesses (includes a color sequence)	M	703	◎The Hellions (87) Ⓣ Richard Todd, Anne Aubrey	Ac	620	◎Four Horsemen of the Apocalypse (153) © Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb	D	209	◎Forever My Love (115) Romy Schneider, Karl Boehm	D	6111	MARCH
	Hitler (107) Richard Basehart, Cordula Trantow, Maria Emo	BiD	6203				Belle Sommers (62) Polly Bergen, David Janssen	D	621				Brushfire (80) John Ireland, Jo Morrow, Everett Sloane	D	6112	
										World in My Pocket (93) Rod Steiger, Nadja Tiller, Peter Van Eyck	D	210				
APRIL	Hands of a Stranger (85½) Paul Lukather, Joan Harvey, Jas. Stapleton, Irish McCalla	D	6204	Burn, Witch, Burn (89) Janet Blair, Peter Wyngarde	Ho	704	Don't Knock the Twist (87) Chubby Checker, Mari Blanchard	M	622	◎Sweet Bird of Youth (120) © Geraldine Page, Paul Newman, Ed Begley, Rip Torn	D	212	The Man Who Shot Liberty Valance (123) James Stewart, John Wayne, Vera Miles	W	6114	APRIL
	The Big Wave (73) Sessue Hayakawa, Mickey Curtis	D	6202	Phantom Planet, The (82) Dean Fredericks, Coleen Gray	SF	711	Experiment in Terror (123) Glenn Ford, Lee Remick	D	623	◎The Horizontal Lieutenant (90) © Jim Hutton, Paula Prentiss	C	213	◎◎The Counterfeit Traitor (140) William Holden, Lilli Palmer (pre-release)	D	6113	
				◎Assignment Outer Space (79) Archie Savage, Gaby Farinon	SR	712	Safe at Home (83) Mickey Mantle, Roger Maris, Patricia Barry	D	624	All Fall Down (111) Eva Marie Saint, Warren Beatty, Karl Malden, Angela Lansbury	D	211				
MAY	Rider on a Dead Horse (72) John Vivyan, Lisa Lu, Bruce Gordon, Kevin Hagen	OD	6212	The Brain That Wouldn't Die (71) Herb Evers, Virginia Leith	Ho	705	Five Finger Exercise (109) Rosalind Russell, Maximilian Schell, Jack Hawkins, Richard Beymer	D	625	◎Ride the High Country (94) © Randolph Scott, Joel McCrea	OD	216	◎Escape From Zahrain (93) Ⓣ Yul Brynner, Madlyn Rhue, Sal Mineo	Ac	6115	MAY
				Invasion of the Star Creatures (81) Bob Ball, Frankie Ray	SF	706	13 West Street (80) Alan Ladd, Rod Steiger, Dolores Dorn, Michael Callan	D	626							
							◎Mothra (90) All-Japanese cast (Eng-dubbed)	Ac	627							
JUNE	Reprieve (110) Ben Gazzara, Stuart Whitman, Ray Walston, V. Price, R. Steiger, S. Davis jr.	D	6205				Advise and Consent (138) © Charles Laughton, Henry Fonda, Don Murray, Walter Pidgeon, Gene Tierney, Franchot Tone	D	628	Lolita (152) James Mason, Shelley Winters, Peter Sellers, Sue Lyon	D	217	Hell Is for Heroes (90) Steve McQueen, Bobby Darin, Fess Parker, Bob Newhart	D	6116	JUNE
	The Bridge (104) (Eng-dubbed version) Volker Bohnet, Fritz Wepper	D	6207				◎The Wild Westerners (70) Jas. Philbrook, Nancy Kovack, Guy Mitchell, Duane Eddy	W	629	◎Boys' Night Out (115) © Kim Novak, James Garner, Tony Randall, Janet Blair	C	218				
	Confessions of an Opium Eater (85) Vincent Price, Linda Ho	D	6206							◎The Tartars (83) Orson Welles, Victor Mature, Liana Orfei	Ad	223				
	Payroll (80) Michael Craig, Francoise Prevost	Ac	6210													
JULY	The Frightened City (97) Herbert Lom, John Gregson, Yvonne Romain	D	6211	◎Tales of Terror (90) Ⓟ Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget	Ho	710	The Notorious Landlady (123) Jack Lemmon, Kim Novak, Fred Astaire	MyC	701	◎Tarzan Goes to India (..) Jock Mahoney, Simi, Mark Dana	Ad	222	◎◎The Counterfeit Traitor (140) William Holden, Lilli Palmer	D	6113	JULY
				Panic in Year Zero! (95) © Ray Milland, Jean Hagen, Frankie Avalon	D	708	Zotz! (87) Tom Poston, Julia Meade, Cecil Kellaway	C	702	◎Damon and Pythias (..) Guy Williams, Don Burnett	Ad	214	◎My Geisha (120) Ⓣ Shirley MacLaine, Yves Montand, Edw. G. Robinson, Bob Cummings	CD	6118	
AUGUST	◎Day of the Triffids (119) © Howard Keel, Nicole Maurey, Mervyn Johns	Ho	6209	◎Marco Polo (..) © Rory Calhoun, Yoko Tani	Ad	709	The Interns (120) Michael Callan, Cliff Robertson, Jas. MacArthur, Haya Harareet	D	702	◎Two Weeks in Another Town (..) © Kirk Douglas, Edw. G. Robinson, Cyd Charisse, Geo. Hamilton	D	220	◎Hatari! (159) John Wayne, Red Buttons, Elsa Martinelli, Hardy Kruger	Ad	6119	AUGUST
							The Three Stooges in Orbit (..) Stooges, Edson Stroll	C	704	◎The Savage Guns (..) Ⓢ Richard Basehart, Alex Nicol	OD	221				
SEPTEMBER				Warriors Five (..) Jack Palance, Anna Ralli	Ac	707	◎The Best of Enemies (104) David Niven, Alberto Sordi	CD		◎Swordsman of Siena (..) © Stuart Granger, Sylva Koscina, Christine Kaufmann	Ad	219				SEPTEMBER
							◎Battle Aboard the Defiant (..) © Alec Guinness, Dirk Bogarde, Anthony Quayle	D		The Password Is Courage (..) Dirk Bogarde, Maria Perschy	Ac					

FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Dramo; (DM) Dromo with Music; (Doc) Documentory; (D) Drama; (F) Fantasy; (FC) Farce-Comedy; (Ho) Horror Drama; (Hi) Historical Dromo; (M) Musical; (My) Mystery; (OD) Outdoor Droma; (SF) Science-Fiction; (W) Western.

DECEMBER

20TH-FOX

The Two Little Bears (81) Ⓒ ..... F/M..143
Brenda Lee, Eddie Albert, Jane Wyatt, Jimmy Boyd

The Second Time Around (99) Ⓒ ..... C..144
Debbie Reynolds, Steve Forrest, Andy Griffith, Thelma Ritter, Juliet Prowse, Ken Scott

UNITED ARTISTS

Pocketful of Miracles (137) ..... CD..6204
G. Ford, B. Davis, H. Lange

Judgment at Nuremberg (189) ..... D..6206
S. Tracy, B. Lancaster, R. Widmark, M. Dietrich, M. Clift, J. Garland (pre-release)

UNIVERSAL-INT'L

Flower Drum Song (133) Ⓒ ..... M..6203
Nancy Kwan, James Shigeta, Miyoshi Umeki (Pre-release)

WARNER BROS.

The Roman Spring of Mrs. Stone (104) ..... D..159
Vivien Leigh, Warren Beatty

COMING

ALLIED ARTISTS
Billy Budd ..... D..
Peter Ustinov, Robert Ryan
El Cid (170) Ⓣ ..... D..6220
Charlton Heston, Sophia Loren (add 21 min. for additional music and intermission) Special release

AMERICAN-INT'L
Wild Cargo (Totalscope)..Ad..713
Pier Angeli, Edmund Purdom
Prisoner of the Iron Mask Ⓒ Ad..
Michel Lemoine, Wandisa Guida (Special release)
Reptilicus ..... SF..715
Bodil Miller, Carl Ottosen
Goliath and the Warriors of Genghis Khan Ⓒ ..... Ad..714
Gordon Scott, Yoko Tani
The Young Racers ..... Ac..716
Mark Damon, Bill Campbell

BUENA VISTA
The Castaways ..... Ad..
Maurice Chevalier, Hayley Mills, Geo. Sanders, W. Hyde White

COLUMBIA
Barabbas Ⓣ ..... D..
Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine
Requiem for a Heavyweight..... D..
Anthony Quinn, Jackie Gleason Mickey Rooney, Julie Harris
The War Lover ..... D..
Steve McQueen, Robert Wagner, Shirley Ann Field
Bye Bye Birdie Ⓟ ..... C/M..
Janet Leigh, Dick Van Dyke, Ann-Margret, Bobby Rydell
Ring-a-Ding Rhythm (Formerly "It's Trad. Dad") ..... M..
Chubby Checker, Dukes of Dixieland
Lawrence of Arabia super Ⓟ ..... D..
Alec Guinness, Anthony Quinn, Jose Ferrer, Peter O'Toole
Congo Vivo ..... Ad
Jean Seberg, Gabriele Ferzetti

MGM
Mutiny on the Bounty (Ultra Panavision-70) ..... Ad..
Marlon Brando, Trevor Howard, Hugh Griffith, Tarita
King of Kings Ⓣ ..... Bib D..
Jeffrey Hunter, Siobhan McKenna
Billy Rose's Jumbo ..... M..
Doris Day, Stephen Boyd, Jimmy Durante
A Very Private Affair ..... D..
Brigitte Bardot, Marcello Mastroianni
The Golden Arrow ..... Ad..
Tab Hunter, Rossana Podesta
I Thank a Fool Ⓒ ..... D
Susan Hayward, Peter Finch

PARAMOUNT
The Pigeon That Took Rome..... C..
Charlton Heston, Elsa Martinelli, Harry Guardino
A Girl Named Tamiko Ⓟ ..... D..
Laurence Harvey, France Nuyen, Martha Hyer, Miyoshi Umeki
Who's Got the Action? Ⓟ ..... C..
Dean Martin, Lana Turner, Eddie Albert, Nita Talbot

20TH-FOX
The Lion Ⓒ ..... Ad..
William Holden, Capucine, Trevor Howard
The Queen's Guard ..... D..
Raymond Massey, Ursula Jeans, Daniel Massey, Robert Stephens
Gigot ..... D..
Jackie Gleason, Katherine Kath
The Longest Day Ⓒ ..... D..
All-star cast; depiction of the Allied landings on D-Day

UNITED ARTISTS
Taras Bulba Ⓟ ..... Ad..
Tony Curtis, Yul Brynner
Beauty and the Beast (77) ..... Ad..6223
Joyce Taylor, Mark Damon, Eduard Franz, Merry Anders
Kid Galahad ..... D..
Elvis Presley, Gig Young, Lola Albright
A Child Is Waiting ..... D..
Burt Lancaster, Judy Garland
Two for the Seesaw ..... D..
Shirley MacLaine, Robert Mitchum

UNIVERSAL-INT'L
Freud ..... BiD..
Montgomery Clift, Susannah York, Susan Kohner
If a Man Answers ..... C..
Sandra Dee, Bobby Darin
To Kill a Mockingbird ..... D..
Gregory Peck, Mary Badham, Phillip Alford, John Megna

WARNER BROS.
Term of Trial ..... D..252
Laurence Olivier, Simone Signoret, Sarah Miles, Terence Stamp
Critic's Choice Ⓟ ..... C..
Bob Hope, Lucille Ball
Days of Wine and Roses..... D..
Jack Lemmon, Lee Remick
The Chapman Report (..)..D..251
Efrem Zimbalist jr., Shelley Winters, Jane Fonda, Claire Bloom, Glynis Johns

JANUARY

20TH-FOX

Bachelor Flat (91) Ⓒ..C..201
Terry-Thomas, Tuesday Weld, Richard Beymer, Celeste Holm

Madison Avenue (94) Ⓒ ..D..202
Dana Andrews, Eleanor Parker, Eddie Albert, Jeanne Crain

UNITED ARTISTS

One, Two, Three (108) Ⓟ C..6208
James Cagney, Horst Buchholz, Arlene Francis, Pamela Tiffin

Mary Had a Little (79)..C..6203
Agnes Laurent, John Bentley

Something Wild (112) ....D..6210
Carroll Baker, Ralph Meeker

The Happy Thieves (88)..CD..6209
Rex Harrison, Rita Hayworth

WARNER BROS.

The Singer Not the Song (98) Ⓒ ..... D..152
Dirk Bogarde, John Mills, Melene Demongeot

FEBRUARY

20TH-FOX

Tender Is the Night (146) Ⓒ ..... D..203
Jennifer Jones, Jason Robards jr., Joan Fontaine, Tom Ewell

Swingin' Along (74) Ⓒ C/M..204
Noonan and Marshall, Barbara Eden, Ray Charles, Roger Williams, Bobby Vee

UNITED ARTISTS

Sergeants 3 (112) Ⓟ ..OD..6213
Frank Sinatra, Dean Martin, S. Davis jr., P. Lawford, J. Bishop

Saintly Sinners (78)....CD..6205
Don Beddoe, Ellen Corby

Deadly Duo (69).....D..6212
Craig Hill, Marcia Henderson

UNIVERSAL-INT'L

Spartacus (193) Super-Technirama 70.....D..6204
Kirk Douglas, Sir Laurence Ollvier, Jean Simmons, Tony Curtis, Peter Ustinov (regular release)

WARNER BROS.

A Majority of One (147) ..... C..153
Rosalind Russell, Alec Guinness

MARCH

20TH-FOX

The Innocents (99) Ⓒ....D..207
Deborah Kerr, Michael Redgrave

Womanhunt (60) .....D..206
Steve Piecaro, Lisa Lu, Berry Kroeger

Satan Never Sleeps (124) Ⓒ ..... D..205
William Holden, Clifton Webb, France Nuyen

UNITED ARTISTS

The Children's Hour (109) ..... D..6211
Audrey Hepburn, Shirley MacLaine, James Garner

The Clown and the Kid (65) ..... D..6207
John Lupton, Mike McGreevey

UNIVERSAL-INT'L

Lover Come Back (107)..C..6205
Rock Hudson, Doris Day, Tony Randall, Edie Adams

Desert Patrol (78).....Ac..6206
Michael Craig, John Gregson, Richard Attenborough

WARNER BROS.

The Couch (89) ..... D..160
Shirley Knight, Grant Williams

Malaga (96).....Ad..161
Trevor Howard, Dorothy Dandridge, Edmund Purdom

APRIL

20TH-FOX

State Fair (118) Ⓒ..D/M..208
Pat Boone, Bobby Darin, Pamela Tiffin, Ann-Margret, Alice Faye, Tom Ewell

Broken Land (60) Ⓒ....W..209
Kent Taylor, Jody McCrea, Dianna Darrin

UNITED ARTISTS

The Magic Sword (80)..Ad..6214
Basil Rathbone, Estelle Winwood, Gary Lockwood, Anne Helm

Mighty Ursus (90)....Ad..6220
Ed Fury

Jessica (105) Ⓟ.....C..6219
Maurice Chevalier, Angie Dickinson

War Hunt (81) .....D..6217
John Saxon, Robert Redford

UNIVERSAL-INT'L

The Outsider (108).....D..6207
Tony Curtis, Bruce Bennett, James Franciscus

Nearly a Nasty Accident (86) ..... C..6208
Jimmy Edwards, Shirley Eaton, Kenneth Connor

WARNER BROS.

Rome Adventure (118)....D..162
Troy Donahue, Angie Dickinson, Rossano Brazzi, Suzanne Pleshette

MAY

20TH-FOX

Hand of Death (60) .....Ho..212
John Agar, Paula Raymond

The Cabinet of Caligari (104) Ⓒ .....HoD..211
Glynis Johns, Dan O'Herlihy

UNITED ARTISTS

Follow That Dream (110) Ⓟ ..... C..6216
Elvis Presley, Anne Helm, Arthur O'Connell

Geronimo (102).....OD..6221
Chuck Connors, Kamala Devi

Incident in an Alley (83) D..6218
Chris Warfield, Erin O'Donnell

Third of a Man (80) ....D..6226
Simon Oakland

UNIVERSAL-INT'L

Cape Fear (106).....D..6209
Gregory Peck, Robert Mitchum, Polly Bergen

The Day the Earth Caught Fire (91) ..... D..6210
Janet Munro, Leo McKern

WARNER BROS.

House of Women (85)....D..163
Shirley Knight, Andrew Duggan

Samar (89) .....Ad..164
George Montgomery, Gilbert Roland, Ziva Rodann, Joan O'Brien

JUNE

20TH-FOX

Lisa (112) Ⓒ .....D..210
Stephen Boyd, Dolores Hart

It Happened in Athens (92) Ⓒ .....Ad..214
Jayne Mansfield, Nico Minardos

UNITED ARTISTS

Road to Hong Kong (91)..C..6227
Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour

UNIVERSAL-INT'L

Night Creatures (81)..Ho..6213
Peter Cushing, Yvonne Romain

Six Black Horses (80)..W..6214
Audie Murphy, Dan Duryea, Joan O'Brien

Lonely Are the Brave (107) Ⓟ .....OD..6215
Kirk Douglas, Gena Rowlands, Walter Matthau

WARNER BROS.

Lad: a Dog (98) .....D..158
Peter Breck, Peggy McCay

JULY

20TH-FOX

Mr. Hobbs Takes a Vacation (116) Ⓒ .....C..215
James Stewart, Maureen O'Hara, Fabian, Lauri Peters

Air Patrol (70) Ⓒ.....Ac..216
Willard Parker, Merry Anders

UNITED ARTISTS

Jack the Giant Killer (94) .....Ad..6222
Kerwin Mathews, Judi Meredith

The Miracle Worker (106) D..6225
Anne Bancroft, Patty Duke

West Side Story (155) Ⓟ 70mm .....M..6201
Natalie Wood, Richard Beymer, Russ Tamblyn, Rita Moreno, G. Chakiris

The Valiant (89) .....D..6228
John Mills, Ettore Manni

UNIVERSAL-INT'L

That Touch of Mink (99) Ⓟ .....C..6216
Cary Grant, Doris Day, Gig Young, Audrey Meadows

Information Received (77) D..6217
Sabina Sesselman, Wm. Sylvester

WARNER BROS.

Merrill's Marauders (98) Ⓒ .....D..165
Jeff Chandler, Ty Hardin

The Music Man (151) Ⓣ M..168
Robert Preston, Shirley Jones (Special engagements only)

AUGUST

20TH-FOX

5 Weeks in a Balloon (..) Ⓒ .....Ad..218
Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre

Hemingway's Adventures of a Young Man (145) Ⓒ....D..213
Richard Beymer, Susan Strasberg, Diane Baker, Paul Newman

UNITED ARTISTS

Bird Man of Alcatraz (143) D..6230
Burt Lancaster, Karl Malden

Hero's Island (94) Ⓟ Ad..6229
James Mason, Neville Brand, Kate Manx, Rip Torn

Judgment at Nuremberg (189) .....D..6206
S. Tracy, B. Lancaster, R. Widmark, M. Dietrich, M. Clift, J. Garland

UNIVERSAL-INT'L

The Spiral Road (140)..D..6218
Rock Hudson, Burl Ives, Gena Rowlands

WARNER BROS.

Guns of Darkness (103)..Ad..169
Leslie Caron, David Niven

SEPTEMBER

20TH-FOX

I Like Money (81) Ⓒ ....C..241
Peter Sellers, Nadia Gray, Herbert Lom

The 300 Spartans (113) Ⓒ .....Ad..219
Richard Egan, Diane Baker, Sir Ralph Richardson

UNITED ARTISTS

Pressure Point (..) .....D..
Sidney Poitier, Bobby Darin

The Manchurian Candidate (..)..D..
Frank Sinatra, Laurence Harvey, Janet Leigh, Angela Lansbury

UNIVERSAL-INT'L

The Phantom of the Opera (84) .....Ho..
Herbert Lom, Heather Sears, Michael Gough, Edw. de Souza

WARNER BROS.

The Story of the Count of Monte Cristo (132) Ⓢ..Ad..167
Louis Jourdan, Yvonne Furneaux

FEATURE CHART

MISCELLANEOUS

ASTOR
Never Take Candy From a Stranger (82) .....D..Oct 61
Jean Carter, Felix Aylmer
Ⓒ Gina (92) .....Ad..Nov 61
Simone Signoret, Georges Marchal
Victim (100) .....D..Feb 62
Dirk Bogarde, Sylvia Syms, Dennis Price
Whistle Down the Wind (98) .....D..Mar 62
Hayley Mills, Bernard Lee
Peeping Tom (86).....D..May 62
Karl Boehm, Moira Shearer
The Intruder (83) ....D..May 62
William Shatner, Frank Maxwell

BUENA VISTA
Ⓒ Ⓒ Babes in Toyland (100) Ⓒ .....M..Dec 61
Ray Bolger, Tommy Sands, Annette, Ed Wynn
Ⓒ Moon Pilot (98) .....C..Apr 62
Tom Tryon, Dany Saval, Brian Keith, Edmond O'Brien
Ⓒ Ⓒ Bon Voyage (132) ..C..Jun 62
Fred MacMurray, Jane Wyman, Michael Callan, Deborah Walley
Ⓒ Big Red (89) .....OD..Jul 62
Walter Pidgeon, Gilles Payant

CONTINENTAL
View From the Bridge, A (110) .....D..Feb 62
Carol Lawrence, Raf Vallone, Maureen Stapleton
Harold Lloyd's World of Comedy (94) (Episodes from Lloyd's 1924-39 features) .....C..Apr 62
Ⓒ Bachelor of Hearts (97) C..May 62
Hardy Kruger, Sylvia Syms, Ronald Lewis
A Taste of Honey (100)..D..May 62
Dora Bryan, Rita Tushingham
Never Let Go (90) ....D..Jun 62
Peter Sellers, Richard Todd

EMBASSY
No Love for Johnnie (110) Ⓒ .....D..May 62
Peter Finch, Mary Peach
Two Women (99) .....D..Jun 62
(Eng-dubbed)..Sophia Loren
What a Carve Up! (87)..HoC..Jul 62
Kenneth Connor, Shirley Eaton
Ⓒ The Sky Above—The Mud Below (90) .....Doc..Jul 62
Strangers in the City (80) .....D..Aug 62
Robert Gentile, Kenny Delmar
Ⓒ Constantine and the Cross (114) .....Ad..Aug 62
Cornel Wilde, Christine Kaufmann

FAIRWAY INT'L
The Choppers (64) .....D..Feb 62
Arch Hall jr., Marianne Gaba
Ⓒ Eegah (90) .....Ad..May 62
Arch Hall jr., Marilyn Manning
Falliguy (64) .....D..May 62
Ed Dugan

FILMGROUP
The Devil's Partner (75) Ac 5ep 61
Ed Nelson, Jean Allison, Edgar Buchanan
Ⓒ The Pirate of the Black Hawk (75) Ⓢ .... Ad..Dec 61
Mijanou Bardot, Geraru Landry

GOVERNOR
Ⓒ Doctor in Love (87)..C..Apr 62
Michael Craig, Virginia Maskell, James Robertson Justice

MEDALLION
Ⓒ Last of the Vikings (102) Ⓢ .....Ad..May 62
Cameron Mitchell, Edmund Purdom

PARADE RELEASING ORG.
Ⓒ I Bombed Pearl Harbor (98) Widescope .....Ac..Dec 61
Toshiro Mifune, Y. Natsuki
Then There Were Three (82) .....Ac..Jan 62
Alex Nicol, Frank Latimore
A Public Affair (75)..D..Mar 62
Myron McCormick, Edw. Binns
Ⓒ When the Girls Take Over (80) .....C..May 62
R. Lowery, M. Miller, J. Ellison
Ⓒ East of Kilimanjaro (75) Vistarama .....Ad..May 62
Marshall Thompson, Gaby Andre
Trauma (92) .....D..May 62
Lynn Bari, John Conte
Ⓒ Make Way for Lila (90) .....D..Jun..62
Erika Remberg (Eng-dubbed)

SHOWCORPORATION
Double Bunk (92) .....C..Nov 61
Ian Carmichael, Janette Scott, Sidney James
Ⓒ Midsummer Night's Dream (74) .....F..Dec 61
(Puppets; voices of Old Vic Players)

TIMES FILM
Ⓒ Purple Noon (115)..My..Oct 61
(Eng-dubbed)..Alain Delon, Marie LaForet, Maurice Ronet
Wild for Kicks (92)....D..Jan 62
David Farrar, Noelle Adam, Gillian Hills, Shirley Ann Field
Frantic (81) .....D..Mar 62
(Eng-dubbed) Jeanne Moreau
Also available with sub-titles at 90 minutes running time

UNITED PRODUCERS (UPRO)
Jet Storm (91) .....D..Sep 61
Richard Attenborough, Stanley Baker, Diane Cilento
Ⓒ Shame of the Sabine Women (80) .....Ad..
Lex Johnson, William Wolf

WOOLNER BROS.
Ⓒ Flight of the Lost Balloon (91) Ⓢ .....Ad..Oct 61
Mala Powers, Marshall Thompson

FOREIGN LANGUAGE

FRANCE
Five Day Lover, The (86)..2-19-62
(Kingsley)..Jean Seberg, Jean-Pierre Cassel, Michelline Presle
Jules and Jim (105)..... 6-11-62
(Janus)..Jeanne Moreau, Oskar Werner
La Belle Americaine (100) 1-22-62
(Cont'l)..R. Dhery, C. Brosset
Last Year at Marienbad (98) 4-16-62
(Astor)..Delphine Seyrig, Giorgio Albertazzi, Sacha Pitoeff
Les Liaisons Dangereuses (106) 1- 8-62
(Astor)..Gerard Philipe, Jeanne Moreau, Annette Vadim
Maiden, The (90) 5-21-62
(Green-Roth)..Claudine Dupuis
Night Affair (92) 1-22-62
(President)..Jean Gabin, Nadja Tiller, Danielle Darrieux
Rififi for Girls (97) .. 6-11-62
(Cont'l)..Nadja Tiller, R. Hossein
Tomorrow Is My Turn (117) 4- 9-62
(Showcorp)..Charles Aznavour
Ⓒ Web of Passion (101)..11- 6-61
(Times)..Madeleine Robinson, Jean-Paul Belmondo
Zazie (86) 4- 30-62
(Astor)..Catherine Demongeot

GERMANY
Ⓒ Arms and the Man (96) 3-26-62
(Casino)..O. W. Fischer, Lilo Pulver

GREECE
Antigone (93) 9-25-61
(Norma)..Irene Papas

ITALY
Bell' Antonio (101)..... 5-21-62
(Embassy)..Marcello Mastroianni, Claudia Cardinale, P. Brasseur
From a Roman Balcony (84) 11-27-61
(Cont'l)..Jean Sorel, Lea Massari
Girl With a Suitcase (108) 10-16-61
(Ellis)..Claudia Cardinale
La Dolce Vita (175) 4-24-61
(Astor)..Marcello Mastroianni, Anita Ekberg, Anouk Aimee
L'Avventura (145) 6- 5-61
(Janus)..Monica Vitti, Gabriele Ferzetti, Lea Massari
Love Is a Day's Work (84) 3-19-62
(Cont'l)..Jean Sorel, Lea Massari
Man Who Wagged His Tail, The (91) 10- 9-61
(Cont'l)..Peter Ustinov, Pablito Calvo (Span-lang; Eng. titles)
Night, The (La Notte) (120) 3-19-62
(Lopert)..Jeanne Moreau, Marcello Mastroianni, Monica Vitti
Rocco and His Brothers (175) 7-17-61
(Astor)..A. Delon, A. Girardot

JAPAN
Rice (118) 9-18-61
(SR)..Yuko Moshizuki
Throne of Blood (108) 4- 9-62
(Brandon)..Toshiro Mifune

POLAND
Ashes and Diamonds (105) 9- 4-61
(Janus)..Z. Cybulski
Eve Wants to Sleep (93) 10- 9-61
(Harrison)..Barbara Lass
Kanal (96) 11- 6-61
(Kingsley)..T. Izewska, T. Janczar

SPAIN
Viridiana (90) 4-16-62
(Kingsley)..Francisco Rabal, Silvia Pinal, Fernando Rey

SWEDEN
Devil's Eye, The (90) 12-18-61
(Janus)..Jarl Kulle, Bibi Andersson
Through a Glass Darkly (91) 4- 30-62
(Janus)..Harriet Andersson, Max von Sydow

U.S.S.R.
Summer to Remember, A (80) 12-18-61
(Kingsley)..B. Barkjatov, S. Bondarchuk

SHORTS CHART

Short subjects, listed by company, in order of release. Running time follows title. Date is notional release month. Color and process as specified.

COLUMBIA

ASSORTED & COMEDY FAVORITES (Reissues)

Prod. No.		Rel. Date
6432	Pleasure Treasure (16)	Nov 61
6433	Dance, Dunce, Dance (18½)	Dec 61
6422	Parlor, Bedroom and Wrath (16)	Nov 61
6423	Flung by a Fling (16)	Dec 61
6424	The Gink at the Sink (16½)	Feb 62
6434	The Fire Chaser (16)	Mar 62
6435	Marinated Mariner (16)	Mar 62
6425	Let Down Your Aerial (17)	Apr 62
6426	Clunked in the Clink (16)	May 62
6436	Microspook (16)	Jun 62

CANDID MICROPHONE (Reissues)

6551	No. 1, Series 3 (11)	Sep 61
6552	No. 2, Series 3 (10)	Nov 61
6553	No. 3, Series 3 (10½)	Jan 62
6554	No 4. Series 3 (11)	Apr 62
6555	No. 5, Series 3 (10½)	May 62

COLOR SPECIALS

5502	Rooftops of New York (10)	May 61

COLOR FAVORITES (Technicolor Reissues)

6601	Red Riding Hood Rides Again (7)	Sep 61
6602	The Music Fluke (7)	Sep 61
6603	Imagination (6½)	Oct 61
6604	The Miner's Daughter (6½)	Nov 61
6605	Grape-Nutty (6)	Nov 61
6606	The Popcorn Story (6½)	Dec 61
6607	Cat-Tastrophy (6)	Jan 62
6608	Wonder Gloves (7)	Jan 62
6609	Dr. Bluebird (8)	Feb 62
6610	The Family Circus (6½)	Mar 62
6611	Big House Blues (7)	Mar 62
6612	The Oompahs (7½)	Apr 62
6613	The Air Hostess (8)	May 62
5614	Giddyap (6½)	Jun 62

FILM NOVELTIES (Reissues)

5854	Yukon Canada (10)	Apr 61

LODDPY de LOOP (Color Cartoons)

5707	Fee Fie Foes (6½)	Jun 61
5708	Zoo Is Company (6½)	Jul 61
6701	Catch Meow (6½)	Sep 61
6702	Kooky Loopy (7)	Oct 61
67D3	Loopy's Hare-Do (7)	Dec 61
6704	Bungle Uncle (7)	Jan 62
6705	Beef for and After (7)	Mar 62
6706	Swash Buckled (7)	Apr 62
6707	Common Scents (..)	May 62
6709	Bearly Able (7)	Jun 62

MR. MAGOO REISSUES (Technicolor)

5758	Magoo Goes West (6)	Jul 61
6751	Safety Spin (7)	Sep 61
6752	Calling Dr. Magoo (6½) (© and standard)	Oct 61
6753	Magoo's Masterpiece (7)	Nov 61
6754	Magoo Beats the Heat (6) (Both © and standard)	Dec 61
6755	Magoo Slept Here (7)	Feb 62
6756	Magoo's Puddle Jumper (6½) (© and standard)	Mar 62

SPECIAL COLOR FEATURETTES

5443	Wonderful Greece (19)	Jun 61
6441	Images of Luangua (18)	Oct 61
6442	Wonderful Israel (19)	Dec 61
6443	Wonders of Philadelphia (18)	Mar 62
6444	Pleasure Highway (19½)	Apr 62

SERIALS (15 Chapter-Reissues)

5140	The Great Adventures of Captain Kidd	Mar 61
5160	Cody of the Pony Express	Aug 61
6160	Monster and the Ape	May 62

STOOGE COMEDIES (Reissues)

5407	Scotched in Scotland (15½)	May 61
5408	Fling in the Ring (16)	Jul 61
6401	Quiz Whiz (15½)	Sep 61
64D2	Fifi Blows Her Top (16½)	Oct 61
6403	Pies and Guys (16½)	Nov 61
6404	Sweet and Hot (17)	Jan 62
6405	Flying Saucer Daffy (17)	Feb 62
6406	Dils Well That Ends Well (16)	Apr 62
6407	Triple Crossed (16)	May 62

WORLD OF SPORTS

6801	Aqua Ski-Birds (9½)	Oct 61
6802	Clown Prince of Rassl.n (..)	Feb 62
68D3	On Target (9)	Apr 62

M-G-M

GOLD MEDAL REPRINTS (Technicolor Reissues) All 1.75-1 Ratio Tom and Jerrys

W265	Southbound Duckling (7)	Sep 60
W266	Neapolitan Mouse (7)	Sep 60
W267	Pup on a Picnic (7)	Sep 60
W269	Downhearted Duckling (7)	Sep 60
W272	Mouse for Sale (7)	Sep 60
W273	Cat Fishin' (8)	Sep 60
W274	Part Time Pal (8)	Sep 60
W275	Cat Concerto (7)	Sep 60
W276	Dr. Jekyl and Mr. Mouse (7)	Sep 60

(1961-62)

W361	Switchin' Kitten (9)	Sep 61
W362	Down and Outing (7)	Oct 61
W363	Greek to Me-ow (..)	Dec 61

PARAMOUNT

COMIC KINGS

F21-1	Frogs Legs (6)	Apr 62
F21-2	Home Sweet Swampy (10)	May 62
F21-3	Hero's Reward (10)	May 62
F21-4	Psychological Testing (9)	Jun 62
F21-5	Snuffy's Song (8)	Jun 62
F21-6	The Hat (10)	Jun 62

COLOR SPECIALS (2 Reels)

B21-1	Spring in Scandinavia (15)	Dec 61

MODERN MADCAPS (Technicolor)

M21-1	Plot Sickens (7)	Oct 61
M21-2	Crumley Cogwheel (6½)	Oct 61
M21-3	Popcorn & Politics (6)	Nov 61
M21-4	Giddy Gadjets (6)	Mar 62
M21-5	Hi Fi Jinx (6)	Mar 62
M21-6	Funderful Suburbia (6)	Mar 62
M21-7	Samson Scrap (10)	Mar 62

NOVELTOON (Technicolor)

P21-1	Munro (9)	Sep 61
P21-2	Turtle Scoup (6)	Sep 61
P21-3	Kozmo Goes to School (6)	Nov 61
P21-5	Without Time or Reason (6)	Jan 62
P21-6	Good and Guilty (6)	Feb 62
P21-7	TV or No TV (6)	Mar 62

POPEYE CHAMPIONS

E21-1	Fireman's Brawl (7)	Sep 61
E21-2	Toreadorable (7)	Sep 61
E21-3	Popeye, the Ace of Space (7)	Sep 61
E21-4	Shaving Muggs (7)	Sep 61
E21-5	Taxi Turvey (6)	Sep 61
E21-6	Floor Flusher (6)	Sep 61

SPORTS IN ACTION (1-Reel Color)

D21-1	Symphony in Motion (10)	Jan 62
D21-2	Bow Jest (10)	Apr 62
D21-3	Fun in the Sun (9)	Jul 62
D21-4	Mighty Mites (..)	Jul 62
D21-5	On the Wing (..)	Aug 62

20th CENTURY-FOX

MOVIETONE CINEMASCOPE5 (Color, unless specified)

7104	Assignment Egypt (9)	May 61
7106	Assignment Singapore & Malaya (10)	Jun 61
7107	Hills of Assisi (10)	Jul 61
7108	Assignment Pakistan (9)	Aug 61
7109	Ski New Horizons (10)	Sep 61
7110	Assignment India (9)	Oct 61
7111	Assignment South Africa (10)	Nov 61
7112	Sound of Arizona (10)	Dec 61
7201	Sport Fishing Family Style (8)	Jan 62
7202	Mel Allen's Football Highlights of 1961 (10) black and white	Feb 62
7203	Primitive Fighters (8)	Mar 62
7204	Holiday in Ireland (..)	Apr 62

TERRYTOON 2-D's All Ratios—Color

5124	Railroaded to Fame (7)	May 61
5125	The First Fast Mail (6)	May 61
5126	Sappy New Year (7)	Dec 61
5221	Klondike Strike Out (7)	Jan 62
5222	Where There's Smoke (7)	Feb 62
5223	He-Man Seaman (6)	Mar 62
5224	Nobody's Ghoul (7)	Apr 62
5225	Riverboat Mission (7)	May 62

TERRYTOON CINEMASCOPE5

5107	Unsung Hero (6)	Jul 61
5108	Banana Binge (6)	Jul 61
5109	Meat, Drink and Be Merry (6)	Aug 61
5110	Really Big Act (6)	Sep 61
5111	Clown Jewels (6)	Oct 61
5112	Tree 5pree (6)	Nov 61
5201	Honorable House Cat (6) ..	Jan 62
5202	Honorable Family Problem (7)	Mar 62
5203	Peanut Battle (7)	Apr 62

UNIVERSAL-INT'L

COLOR 5PECIAL5 (One Reel)

4178	Restless Island (9)	Jun 61
4271	Treasure of the Deep	Nov 61
4272	Caramba ©	Dec 61
4273	Mabuhay	Jan 62
4274	Leaping Dandies	Feb 62

WALTER LANTZ CARTUNE5 (Technicolor..Can be projected in the Anamorphic Process, 2.35-1) (All run between 6 and 7 min.)

4119	Clash and Carry	Apr 61
4120	St. Moritz Blitz	May 61
4121	Bear and the Bees	May 61
4122	Sufferin' Cats (WW)	Jun 61
4123	Mississippi Slow Boat	Jul 61
4124	Franken-5tymied (WW)	Jul 61
4125	Busman's Holiday (WW)	Aug 61
4126	Tricky Trout	5ep 61
4127	Woody's Kook-Out (WW)	5ep 61
4129	Phantom of the Horse Opera (WW)	Oct 61
4211	Doc's Last 5tand	Nov 61
4212	Case of the Red-Eyed Ruby	Dec 61
4213	Rock-a-Bye Gator (W. Woodpecker)	Jan 62
4214	Home 5weet Homewrecker (W. Woodpecker)	Jan 62

WALTER LANTZ REISSUES (Color Cartues..Can be projected in the Anamorphic process, 2.35-1)

4231	The Tree Medic	Nov 61
4232	After the Ball	Dec 61
4233	Chief Charlie Horse	Jan 62
4234	Woodpecker from Mars	Feb 62
4235	Calling All Cuckoos	Mar 62
4236	Niagara Fools	Apr 62
4237	Arts and Flowers	May 62

5PECIAL 2-REEL COLOR 5PECIAL5

42D1	All That Oriental Jazz (16) ©	Nov 61
4202	Land of the Long White Cloud (..) ©	Mar 62
4204	Football Highlights of 1961 (10)	Dec 61

WARNER BROS.

BLUE RIBBON HIT PARADE (Technicolor Reissues—7 min.)

8312	The Lion's Busy	May 61
8313	Thumb Fun	Jun 61
8314	Corn Plastered	Jul 61
8315	Kiddin' the Kitty	Aug 61
8316	Ballot Box Bunny	Apr 61
9301	A Hound for Trouble	Sep 61
9302	Strife With Father	5ep 61
9303	The Grey Hounded Hare	Oct 61
9304	Leghorn Swaggled	Nov 61
9305	A Peck of Trouble	Dec 61
9306	Tom-Tom Tomcat	Jan 62
9307	Sock-a-Doodle-Do	Feb 62
9308	Rabbit Hood	Mar 62

BUG5 BUNNY 5PECIAL5 (Technicolor—7 min.)

8723	The Abominable Snow Rabbit	May 61
8724	Compressed Hare	Jul 61
9721	Prince Violent	5ep 61
9722	Wet Hare	Jan 62

MERRIE MELODIE5 LOONEY TOON5 (Technicolor—7 min.)

8711	Birds of a Father	Apr 61
8712	D'Fightin' Dnes	Apr 61
8713	Lickety-5plat	Jun 61
8714	A Scent of the Matterhorn	Jun 61
8715	Rebel Without Claws	Jul 61
8716	The Pied Piper of Guadalupe	Aug 61
9701	Daffy's Inn Trouble	5ep 61
9702	What's My Lion?	Oct 61
97D3	Beep Prepared	Nov 61
97D4	The Last Hungry Cat	Dec 61
9705	Nelly's Folly	Dec 61
97D6	A Sheep in the Deep	Feb 62
9707	Fish and Slips	Mar 62
9708	Quackodile Tears	Mar 62

WORLD-WIDE ADVENTURE 5PECIAL5 (Color Reissues) (Two-Reel)

8002	The Man From New Orleans (20)	Mar 61
8003	Winter Wonders (18)	Jul 61
9001	Where the Trade Winds Play (17)	Oct 61
9002	Fabulous Mexico (18)	Mar 62

(One-Reel)

8502	Alpine Champions (10)	Feb 61
8503	Kings of the Rockies (10)	Apr 61
8504	Grandad of Races (10)	May 61
85D5	Snow Frolics (9)	Jun 61
8506	Hawaiian Sports (9)	Aug 61
95D1	This Sporting World (10)	Nov 61
9502	Emperor's Horses (9)	Dec 61
9503	Wild Water Champions (9)	Feb 62

THE EXHIBITOR HAS HIS SAY ABOUT PICTURES

ALLIED ARTISTS

Angel Baby (AA)—George Hamilton, Salome Jens, Mercedes McCambridge. This kind of junk should stay in the can. In a situation like mine, you can't get away with this type of film. My fault for booking it. Never have I heard so much profanity in one film. The second feature, "Speed Crazy" (also from AA) helped the bill a little. Played Thurs., Fri., Sat. Weather: Fine.—A. Madril, La Plaza Theatre, Antonito, Colo. Pop. 1,255.

Friendly Persuasion (AA, reissue)—Gary Cooper, Dorothy McGuire, Anthony Perkins. While this is being released now as a reissue, it was played clear in our town. Personally consider it to be one of the best pictures that I have ever played, but it played to the poorest business that we have had on any picture so far this year. The few that came thought it was excellent. Played Sat., Sun. Weather: Fair.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Pop. 1,500.

COLUMBIA

Devil at 4 O'Clock, The (Col) — Spencer Tracy, Frank Sinatra, Kerwin Mathews. A marvelous picture in beautiful color and should have done much better at the boxoffice. Average biz. Played Sun., Mon.—Joe Machetta, Emerson Theatre, Brush, Colo. Pop. 2,300.

Everything's Ducky (Col)—Mickey Rooney, Buddy Hackett, Jackie Cooper. This one pulled in a lot of youngsters, so it did above average. Kind of silly, but it takes some of these, too, once in a while. Played Thurs., Fri., Sat. Weather: Good—B. Widmark Berglund, Trail Theatre, New Town, N. D. Pop. 1,200.

Sail a Crooked Ship (Col)—Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs. Played this with "Mysterious Island," also from Columbia, but was late on both and the program died. It seems like a good combo, though. Your customers will like them both, although I personally thought "Crooked Ship" very weak. Played Tues., Wed., Thurs. Weather: Good.—Don Stott, 301 Drive-In, Waldorf, Md. Pop. 1,100.

Three Stooges Meet Hercules, The (Col)—Stooges, Vicki Trickett. This won't win any Academy Awards, but the kids came out in droves to see it.—O. B. Hancock, Princess Theatre, Whitesboro, Tex. Pop. 1,824.

METRO-GOLDWYN-MAYER

Bachelor in Paradise (MGM) — Bob Hope, Lana Turner, Janis Paige. Good and entertaining. Not a super comedy, but good for escape entertainment. Played Sun., Mon., Tues. Weather: Good—Mel Danner, Circle Theatre, Waynoka, Okla. Pop. 2,018.

Small Towns Still Don't Dig Singies

Played "Flawer Drum Sang" and was quite disappointed. Musicals have been dead here since before the last twa Betty Grable pictures. Drave 75 miles putting up windaw cards and pragrams, with expectancy af gaad returns. Failed miserably at baxoffice. Definitely not for small tawns. Anather factar in this ane—had to wait too lang far baaking.

BILL ROTH

Palace Theatre,
Gallatin, Tenn.

PARAMOUNT

Blue Hawaii (Para)—Elvis Presley, Joan Blackman, Angela Lansbury. Repeated this with "G.I. Blues," another Elvis pic from Paramount, to good business. The ticket buyers want Elvis in musical comedy—not in drama like the last two from Fox. And why doesn't Paramount reissue "Paleface" and "Son of Paleface" as a combination?—H. Robinson, Arlington Theatre, (subrun) Jacksonville, Fla.

Blue Hawaii (Para)—Elvis Presley, Joan Blackman, Angela Lansbury. Here is a beautiful title and a show that is colorful and in color. Elvis Presley is a good draw here. Just the right length and a nice, clean story. Played Sun., Mon., Tues. Weather: Good.—B. Widmark Berglund, Trail Theatre, New Town, N. D. Pop. 1,200.

Hey, Let's Twist! (Para)—Joey Dee, Teddy Randazzo, Zohra Lampert. Above average Fri., Sat. turnout that was a surprise. Even some elders came out for it. Quite playable black and white feature.—J. Leonard Leise, Roxy Theatre, Randolph, Neb. Pop. 1,029.

Love in a Goldfish Bowl (Para)—Tommy Sands, Fabian, Toby Michaels. A nice little picture that did satisfactorily for a single Sun.-Mon. run. It's not big blockbuster, but it does have its entertainment value. Weather: Nice.—A. Madril, La Plaza Theotre, Antonito, Colo. Pop. 1,255.

Summer and Smoke (Para)—Geraldine Page, Laurence Harvey, Una Merkle. Started off slow and wound up slow. Could have had a better cast, especially the feminine lead. Played Sun., Mon., Tues. Weather: Fair.—Mel Danner, Circle Theotre, Waynoka, Okla. Pop. 2,018.

Tarzan the Magnificent (Para) — Gordon Scott, Jock Mahoney, Betta St. John. Played this on a double bill to better than average business. The photography and color in this was outstanding. Patrons seemed to like it, too. Will strengthen any double bill. Played Fri., Sat., Sun. Weather: Fair to good.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Pop. 1,500.

20TH CENTURY-FOX

Camancheras, The (20th-Fox)—John Wayne, Stuart Whitman, Ina Balin. We had very bad weather during the run of this picture, but did outstanding

It's a Family Treat

"The Camancheros" from 20th-Fox with John Wayne and Stuart Whitman is just the type of picture we need more af. A family treat and liked by all who came. Play it. Did fine for us an a Sun.-Wed. change.

JOE MACHETTA

Emerson Theatre,
Brush, Cala.

business. The John Wayne name must have done it. This movie is excellent. Play it by all means. Beautiful color and 'Scope. Played Sat. Prevue; Sun., Mon., Tues. Weather: Rainstorm with high winds plus a tornado alert.—Roy Kendrick, Star Theatre, Minco, Okla. Pop. 950.

Swingin' Along (20th-Fox)—Tommy Noonan, Pete Marshall, Barbara Eden. Below average. An interesting picture but not quite good enough alone. Would make real double bill. Played a two-reel comedy and cartoon carnival with it. Played Fri., Sat.—Leonard J. Leise, Roxy Theatre, Randolph, Neb. Pop. 1,029.

UNITED ARTISTS

Elmer Gantry (UA)—Burt Lancaster, Jean Simmons, Arthur Kennedy. Played this back again, and it's still a wonderful picture. Good color and good print. Played Wed., Thurs., Fri.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

Exodus (UA)—Paul Newman, Eva Marie Saint, Sal Minea. Too long and rather disappointing. This was a hard book to make into a movie. Didn't entertain the young crowd. Played Thurs., Fri., Sat. Weather: Good.—Mel Danner, Circle Theatre, Waynoka, Okla. Pop. 2,018.

Sergeants 3 (UA)—Frank Sinatra, Dean Martin, Peter Lawford. A wonderful comedy that should have drawn a full house, but was a long way from it. Nice color, scenery and buffoonery—well liked by those who came. Too much activity at the nearby lake on this beautiful June Sunday and Monday.—Leonard J. Leise, Roxy Theatre, Randolph, Neb. Pop. 1,029.

UNIVERSAL-INTERNATIONAL

Flower Drum Song (U-I) — Nancy Kwan, James Shigeta, Miyoshi Umeki. Beautiful color and scenery with an excellent cast, topped by "Suzie Wong" but not a grosser for small towns. Played Sun., Mon., Tues. Weather: Good.—Mel Danner, Circle Theatre, Waynoka, Okla. Pop. 2,018.

WARNER BROS.

Singer Nat the Song, The (WB)—John Mills, Dirk Bogarde, Mylene Demongeot. Here is another one of those good shows that the public would not buy. This gave us the lowest gross in years. It had a fine story with a different twist, lots of action and color, but no business. Played Sat., Sun., Mon. Weather: Nice.—Carl P. Anderka, Rainbow Theatre, Castroville, Tex. Pop. 1,500.

Susan Slade (WB)—Troy Donahue, Connie Stevens, Dorothy McGuire. I loved this picture—very well done in color, good sound and photography. Business slightly above normal, but still should have done better. Played Sun., Mon., Tues. Weather: Good.—Mel Danner, Circle Theatre, Waynoka, Okla. Pop. 2,018.

MISCELLANEOUS

Sauth Sea Fury (Citation) — John Payne, Mary Murphy. This is an okay reissue (was originally "Hell's Island" from Paramount). This is in color and is good for a double bill. Played Sat.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

Trouble at Sixteen (Cinema Associates). Formerly "Platinum High School" from MGM, with Mickey Rooney, Terry Moore, Dan Duryea. All I can say is that the distributor should at least tell the exhibitor when a picture is re-released under a new title. Wouldn't have booked this one if I had known. No biz. Played Wed., Thurs. Weather: Warm.—A. Madril, La Plaza Theatre, Antonito, Colo. Pop. 1,255.

Adults Liked 'The Mask'

"The Mask" from Warner Bros. is a far better picture than expected. Needs exploitatian. Ta aur surprise, the adults enjayed this. Don't be afraid af this ane. We doubled it with an actian picture an Saturday.

P. B. FRIEDMAN

Grand Theatre,
Lancaster, Ky.

FOREIGN LANGUAGE FEATURE REVIEWS

Boccaccio '70 A Ratio: 1.85-1 Three-Episode Film

Embassy **165 Minutes** **Rel. July '62**

With three top glamour stars, Academy Award-winning Sophia Loren, Anita Ekberg and Romy Schneider from Germany, in sex episodes directed by Italy's three top directors, Vittorio De Sica, Federico Fellini and Luchino Visconti, this Carlo Ponti production in lush Eastman Color can't miss as an art house attraction in key cities everywhere. Because the picture explores various aspects of sex as they might be written by Boccaccio in 1970, this is strictly adult fare—and should be advertised as such.

Of the three unrelated segments, the De Sica episode, "The Lottery," is the most earthy and amusing and gives the luscious Loren the opportunity to flaunt her charms as the prize in a carnival lottery who falls in love with a handsome youth, but is forced to accommodate the latest raffle winner, a shy sexton.

The opening episode, "The Temptation of Dr. Antonio," brilliantly directed by Fellini, is completely fanciful as it details the frantic efforts of a prudish crusader to have a huge billboard emblazoning Miss Ekberg's attributes removed from public gaze. In his hallucinations, Anita comes to 50-foot life and taunts him until he is forced to slay her—the police finally carry him off to an asylum. Both the voluptuous Miss Ekberg and Peppino De Filippo are excellent.

The middle episode, which director Visconti permits to ramble on far too long, is "The Job," the story of a lovely countess whose husband has become involved in a call girl scandal. She decides to become a "working" wife and make her husband pay big money for her favors. Miss Schneider is beautiful, reveals her charms in a bathroom bit and contributes the film's only touching moments. The episode should be drastically cut to eliminate talky moments between the count's quarreling lawyers.

The picture has far, far too many titles, enough to make some patrons' eyes tired. It can best be described as a burlesque show—for sophisticated audiences.

Sophia Loren, Anita Ekberg, Romy Schneider, Peppino De Filippo, Thomas Milian.

The Magnificent Tramp F Ratio: 1.85-1 Comedy

Cameo Int'l **76 Minutes** **Rel. May '62**

Jean Gabin, one of France's outstanding stars, who had a period in Hollywood and has since appeared in a score of French imports, has an acting field day in this Filmsonor production released in France in 1959 as "Le Clochard." Gabin, white-haired and bewhiskered, dances the Charleston, sings a bit and even entertains a cocktail party given by society folk in this fragmentary film. Except for such familiar French players as Darry Cowl, Bernard Blier and Noel Roquevert, who appear briefly, the picture is all-Gabin and will entertain his followers in the art spots, but that's about all. Directed by Gilles Grangier, the slight story shows how an aging Paris tramp, who sleeps amidst the construction noise in an unfinished building, makes his living by stealing the pets of rich folk and then collecting a reward. After making a hit with a society woman and her cocktail guests, he fulfills a cherished dream to winter amid the sunshine of the French Riviera. Jacqueline Maillen plays the only important feminine role—a middle-aged one. The original story idea was by Jean Moncorge. Presented by William Shelton.

Jean Gabin, Darry Cowl, Bernard Blier, Paul Frankeur, Jacqueline Maillen.

Symbol ◎ denotes color; © CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panovision; R Regalscope; Ⓣ Techniramo. For story synopsis on each picture, see reverse side.

The Pigeon That Took Rome

F Ratio: 2.35-1 War Comedy Ⓟ

Paramount ( ) 101 Minutes Rel. Oct. '62

Charlton Heston, in one of his rare modern-dress roles, after his long tenure in Biblical pictures, is the big selling point in this always funny, occasionally frantic, comedy of the liberation of Rome in World War II. Produced and directed by Melville Shavelson, as his first for Paramount since his split with Jack Rose, the picture was filmed in Rome (unfortunately not in color) and is good, light entertainment for general audiences, with the amusing portrayal by 11-year-old Marietto, remembered from "It Started in Naples," offsetting the few comedy references to pregnancy and a hurry-up marriage to puzzle the kiddies. Based upon the novel, "Easter Dinner," by Donald Downes, the picture is actually a spoof on spy stories with two American soldiers sending out messages by pigeon from the German-occupied city in 1944. Shavelson manages to keep the entire proceedings amusing, despite an essentially grim background and the players also keep it all on a comic level, particularly Harry Guardino, who is outstanding as Heston's radioman, who falls in love with a pregnant Italian girl. Heston plays somewhat more seriously but his romantic scenes with Elsa Martinelli are delightfully handled while Baccoloni, as the girls' worried father, gets many laughs.

Charlton Heston, Elsa Martinelli, Harry Guardino, Baccaloni, Brian Donlevy, Marietto, Arthur Shields.

The Three Stooges in Orbit

F Ratio: 1.85-1 Farce-Comedy

Columbia (704) 87 Minutes Rel. Aug. '62

Those zany comedians, the Three Stooges, are back again in a funnier-than-usual slapstick feature with a fantastic science-fiction background which permits them full rein for their wacky pie-in-the-face type of humor. It goes without saying that the kiddies will eat it up and most adults, always excepting those erudite moviegoers who prefer serious fare, will get many laughs from Elwood Ullman's screenplay, which is tailor-made to Moe, Larry and Curly's antics. This time they play guardians to an eccentric inventor's military machine, which attracts the attention of Martians preparing to invade the Earth. As usual, the trio almost wrecks the machine (a combination submarine-helicopter-tank) and even run afoul of the atomic bomb before they manage to send the Martians back to their home base—perhaps forever. Director Edward Bernds has injected some original comic touches, such as having the Martians communicate with each other in a sort of gibberish, which sounds remarkably like Russian and is translated by English subtitles. The Martians are depicted as marked, flat-headed creatures. A slight romantic interest is ably taken care of by Edson Stroll. Produced by Norman Maurer, who also wrote the original story, for Normandy Productions.

The Three Stooges, Carol Christensen, Edson Stroll, Emil Sitka, Peter Dawson, George N. Neise, Rayford Barnes.

The Valiant

F Ratio: 1.85-1 War Drama

United Artists (6228) 89 Minutes Rel. July '62

The British filmmakers are still turning out World War II dramas, most of them tremendously effective even if the average entertainment-minded moviegoer is satiated with such grim fare minus any romantic interest. This Jon Penington production is best suited to the art spots, where John Mills has a good marquee draw. Well directed by Roy Baker from a screenplay by Willis Hall and Keith Waterhouse, the picture concentrates on the dramatic conflict between the commander of the Valiant and two captured Italian frogmen, who refuse to reveal whether or not they have mined the British battleship. After some opening underwater sequences, there is scant action but exceptional suspense leading up to the climactic explosion after the crew has abandoned ship. The film is based on an episode that occurred in Alexandria in 1941 and, to achieve complete authenticity, the Italians, well-played by Ettore Manni and the handsome Roberto Risso, speak their own language, some of it translated in English subtitles. Mills gives his customary fine performance, this time as a tight-lipped British captain, and Robert Shaw is a standout as the young British officer who interprets the Italians' speech for the captain. Photographed at Taranto, Italy, and in London's Shepperton Studios by S.H.P. Films.

John Mills, Ettore Manni, Robert Shaw, Roberto Risso, Liam Redmond, Ralph Michael, Lawrence Naismith.

Stowaway in the Sky

F Ratio: 1.85-1 Adventure Film ◎

Lopert Films 82 Minutes Rel. July '62

A small boy's adventures in a balloon flying over France has been delightfully captured on camera by Albert Lamorisse, French director of the prize-winning short, "The Red Balloon," to make enchanting light entertainment for young and old alike. Produced by Filmsonor and Films Montsouris in Eastman Color and so-called Heliovision, the picture has been narrated in English by Jack Lemmon for his Jalem Productions and thus made suitable for general U.S. showings. While the picture is good art house fare it is even better suited to the supporting spot in neighborhood and family spots. The early scenes, as the balloon soars over such famous French landmarks as the Eiffel Tower, the Arc de Triomphe, Notre Dame and the Koenigsberg Castle, are reminiscent of Michael Todd's "Around the World in 80 Days" and are pictorially beautiful. However, there is scant excitement until the balloon explodes from the heat of a spectacular forest fire, and, after repairs, when the balloon goes aloft with only the boy inside. Other scenic high spots are the graceful flight of thousands of flamingos and overhead views of a Breton wedding party. Pascal Lamorisse, son of the producer-writer, who was so charming in "The Red Balloon," is now a natural nine-year-old and Maurice Baquet gets a few chuckles as Tou-Tou, the mechanic.

Pascal Lamorisse, Andre Gille, Maurice Baquet.

Air Patrol

F Ratio: 2.35-1 Crime Melodrama ©

20th-Fox (216) 70 Minutes Rel. July '62

As program pictures go, this seems to adequately satisfy despite its conventionally concocted story scripting and far from convincing emotive qualities. The Associated Producers Inc. presentation, listing Maury Dexter as producer-director, is released by 20th-Fox and will be welcomed by double-feature booking situations. Willard Parker, Russ Bender and Robert Dix (son of the late Richard) are cast as airborne detectives of the Los Angeles Police Department, employing helicopters in a meticulous search for a stolen art treasure. The use of the airborne element gets overworked, however, and once the identification of the thief (Douglass Dumbrille, aging actor) is established, there's little to hold the audience's attention. Merry Anders provides the brief romantic interest as secretary to art dealer John Holland, but in the main the accent is on the routine chase-and-effect. Jack Woolf's aerial photography is impressive, but this, too, is handicapped by the Dexter direction, which seems to drag its feet. Of a firm exploitation assist is the obvious news fact that priceless art treasures have been stolen within the past year. Robert Dix has striking good looks and the name should mean something. Willard Parker has starred of late on the television series, "Tales of the Texas Rangers."

Willard Parker, Merry Anders, Robert Dix, John Holland, Russ Bender, Douglass Dumbrille.

East of Kilimanjaro

F Ratio: 1.85-1 Adventure Drama ◎

Parade 72 Minutes Rel. July '62

Marshall Thompson, whose handsome likeness has enhanced many brisk-grossing major attractions, is teamed with the strikingly attractive Gaby Andre in an adventure yarn captured dramatically in Technicolor tones, and while the story vein—credited to Richard Goldstone and Daniel Mainwaring—has served for lo! these many years, the validity of acting force is sufficient to convey a constant atmosphere of suspense and action. The Dudley International production, directed by Arnold Belgard from his own screenplay, is a fast-moving yarn, telling of a supplementary portion of the Cold War in far-off, remote Africa (the attraction was filmed on location in Uganda, British East Africa), in this instance the probing by Western scientists (Gaby Andre and Fausto Tozzi) for the deadly carrier of a devastating cattle virus. Thompson's on the scene as a Fourth Estater (combination newsman-photographer, no less) and he has a fleeting revival of a once-flaming romance with Miss Andre, only to learn that the hardy gal's heart belongs to fellow man-of-the microscope Tozzi. The attraction's rather abbreviated running time will mitigate against single-feature booking. The Riley Jackson-Robert Patrick presentation lends itself promisingly to exploitation activity of zoo interest.

Marshall Thompson, Gaby Andre, Fausto Tozzi, Kris Aschan, Rolf Aschan.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for $1.00, postage paid.

THE STORY: **"The Three Stooges in Orbit" (Col)**

The Three Stooges rent a room in a gloomy old castle owned by Emil Sitka, an eccentric inventor, with a pretty daughter, Carol Christensen. Sitka's latest invention, a combination submarine-helicopter-tank, attracts the interest of Martians who plan to invade the Earth. Before two Martians, Ogg and Zogg, can capture the machine, the Air Force of the U.S. sends Edson Stroll to arrange a test run. The Three Stooges bring in the machine and they make a shambles of the demonstration. When the Martians manage to capture the machine, the Three Stooges cling to its side despite all efforts to shake them loose. Finally, the Three Stooges destroy the all-purpose machine and its out-of-space passengers while successfully making their own wild escape.

EXPLOITIPS:

Send a man in astronaut costume through the streets with appropriate copy for "The Three Stooges in Orbit." Offer prizes for the youngsters with the biggest or best scrapbooks of Three Stooges pictures, stills, etc. Toy and novelty stores will cooperate with window displays of Three Stooges comic books, rubber masks and similar items. Use in-person plugs on each TV show of the Three Stooges comedies.

CATCHLINES:

Those Brainless Astro-Nuts Meet the Martians . . . The Newest and Nuttiest Three Stooges Riot . . . The Three Stooges Play Ring-Around-the-Moon With a Mob of Mixed-Up Martians.

THE STORY: **"Stowaway in the Sky" (Lopert)**

In early 20th Century France, Andre Gille prepares for a test flight of his invention, a 60-foot tall orange balloon whose movements can be controlled by a set of pipes and levers. His grandson, Pascal Lamorisse, stows away on one of the sandbags and, discovered when the balloon is off the ground, is hauled aboard by Gille and made first-mate. The balloon floats over Alsace, then Paris and along the Loire Valley, where they watch a stag hunt and a Breton wedding party. After stretching their legs on the ground with their mechanic, Maurice Baquet, the balloon goes aloft again and, as they fly over a forest fire, the heat explodes the balloon, but the two passengers reach the ground safely. Baquet puts on a spare balloon and they fly over the Alps and Provence. Pascal accidentally takes off alone but the balloon dips toward the sea and the boy jumps into the sand before the balloon rises up.

EXPLOITIPS:

Stress the balloon angle by decorating your lobby and marquee with balloons secured from any toy or stationery store. Remind patrons that "The Red Balloon," prize-winning short, featured the same Pascal Lamorisse, now three years older and playing in another of his father's balloon films.

CATCHLINES:

The First Feature-Length Film Made by Albert Lamorisse, Who Made the Prize-Winning "The Red Balloon." . . . A Little Boy Soars Through the Sky to High Adventure.

THE STORY: **"East of Kilimanjaro" (Parade)**

Roving camera reporter Marshall Thompson is assigned to strife-torn Africa, photographing part of the continuing Cold War. One of the Free World's best efforts to convince Africans of the West's advantages is dispatching of a task force of scientists attempting to stamp out a devastating cattle virus threatening a vast area surrounding Mt. Kilimanjaro. Dr. Gaby Andre and Dr. Fausto Tozzi convince the hostile Masai of cooperative measures. The authorities, anxious to pinpoint the virus carrier, get veteran White Hunter Kris Aschan (himself) to pen up big game. Thompson rides a colorful land rover as he photographs spectacular chases across the African plain. In a dramatic, successful effort to rescue a native boy Thompson is wounded, and tended by Gaby, finds his interest in the woman far more than professional. After a test on a zebra proves negative, all seems lost, but a hovering vulture soon provides the key. Shot down on a hunch, the giant bird proves to be the carrier. Thompson leaves, knowing Gaby will be happier with Tozzi.

EXPLOITIPS:

Set up simulated lobby animal displays. Tie up with local zoos for posters and possible street ballyhoo. Offer prizes for best photos of wild animal life.

CATCHLINES:

Magnificently Filmed in Vistarama and Blazing Technicolor! . . . "Kilimanjaro!"—the Story of Africa's Internal Struggle.

THE STORY: **"The Pigeon That Took Rome" (Para)**

When the Nazis occupy Italy in 1944, the Americans send Charlton Heston, a battle-scarred officer, and Harry Guardino, his radioman, into Rome to learn about the enemy's treaty violations. While staying with Baccoloni, Italian resistance leader, Heston sends out messages by carrier pigeon and, at the same time, falls in love with Elsa Martinelli, Baccoloni's daughter. Guardino, too, falls in love with Gabriella Palotta and, with food scarce and a dinner pending to announce the wedding, Elsa is forced to cook all Heston's pigeons but one for the feast. Baccoloni replaces the birds with German pigeons, who bring messages back to the enemy. All but the one remaining American pigeon, who gets Heston's messages through to his general. The Allies finally liberate Rome and Guardino marries Gabriella just before the stork arrives.

EXPLOITIPS:

Stress the fact that this is Charlton Heston's first modern screen role in several years, being preceded by "The Ten Commandments," "Ben-Hur" and "El Cid," all of them Biblical. Use photos or blowups of Heston in his American uniform with contrasting photos of him in Biblical robes.

CATCHLINES:

An American Soldier, an Italian Girl—and 48 Faithful Pigeons Who Fostered Their Romance . . . Charlton Heston, Star of "Ben-Hur" and "El Cid," Stars in a Delightful Comedy About Modern-Day Rome.

THE STORY: **"The Valiant" (UA)**

During World War II, John Mills, commander of the British battleship, Valiant, is told that the Italians may attack his ship with a large torpedo scooter operated by two men. Discovering two frogmen, Ettore Manni and Roberto Risso, in the water near the ship, Mills captures them, but they refuse to say whether or not they succeeded in mining the Valiant. Although Risso is badly wounded, Mills imprisons the Italians in the cable-locker where they will be blown up with the British seamen. Risso finally admits the Valiant has been mined and is tricked into revealing where and when just three minutes before it is set to go off. The men abandon ship just as a 40-foot hole is ripped in the Valiant's bow. But Mills and his men return to the Valiant and make a show of activity to make the Italian planes believe the ship is still seaworthy.

EXPLOITIPS:

Toy and sports shops will cooperate with displays of frogmen outfits, such as the Italians used in mining the Valiant. Play up John Mills, who recently starred in the Broadway stage hit, "Ross," and was star of "Season of Passion" and "Tunes of Glory," both United Artists releases in 1961.

CATCHLINES:

Nothing on the Raging Sea or Below It Could Match the Torpedo Hell of the Valiant . . . Two Men Stalk a Battleship —and the World Holds Its Breath.

THE STORY: **"Air Patrol" (20th-Fox)**

A daring theft of a valuable painting from an art dealer's office is staged in the early hours of morning; the thief, who cannot be recognized, takes the rolled painting to the building's roof, where he is picked up by helicopter and flown away for what seems to be a perfect crime. Lt. Willard Parker, Sgt. Russ Bender and Sgt. Robert Dix, assigned to the case, question art dealer John Holland and secretary Merry Anders, without results. Dix, checking all helicopter operators, is suspicious of Ivan Bonar, a new helicopter owner. Parker and Bender question aging actor Douglass Dumbrille, who originally commissioned Holland to buy the painting, but later backed out when his wife divorced him. The thief telephones Holland, offering to ransom the painting for $100,000. Dumbrille pushes Bonard to his death from a rooftop. Merry is advised to take the ransom money to Hollywood Bowl, where she is to leave the sum under a designated seat and find the painting under another. The thief turns out to be Dumbrille. Latter falls to his death from top of a Los Angeles river-bed dam.

EXPLOITIPS:

Tie up with local police forces using helicopters for street ballyhoo opening night. Get crime enforcers to recall exciting chases for columnists.

CATCHLINES:

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400-Car Drive-In Theatre. Plenty room for expansion, located in Vermont college town. No competition, large summer camp, tourist and family clientele. Nearest drive-in 35 miles. Money maker for young couple. Owners wish to retire. Write, Boxoffice, 9503.

Way Down South. Long established first run house in the magic lower Rio Grande River Valley of Texas. Town of 7,500 in growing metropolitan area, approaching half million. Eight miles from romantic Mexico, an hour's drive from Gulf fishing resorts. E-7's RCA dual sound; B & L CinemaScope; economical gas engine refrigerated air. Recently completely renovated from roof to carpeting; new cooling tower and complete A/C engine overhaul. An ideal family operation, attractively priced by absentee owners. The Plaza Theatre, P. O. Box 457, Donna, Texas.

250-seat theatre, near Missouri "Lake of Ozarks" area. Good equipment, air-conditioned. Owner has other interests. Reasonable. Write Boxoffice 9512.

Sale: 335-seat indoor and 200-car drive-in. Profitable family operated. Only theatres in county in small central Texas county seat town. $25,000. Health compels sale. Mrs. Philip Nickols, Goldthwaite, Texas.

THEATRES WANTED

Wanted to buy or lease indoor theatre in metropolitan areas, population at least 75,000. Contact William Berger, Metropolitan Hotel, Cincinnati, Ohio.

WANTED: Theatre to lease with option to buy. In town population 5,000 or over. Texas or joining states. Over twenty years experience in all phases. Boxoffice 9510.

Wanted to Lease: An indoor or drive-in theatre in New Mexico or Arizona. Boxoffice 9513.

THEATRES FOR SALE OR LEASE

For Sale or Lease. Modern, complete, ready to operate. 750-seat theatre in resort city of 5,000. Air conditioned, CinemaScope equipment in top condition. Owners interested in other business. Glazer Bros., Box 996, Anderson, Ind.

Drive-In theatre for sale or lease, large city central Alabama. Write to Boxoffice, 9505.

FOR SALE OR LEASE: Ray Theatre, Tonkawa, Oklahoma, good college town, good equipment, operation seven days per week. See, call or write: Glen D. Thompson, Box 8728, Britton Station, Oklahoma City 14, Oklahoma. Phone SKyline 2-2722 or Victor 3-1434.

LOCATION FILMING—35MM

ACTION . . . CAMERA . . . ROLL 'EM. WINCO produces professional motion picture parades, screen ads, news items. **NOW** . . . Sends Camera Unit . . . to film live **"on the spot"** in **COLOR.** Eliminate stills . . . stock pictures. Makes selling easy. Fast delivery. Guaranteed work. Box 1595, Columbia, South Carolina.

FILMS WANTED

Wanted: Horror pictures, sound or silent, 16 or 35mm for private collection. Don Stevenson, 2970 West Henrietta Road, Rochester 23, N. Y.

Wanted: 16mm and 35mm features and shorts. Safety film only. Submit list to Post Office Box 192, Jefferson City, Tenn.

THEATRE TICKETS

Prompt Service. Special printed roll tickets. 100,000, $37.95; 10,000, $12.75; 2,000, $5.95. Each change in admission price, including change in color, $4.25 extra. Double numbering extra. F.O.B. Kansas City, Mo. Cash with order. Kansas City Ticket Co., Dept. 11, 109 W. 18th Street, Kansas City 8, Mo.

THEATRE SEATING

Good used late model chairs available, rebuilt chairs. Chairs rebuilt in your theatre by our factory trained men, get our low prices. Parts for all makes of chairs. Sewed covers made to your size, also leatherette 25"x25", 55c ea.; 27"x27", 65c ea. Chicago Used Chair Mart, 829 South State Street, Chicago. Phone WE 9-4519.

SEAT RENOVATING: Neat, fast, reasonable, anywhere. Sewed combination seat covers. Service Seating Co., 1525 West Edsel Ford, Detroit 8, Michigan. Tyler 8-9481, Texas 4-2738.

Chairs rebuilt anywhere, 27 years expert workmanship, sewed covers. Arthur Judge, 2100 E. Newton Avenue, Milwaukee, Wisconsin.

SLIDES

SLIDES for coming attractions, announcements, etc. WHITLEY, 2123 Stanley, Fort Worth, Texas.

INTERMISSION TAPES

WEEKLY TAPE SERVICE: Intermission tapes that sparkle . . . guaranteed to sell . . . customized . . . free sample. Commercial Sound Service, P.O. Box 199, Cheyenne, Wyoming.

BUSINESS OPPORTUNITIES

A new book, "Stock Market Facts and information for the New Investor," can be used as prizes and giveaway programs. Sample copy $2.00 with details for quantity orders, regional and state franchises. Some available. Bowers United Enterprizes, P. O. Box 589, Birmingham 1, Alabama.

POPCORN MACHINES

Ten Giant Star units, used. $100 each. Manley Popper, twenty available. All other makes. Replacement kettles, for all makes. 120 S. Halsted, Chicago 6, Illinois.

Handy Subscription Order Form

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☐ Remittance Enclosed
☐ Send Invoice

THEATRE .....

STREET .....

TOWN ..... STATE .....

NAME .....

POSITION .....

.....

.....

WE, The Sales Managers, PLEDGE:

RESOLUTION

Adopted January 8, 1962

WE, the GENERAL SALES MANAGERS of the Major Motion Picture Producing and Distributing Companies, recorded in this document...

Being FULLY AWARE of our responsibilities in supporting "Our Industry's Own" WILL ROGERS HOSPITAL and its companion, The O'DONNELL MEMORIAL RESEARCH LABORATORIES...

DO HEREBY PLEDGE to give our full support to the Will Rogers 1962 Memorial Fund in the effort to raise the sum of

$1,000,000

through a concerted **SALES MANAGERS' DRIVE** within the Motion Picture Industry for funds vitally necessary to conduct the business and programs and growth of our hospital and laboratories—and their accelerated Research Program for the year 1962.

This is recognized as our accepted part of the total responsibility which is shared by all others in the Entertainment Industry, and we exhort all in the Motion Picture Industry to follow the example of the Sales Managers.

OUR SIGNATURES hereunto affixed, attest our pledge and portend its fulfillment.

MOREY GOLOSTEIN •
ALLIED ARTISTS PICTURES CORPORATION

IRVING LUDWIG •
BUENA VISTA FILM DIST. CO., INC

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This means that Your **WILL ROGERS HOSPITAL** *can Serve you Even Better!*

The Amusement Industry's **WILL ROGERS HOSPITAL AND O'DONNELL MEMORIAL RESEARCH LABORATORIES**

NATIONAL OFFICE: 1501 BROADWAY, NEW YORK 36, NEW YORK

JULY 23, 1962

BOXOFFICE

The Pulse of the Motion Picture Industry

3W
Thomas J. Watson
P. O. Box 206
Blanchardville,
Wisconsin



"What Is a Family Picture?" This aften perplexing question is answered by members of the Natianal Screen Cauncil and athers, both in and out of the industry, who recognize the impartance af audiences camprised af children af all ages, in campany with parents, such as is visualized in the photagraph abave. See pages 13, 14.

Government Files Antitrust Suit vs. MCA, Inc.

Page 6

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NORTH CENTRAL EDITION

METRO-GOLDWYN-MAYER
presents The
SY WEINTRAUB
Production of
EDGAR RICE BURROUGHS'

Presenting the FIRST TARZAN SPECTACULAR!



TARZAN GOES TO INDIA

FOR THE FIRST TIME
...in color and CinemaScope
...in jungles of mystic India
...new thrills for all ages
...giant cast of 5,000!

FIRST TIME! BATTLE OF THE BULL ELEPHANTS!

Hold Your Breath! THE LEAP FROM PLANE TO RIVER!

NEVER BEFORE! STAMPEDE OF 300 WILD ELEPHANTS! (The Earth Rumbles!)

Can You Take It! TARZAN'S FIGHT WITH SAVAGE LEOPARD! (Knife Against Claw!)



A NEW TARZAN death-defying!

PRINCESS KAMARA calls for help!



ELEPHANT BOY! He's terrific!

Metro-Goldwyn-Mayer brings world-famed Tarzan into the big-time of screen spectaculars for the first time! It is an experience in movie entertainment that you must see!

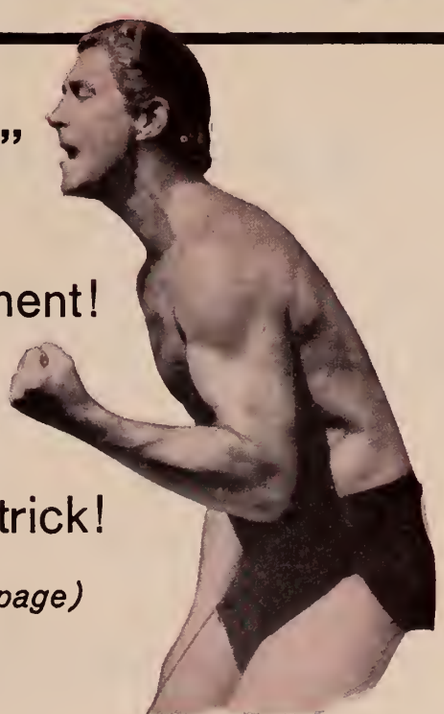
IN CINEMASCOPE AND METROCOLOR!

Starring JOCK MAHONEY and JAI, The Elephant Boy with GAJENDRA, King of the Elephants

Screen Play by ROBERT HARDY ANDREWS and JOHN GUILLERMIN · Produced by SY WEINTRAUB · Directed by JOHN GUILLERMIN

(ABOVE: Keynote of campaign is used in ads of all sizes)

IT'S TARZANSATIONAL!



"Calling All Showmen!"

A BIG opportunity!
This is GREAT Entertainment!
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Think BIG! Don't miss a trick!
Use newspapers *(ad on left page)*
Use TV, Radio, Heralds!
Saturate your town with
SHOWMANSHIP!
Here's a Gold-mine!
DIG IT!

P. S. THE GREATEST TARZAN PICTURE EVER MADE IS THE FIRST TARZAN HIT BACKED BY A BIG TV CAMPAIGN!



Mr. Theatre Supplier—

Don't get caught

. . . . NAPPING!

Read what The Wall Street Journal said:

"MORE THEATRES OPEN THAN CLOSE FOR FIRST TIME IN POST-WAR ERA"

. . . . . The movie house is enjoying a revival in both large cities and small communities. Not only are new film houses popping up all over the country and many small town theatres reopening, but also many older picture houses are being modernized or are being re-equipped . . . . . .

The Wall Street Journal, June 7, 1962

Read what BOXOFFICE said:

"$54,725,400 INVESTED IN NEW THEATRES IN 1961"

. . . . . In 1961, exhibitors spent $54,725,400 for construction of 142 new theatres and an estimated $26,605,200 in remodeling and improvements for a total investment of $81,330,600 . . . . . Estimates (for 1962) include $41,581,500 allocated for new theatre construction, remodeling and improvements."

BOXOFFICE, May 7, 1962

The question is—

Are you getting your share?

Your effort will be much easier if you use

BOXOFFICE

where you get the MOST of the BEST for the least!

BOXOFFICE The Pulse of the Motion Picture Industry

THE NATIONAL FILM WEEKLY
Published In Nine Sectional Editions

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Vol. 81 No. 14

HERE WE GO AGAIN

THERE'S an old saying that "Any virtue carried to extremes, soon becomes a vice." We've quoted that before, but we are prompted to do it again, for the message doesn't seem to have gotten through on a practice that this industry is carrying to such an extreme that it is destroying the very thing it actually wants and needs to build up—steady patronage.

The basis for this reiteration of an admonition we have, from time to time, sounded is a letter, from a man and his family who would like to be steady patrons, that was published in the July 14, 1962, issue of the Chicago Tribune. Accompanying the letter was a clipping of an ad which read: "Today—All over Chicagoland —At nearby neighborhood, suburban and drive-in theatres everywhere!!!" The letter follows:

"Would you kindly pass this on to the motion picture distributors or theatre owner groups?

"One of the reasons theatres suffer at the box-office is illustrated by the attached clipping—moviegoers have little choice if they want to see a movie, particularly in the summer. The same picture is shown at nearly every theatre at the same time.

"Our family would go about twice a week (as would many others), but when the same picture is showing at every theatre around, our attendance is cut in half. This occurs frequently at the five theatres around us, including two drive-ins. So—we go only once a week.

"If there are many families like ours, a 50 per cent cut in revenue should make theatre owners think a little."

It should make them think a lot! Many exhibitors have told us they are opposed to the policy of widespread day-and-dating that they know kills the potential of a great many of the films they book, but that they are forced into this practice by so-called "locked-in" playing spots, that if they don't adhere, they lose the chance of showing the pictures at all; or, if they should be able to book them, even very late, film rental terms remain the same. So, they feel they have no choice in the matter.

No doubt, there are other reasons, as well. But the exhibitors may find themselves in such a spot, because they fear a competitor will be the gainer, if they step off the "chain-belt" booking practice. And, although they could alternate runs of product with their competitor—with the consent of the distributors, of course—they follow the lines of least resistance and the condition becomes aggravated, instead of tapering off. Meanwhile, the public gets tired of being given little or no choice in film entertainment and seeks other forms of diversion. And many of these strays become totally lost as movie patrons. We know quite a few among our own groups of friends and acquaintances.

The idea of multiple day-and-date bookings within reasonable limits has much to recommend it. It permits of a sharing of advertising and promotional costs, at the same time affording a greater impact. Carried on in "waves," instead of as a complete saturation, the advertising values are sustained and can become increasingly effective. Producer, distributor, exhibitor and public can benefit from multiple day-and-dating on a rational basis. Why not try it?

★ ★

A Wonderful Picture!

The world preview of "The Wonderful World of the Brothers Grimm" to which MGM and Cinerama brought approximately 400 theatre executives, newspaper and other communications people, from every state in the Union, and from Asia and Europe, was a wonderful event for the picture and for the industry. For the impression made by this new production, as a result of its extraordinary entertainment values, will be spread around the world by word-of-mouth and in print by all who saw this first Cinerama production with a story line at the Cooper Theatre at Denver.

Incidentally, the Cooper Theatre, the first to be specially constructed for the showing of Cinerama films, also is a thing of beauty.

"Wonderful World" has many attributes. It has a fine story, an excellent cast of top players and supporting people, lilting music and catchy tunes, colorful scenic backgrounds photographed on location, beautiful color, action, romance, marvelous special effects, excellent photography, fine direction and production. In a word, we think it's wonderful! And we have a feeling that the millions who will see it—young and old alike —will think so, too.

MGM, Cinerama and all who had a hand in this fine production and in its unique presentation are to be congratulated.

Ben Shlyen

D of J Files Suit Against Talent Agency

Temporary Order Forbids Divestiture by MCA

LOS ANGELES—U. S. District Court Judge William Mathes has continued a restraining order issued July 13 by the Justice Department against Music Corp. of America forbidding the firm to divest its talent agency. Judge Mathes will decide on the matter Monday (23).

The government has asked for a temporary injunction, superseding the restraining order, that would dissolve the MCA-Decca merger that became effective June 18. On Tuesday (17) the court was also asked by government attorneys to prevent MCA from mixing its earnings with those of Decca and its subsidiary, Universal-International.

Future plans of its newly formed separate talent agency, Management Corp. of America, were to have been made public on Wednesday (18) in New York. MCA officials at the Los Angeles hearing on Monday (16) stated that the new agency was to be operated by former employes who would be given the agency gratis. The Justice Department claims that the "new, or old" agency is a monopoly and should be dissolved.

Named as coconspirators in the antitrust suit were five subsidiaries of MCA and two talent unions, Screen Actors Guild and Writers Guild of America, West. Justice officials have asked that any contract held between MCA and SAG and the writers' union be held void.

MCA had previously announced plans of turning back its agency license to SAG on or before Wednesday (18). To date no new agreement has been made public between MCA and SAG extending their waiver. This has left some 1,500 of the industry's top entertainers in an "up-for-grabs" situation.

The charges filed by the Justice Department on Friday, July 13, state that the acquisition of Decca and Universal by MCA violates the Celler-Kefauver Anti-Merger Act. Decca owns about 88 per cent of Universial and the consolidation with MCA resulted in one of the largest entertainment companies in the industry.

In 1959, MCA bought Universal's Hollywood studio properties for $11,250,000 and then leased them back to Universal. Revue Studios, also owned by MCA, operate at the Universal lots.

Decca shareholders accepted plans for MCA to absorb the recording company and its subsidiaries with the proposal becoming effective in June of this year.

In the antitrust suit, the government is asking that the MCA-Decca-Universal merger be canceled. In addition, it asks that MCA divest itself of all Decca stock, and not interfere with its operation and policies. Also that MCA, Ltd. (talent agency) be dissolved and that MCA be prevented from entering into agreements with any talent union giving it preferential rights not granted to competitors.

In the suit, which is expected to be a long-term battle, the government reportedly is seeking only preventative antitrust action.

Last year, MCA's gross income was about $82,400,000 with earnings at $7,400,000.

Company Heads Studying Exhibition's Request for Policy on Pay TV Sales

NEW YORK—Major distributors this past week were studying a joint request by the two national exhibitor associations to state company policies on serving films to pay television.

Telegrams were sent to company presidents by John H. Stembler, president of Theatre Owners of America, and Marshall H. Fine, president of Allied States Ass'n, who signified their concern that the film companies might be considering serving film to the Hartford, Conn., Phonevision project or any other future pay TV test on a first-run or subsequent-run availability in competition to theatres.

The two presidents asked the company heads for quick answers as to their present and future policies. The telegrams were sent to the following presidents: Steve Broidy, Allied Artists; Irving Ludwig, Buena Vista; A. Schneider, Columbia; Joseph R. Vogel, Metro-Goldwyn-Mayer; Barney Balaban, Paramount; Spyros P. Skouras, 20th Century-Fox; Arthur Krim, United Artists; Milton R. Rackmil, Universal, and Jack L. Warner, Warner Bros.

At mid-week, it was learned that two companies had indicated that they would not sell product to the Hartford station on a day-and-date basis with theatres, nor were they contemplating any sale to the pay TV station at this time.

A checkup by BOXOFFICE revealed that in several instances the company heads believed that the legal angles of a positive position would have to be studied and resolved before an official statement could be made.

The full text of the telegram follows:

"The nation's first pay TV experiment is now an actuality in Hartford, Conn. Its sponsors testified under oath that they intend to show first-run motion pictures and will compete with motion picture theatres for this run. Representing many of your long-time motion picture theatre customers who for the past nine years have opposed pay TV and who will continue to oppose it by all legal means, we are convinced that the showing of first and subsequent-run motion pictures on pay TV is economically unsound for the entire industry. You have it within your power to make a decision on this important matter and we ask you to let us know your company's present and future policy by return mail or telegram."

ACE to Initiate Research Plan; Pickus to Head It

New York——American Congress of Exhibitors will go forward with its research project for exhibitors and will launch the delayed short subjects plan immediately. This was decided at a meeting of the ACE board here on July 13.

Albert Pickus, former president of Theatre Owners of America, was named chairman of the research committee which will be composed of two representatives from each of the trade associations.

Four of public relations short subjects produced several years ago will be brought up to date with new narration and prints will be ready by fall. Rentals from the subjects will go into the ACE treasury.

Merlin Lewis, executive secretary for ACE, resigned at the meeting in order to give his full time to the Theatre Equipment and Supply Manufacturers Ass'n.

2 Calif. CATV Franchises Restricted on Pay TV

NEW YORK—Although the California cities of Monterey and Salinas have passed ordinances allowing franchises for community antenna systems, restrictive clauses in regard to pay television have been inserted through the efforts of Northern California Theatre Ass'n and its public relations director, V. Dennis Kennedy.

In a report to the Theatre Owners of America office in New York, Kennedy said the restrictive clauses prevented the franchise owner from selling out to pay TV or from transferring the franchise at any time.

Commented Kennedy: "This pressing for a restriction against eventual pay TV use seems to be the only effective action that can be taken."

'Goliath and the Mongols' Set for Pre-Christmas

LOS ANGELES—American International Pictures' "Goliath and the Mongols" has been set for pre-Christmas release, according to an announcement by AIP toppers James H. Nicholson and Samuel Z. Arkoff.

The executives emphasized that the "unorthodox" pre-holiday release schedule follows the same pattern set successfully by the company's previous two "strongman" films, "Goliath and the Barbarians" and "Goliath and the Dragon."

Gordon Scott and Yoko Tani star in the color spectacle, which was formerly titled "Goliath and the Warriors of Genghis Khan."

Friedman Leaving UA

NEW YORK—Samuel J. Friedman has resigned as national publicity director of United Artists, effective August 10. John L. Toohey, who has been serving as Friedman's assistant, will leave the company at the same time.

Perfection of 3-D Process Claimed by Arch Oboler

HOLLYWOOD — Arch Oboler, producer who pioneered the first 3-D feature, "Bwana Devil," is introducing a new 3-D process, which he claims will remove the problems created in projecting 3-D films. He is negotiating with Columbia and Paramount for production of a feature in the new process.

Oboler claims that it will be impossible to obtain bad projection, to go out of synchronization, or to have variation of color between the left and right eyes. He said that exhibitors will receive the feature picture, plus the new projection method as a package. They also will receive the glasses, which are made out of a newly perfected plastic rather than of paper as was the case before.

"Audiences did not kill 3-D," Oboler said. "It was the producers and distributors who rushed into the market to grab a fast dollar. Even at the cost of killing off a process that was very important to motion pictures and a very natural progression from the flat no depth type of motion picture. The exhibitors had to add extra operators, due to union requirements for keeping two projectors going at once. Bad production made synchronization very tricky. The added cost, plus improper projection made exhibitors leery."

Lige Brien to Coordinate Irwin Allen Seminars

NEW YORK—Lige Brien, recently coordinator of Paramount's "Hatari" Safari, has been named national coordinator of advertising, publicity and exploitation for the merchandising seminars to be conducted in July and August by producer-director Irwin Allen for "Five Weeks in a Balloon," to be released by 20th Century-Fox in August.

Brien will work in conjunction with Rodney Bush, 20th-Fox exploitation director, and Adrian Awan, exploitation manager. He will travel with Allen to many of the cities and organize the trip across the country to meet exhibitor leaders and theatre owners at showings of the picture.

The meetings will start in New York July 25 and conclude on the west coast two and one-half weeks later.

United Artists Weeks Pull Record Print Shipments

NEW YORK—A record number of 25,719 prints were shipped during the recently-concluded "United Artists Weeks," June 24-July 7, according to James R. Velde, vice-president.

The shipments during the drive represented the greatest amount of booking in the company's history, exceeding the 1961 UA weeks by over 2,000.

'Music Man' Regional Date

NEW YORK—"The Music Man," the picturization of the Meredith Willson Broadway musical released by Warner Bros., had regional premieres in Pittsburgh and Portland Wednesday (18), Jacksonville Thursday (19) and Chicago Friday (20). The New York opening at Radio City Music Hall has been postponed until August due to the continuing success of Universal's "That Touch of Mink."

Seven Arts and MGM Sign Deal for 20 Productions

NEW YORK—In what is believed to be the largest single pact to be negotiated by an independent company with a major studio was revealed by Seven Arts toppers Eliot Hyman and Ray Stark in signing a new cofinancing deal with MGM for 20 pictures to be made over the next several years.

The agreement also calls for the two companies to partner in production of Broadway plays and to share contracts of a number of players already committed to Seven Arts.

Those properties included in the Seven Arts-MGM deal are: "Lolita," which is now in national release; "The Main Attraction," starring Nancy Kwan and Pat Boone, now being edited; "Night of the Iguana" by Tennessee Williams; "Tamahine," to star Nancy Kwan; "A Global Affair," starring Bob Hope; Somerset Maugham's "Of Human Bondage"; Norman Krasna's "Sunday in New York"; "Kowloon"; Joshua Logan's "The Careful Man"; Rumer Godden's "A Candle for St. Jude," currently being written by John Patrick; Fred Coe's production of Tennessee Williams' "This Property Is Condemned"; "Film of Memory," current French stage hit to be on Broadway prior to filming; "The Wild Affair"; "Meet Me in Monte Carlo," a musical starring Nancy Kwan and Alain Delon; "New Adventures of Robinson Crusoe," and "Not That Kind of Girl."

The independent company also has an additional deal with 20th Century-Fox calling for four pictures which includes: "Gigot," starring Jackie Gleason, which is completed for a fall release; "The Disenchanted," story of F. Scott and Zelda Fitzgerald; "The Hunt for Kimathi," story of modern-day Africa and "Other Side of the Mountain," scripted by John Patrick.

Warner Bros. will release the Seven Arts production of "The Story of the Count of Monte Cristo"; "Panic Button," now filming in Rome; "What Ever Happened to Baby Jane?" a Robert Aldrich production starring Bette Davis and Joan Crawford currently filming in Hollywood, and "The Enchantress," starring Robert Mitchum.



Eliot Hyman



Ray Stark

"Two for the Seesaw," is now being filmed in association with the Mirisch Co. for a United Artists release.

Additionally, to films committed to major distributors, Seven Arts has embarked on a number of major projects with no prior releasing arrangements, in which are included: Robert Rossen's production of "The Hostage," James Harris and Stanley Kubrick's "Dr. Strangelove: or How I Learned to Stop Worrying and Love the Bomb," Elia Kazan's "America!" formerly "The Anatolian Smile"; John Huston's "Lonely Passion of Judith Hearne"; "Mrs. 'Arris Goes to Paris," and properties to be filmed by Vittorio De Sica, Richard Brooks, Sandy McKendrick, Kenneth Hyman and Tony Richardson.

The present annual report covers the second year of Seven Arts' new management in which earnings of $1,100,555 after taxes was achieved. This is equivalent to 85 cents a share, as compared to a loss of $1,090,212 in 1960.

Seven Arts Productions, Ltd. has been an active force in the entertainment field by associations with such films as "West Side Story," "The World of Suzie Wong," "The Misfits" and "By Love Possessed."

The film and stage production program, as detailed in the Seven Arts report, supplements the increased television activity carried on by the company's subsidiary, Seven Arts Associated Corp. In addition to distributing post-1948 Warner Bros. and post-1950 20th Century-Fox pictures to television, Seven Arts is increasing its activities in the production and distribution of a number of TV series including "The Boston Symphony" and England's "Armchair Theatre."

National Film Service To Handle MGM Prints

New York—In a move to further streamline branch distribution operations, MGM has entered into an agreement for National Film Service to take over the physical handling of motion picture prints in each of MGM's exchanges.

The agreement will be effective August 19 in each city except New Haven, where NFS is already handling the prints, and in Philadelphia, where MGM is part of a centralized shipping group, according to Robert Mochrie, MGM general sales manager; Chester M. Ross, executive vice-president of National Film Service, and Burton Robbins, president of National Screen Service.

National Film Service will do all the inspecting and shipping of prints, taking over the complete "back room" operation.

Hollander Joins Governor

NEW YORK — Elmer Hollander, film buyer for the Stanley Warner chain for many years, has joined Governor Films as executive assistant to Dave Emanuel, president. Governor will release "A Kind of Loving," British winner of the Berlin Festival award, and "The Lady Doctor," starring Abbe Lane and Vittorio De Sica, later in 1962.

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THRU UA

Argue Constitutionality Of Two D.C. Measures

WASHINGTON — The constitutionality and advisability of two bills which would fix a minimum age for admittance to certain motion pictures were questioned here Monday (16) by two representatives of the Motion Picture Ass'n of America: Margaret Twyman, director of community relations, and Barbara Scott, an attorney for the association. The restrictions on age were proposed for the District of Columbia and the hearings were held by a District committee regarding the two measures.

Mrs. Twyman confined her remarks to four points: (1) that the basic assumption that motion pictures were responsible for juvenile delinquency was not valid; (2) that classifying films according to their suitability for age groups would be difficult and harmful; (3) that there was a specific danger in such a practice and (4) that there were many other constructive programs to be encouraged by committee which could be developed in schools, churches, libraries and other institutions in the District of Columbia.

OTHER DELINQUENCY CAUSES

Mrs. Twyman cited observations by several experts who had declared that the causes of law violations were to be found deeply rooted in family and neighborhoods where the child was trained and not in the motion picture theatre. She quoted judges, psychologists and doctors as examples.

As to classifying films according to age groups, Mrs. Twyman said this would not eradicate the problem under consideration. Pointing out that a child's maturity varied from individual to individual, she said that almost two-fifths of the brides this year and one-eighth of the grooms would be teenagers, according to statistics. She also said one out of 16 teenage wives had two or more children. She asked if it was right to prevent married teenagers from attending films which dealt frankly with marital relations, adding that this age theory was unsound by any measure.

The real danger of such a practice, Mrs. Twyman said, was that such a move would blind parents to the real causes of their children's behavior and give them a feeling of false security as they rejected one more area of parental responsibility. For such parents, she said, this would become an easy out. Mrs. Twyman said that in her travels around the country she had been shocked by the willingness of parents to blame everyone but themselves for the behavior of their children.

On her fourth point, Mrs. Twyman said there were two simple procedures affecting any entertainment industry. One was to educate the public to the sources of information about available films so that selections could be made carefully. The other was to convince the public that by its support of certain types of films, it would be indicating irrevocably its interests and tastes in film fare.

Mrs. Scott did not read her statement, but submitted it to the committee. The MPAA attorney said the bills violated constitutional free speech protections and asserted the classification proposals made them doubly unconstitutional. She stressed that no court had upheld the constitutionality of a classification statute. She stated that, although the D. C. bills were not clear as to what they proposed, they did authorize a restraint on the dissemination of speech to a group designated by the commissioners.

Another speaker at the hearings was A. Julian Brylawski, who has been president of the Motion Picture Theatre Owners of Metropolitan D. C. for 40 years, who opposed the bills on the grounds that they were vague and involved, making judgments that were subject to many definitions and interpretations. He said that charges that films had contributed to juvenile delinquency never had been proven and pointed up that exhibitors did not condone the showing of immoral pictures. "They are bad for business," he said, admitting that there may be a quick dollar pickup but that there was a long period of atonement.

Brylawski said he had never had a good word for censorship, but that he preferred it to classification.

Premiere Showcase Pulls $335,619 in 3 Weeks

New York—United Artists' first Premiere Showcase attraction, "The Road to Hong Kong," grossed a total of $335,619 in the initial three weeks of the new project, the company announced. The final week's intake was $67,972 in nine theatres.

Arnold Picker, executive vice-president, said the showcase plan was positive confirmation that the new pattern of presenting pictures first-run simultaneously on Broadway and in key theatres in the New York area had been launched successfully.

Goldstein Holds His First Sales Session at WB

NEW YORK—Morey "Razz" Goldstein held his first meeting with key personnel from Warner Bros.' five domestic divisions here Thursday and Friday (19-20) since becoming general sales manager of the company.

Described as a national sales planning meeting, the sessions mapped distribution for what was said to be the strongest concentration of quality product in the company's history. Division managers attending were Jules Lapidus, eastern; W. O. Williamson, southern; Grover Livingston, central; Ed Williamson, midwestern, and Al Grubstick, western. From the home office were Benjamin Kalmenson, Bernard Goodman, Larry Leshansky and Ralph Iannuzzi.

TOA Again Cites Signs Of '62 Product Dearth

NEW YORK—Major American film companies started 67 pictures between January 1 and July 1 of this year, compared with 99 in the same period of 1961, according to the continuing product checkup by Theatre Owners of America. The survey revealed that 21 pictures were scheduled to go before the cameras after July 1.

In the January to July span of 1960, 63 pictures had been started; in 1959, 87, and in 1958, 115.

In view of the prospects of another serious product dearth in late September, October and early November, the outlook, unfortunately, is not encouraging, TOA told its members in the current organization bulletin.

Commenting on the situation, TOA noted:

"The total means that our releases in late 1962 and early 1963 (when most of these 67 films will be ready for theatres) will continue low, unless the film companies do as they have in the past—pad them out by acquiring foreign-made films."

Scholastic Magazines Tie With MGM on Reissues

NEW YORK — Metro-Goldwyn-Mayer and Scholastic Magazines have teamed up to jointly sponsor a "World Heritage Film and Book Program," which will entail the presentation of eight pictures based on famous books from October through May. The project was described by MGM officials as the newest development in its "perpetual picture plan" of specially handled reissues.

The eight pictures will be "David Copperfield," "Pride and Prejudice," "Little Women," "Captains Courageous," "Kim," "A Tale of Two Cities," "Julius Caesar" and "The Good Earth."

The release of the pictures to theatres will be backed by a combination editorial-advertising campaign in the Scholastic publications. An initial step will be the formation of a National Advisory Committee of Educators.

Mother of Don Mersereau

PIERMONT, N. Y. — Funeral services were held here Tuesday (17) for Mrs. Evelyn Buckhout Mersereau, mother of Donald M. Mersereau, associate publisher and general manager of BOXOFFICE. Mrs. Mersereau, who was 90 years old, died Saturday after a long illness. She had won recognition as a poet and painter.

Mrs. Mersereau is survived by one other son, John Jacques Mersereau, of Mexico City. Her husband, the late Charles Mersereau, also was active in the film trade-press field. He died 12 years ago.

To Start Two APA Films in September

HOLLYWOOD—The newly formed Allied Producers of America has acquired shooting scripts of "Jesse James Meets Frankenstein" and "Billy the Kid vs. Dracula." The two features are scheduled to go before the cameras in September in Hollywood and will be distributed as a double-thrill attraction.

Rites for Jerry Wald, Noted Film Producer

HOLLYWOOD—The motion picture industry paid its last respects to producer Jerry Wald at funeral services held in the Church of the Recessional, Forest Lawn, in Glendale, Calif., with Rabbi Leonard Beerman officiating.



Jerry Wald

Clifford Odets wrote the eulogy which was delivered by actor Raymond Massey.

Wald, 49, who had been ill from time to time and recently recuperated from a serious spinal operation, died of a heart attack at his Beverly Hills home to which he had been sent from the set of his latest picture a few days earlier.

The famed producer is survived by his wife, Constance, two sons, Andrew, 15, and Robert, 18, and two brothers, Malvin and Harold.

Among the films which Wald produced were "Destination Tokyo" (WB), 1944; "Johnny Belinda" (WB), 1948; "The Eddie Duchin Story" (Col), 1956; and "An Affair to Remember" (20th-Fox), 1957. All were Boxoffice Blue Ribbon Award winners. Other outstanding films included "Mildred Pierce" (WB), 1945; "The Man Who Came to Dinner" (WB), 1941; "From Here to Eternity" (Col), 1953 and "Peyton Place" (20th-Fox), 1957. His most recent production, "Hemingway's Adventures of a Young Man" (20th-Fox) goes into release soon.

Spyros Skouras, 20th Century-Fox president and a close friend, praised him for his vigor and loyalty and his contribution to the industry.

"Jerry Wald's tragic death has robbed the motion picture industry and, indeed, all of show business, of a talent combining an overwhelming amount of youth, vigor, loyalty and service," said Skouras. "His passing leaves a void in the 20th Century-Fox production ranks that will be almost impossible to fill."

Peter Levathes, vice-president in charge of production at the 20th-Fox studio, said: "Versatility and vigor best sum up the almost limitless talent of Jerry Wald, who showed a complete fearlessness when it came to filming controversial subjects. We at 20th Century-Fox know him as a prolific producer of dynamic force and a good friend."

Eric Johnston, president of the Motion Picture Ass'n of America, said: "Wald's monument is the impressive list of fine motion pictures to which he gave so much of himself to create. They will live on as the unique contribution of a rare filmmaker—achievements that have given Hollywood its place of eminence."

Screen Producers Guild president Lawrence Weingarten stated: "A vital force for progress, reform and showmanship has left Hollywood with Jerry Wald's passing. He had an all-consuming interest in everything that had to do with the making, distribution and exhibition of motion pictures. When the industry was under critical attack, his was one of the few voices heard in its defense."

Reasonable Product Splits Can End Bidding: Levy

OLD POINT COMFORT, VA. — Commenting on recent rulings that splitting of product was legal when it had the consent of distributors, Herman M. Levy, general counsel of Theatre Owners of America, stated here that this was the proper time to call on distributors to consent to fair and reasonable splits.

Speaking at the annual convention of the Virginia Motion Picture Theatres Ass'n, Levy said all exhibitors also should bend every effort to work out fair and reasonable splits to the end that competitive bidding would be uprooted and eliminated.

"It is a demand by the times and by the economics of the industry," Levy said.

Approval of a splitting of product was voiced during a hearing before the U.S. district court on an application of National General Corp. for permission to build a theatre on the west coast last month. The Department of Justice indicated during the hearing that it had no objections to exhibitor splits if the distributors agreed; the court, in its ruling on the application, affirmed this acceptance of splits.

Levy said that when the U.S. statutory court, in the case of U.S. vs. Paramount et al, in 1946 decreed competitive bidding as an alternative to divorcement, exhibitor association leaders saw the dangers and evils involved. He said they petitioned the court to be heard amicus curiae for the limited purpose of speaking against competitive bidding as a compulsory method of licensing pictures. The permission was granted and, after hearing representatives of exhibitor groups, the court revised its judgment by holding, in effect, that, in lieu of competitive bidding being compulsory, it was to be employed on the request of one or more exhibitors in the same competitive area.

"Subsequently," Levy said, "the matter of competitive bidding became academic insofar as the decrees were concerned, because the Supreme Court of the United States discarded it as an alternative to divorcement and sent the case back to the U.S. statutory court for what amounted to an order of entry of divorcement relief. Unfortunately, the Supreme Court did not outlaw competitive bidding; it merely held that it was not a proper alternative to divorcement.

"Some of the distributors, having employed competitive bidding, prior to the time of the Supreme Court decision, and other distributors who had not as yet used it, began to use it in full force. In those few instances where distributors employed competitive bidding in a sincere attempt to avoid litigation, there should not have been and there was no objection to it. However, it was felt that in many instances that was not the purpose, but rather that it was a device for obtaining substantially increased film rental. Time went on and competitive bidding was skyrocketing film rentals. It was an unhealthy industry state. To the credit of both distributors and exhibitors, attempts were made to alleviate acute situations by the splitting of product. Of course, where exhibitors insisted on it, the distributors had no choice."

Levy said that, in the gradual process of de-emphasizing competitive bidding, there was a roadblock of concern as to whether the Department of Justice and the courts would countenance splits of product. It could mean the elimination of competitive bidding, he said. Levy pointed out that, until this year, there was no clear position taken by the judiciary and by the Department of Justice, adding that "now those positions have been taken."

In conclusion, Levy said that, consequently, as of now, there should be competitive bidding only if exhibitors were unable to get together to arrive at a split or if the distributors involved did not consent.

$3,000 to Rogers Hospital From Skouras Banquet

New York—The testimonial banquet to Spyros P. Skouras last April has resulted in the delivery of a check for almost $3,000 to the Will Rogers Hospital and O'Donnell Research Laboratories in Saranac Lake, N. Y.

The 20th Century-Fox president had asked that if any money remained after the payment of the event's bills, it be donated to the hospital and laboratories. The balance was approximately $3,000.

The dinner was sponsored jointly by Allied States Ass'n and Theatre Owners of America as a salute to Skouras on his 20th anniversary as president of the company. The check was delivered to Eugene Picker, chairman of the hospital's fund drive, by Marshall H. Fine, Allied president, and John H. Stembler, president of TOA, in Skouras' office.

Universal to Release 37 Shorts for '62-'63

NEW YORK—Universal will release a program of 36 short subjects in color and one in black-and-white during the 1962-63 selling season, one more than the current selling season ending in August, according to F.J.A. McCarthy, assistant general sales manager, who supervises the distribution of the shorts for Universal. Again, 104 issues of Universal-International News will be released.

The 1962-63 shorts will include two two-reel specials in color, "The Land of the Long White Cloud," filmed in New Zealand, and "Octoberfest," made in Munich during festival time. There will be eight one-reel short subjects in color dealing with distant places; one black-and-white one-reeler, "Football Highlights of 1962," released toward the end of the 1962 football season and biweekly newsreels, McCarthy said.

Decries Holding Back Product

Irregularity of Releases Hit by John H. Stembler

OLD POINT COMFORT, VA.—John H. Stembler, president of Theatre Owners of America, took the distributors to task for their irregular release schedules when he addressed the Virginia Motion Picture Theatres Ass'n here Tuesday (17) at the Chamberlain Hotel.



John H. Stembler

Asserting that product continued to be exhibition's most critical problem, Stembler told the Virginia convention that it was incomprehensible to him that the film companies and producers did not recognize that theatres could not subsist on a few short holiday release periods, when there were long periods of losses in between.

PLAYDATE COMPETITION

"Surely," the TOA president said, "they should also realize that by holding back their pictures for a few prime playing times, they are forcing their films into direct competition for playdates with the best pictures our creative industry can produce. Certainly, they should see merit in the fact that by releasing a good picture during a period of few releases, they can command both more and longer playdates so that, if the picture has legs, the receipt potential is good. Yet, unless it suits their convenience, the film companies seem to prefer to stick with the now traditional holiday release pattern."

Stembler said that because of this serious lack of film this fall, TOA was working with the most experienced theatre film buyers in the industry to explore how the film companies might be induced to move up future releases into October. He said TOA was seeking a practical means of approaching the film companies, to point out to them the seriousness of the situation.

TRIBUTE PAID SKOURAS

(In New York, TOA spokesmen said the plan Stembler was referring to would be announced in detail at a later date.)

Stembler paid tribute to Spyros P. Skouras and said he had been a tremendously constructive force in the industry, stating that the 20th Century-Fox president had operated on a philosophy of making motion pictures for exhibition in motion picture theatres. Without that company's product during the past decade when picture-making declined so drastically, exhibition would have been in real trouble, Stembler said. In recent years, he continued, virtually a third of all pictures put into general release for all theatres, and sold at terms by which exhibitors had a chance to make some money, came from 20th-Fox. He said this was in contrast to the many pictures in current release which were sold to theatres at a high price for selective runs only, and did not, therefore, provide the flow of pictures necessary to operate the theatres.

Stembler said Fox's current problems were precipitated by the stock brokerage interests on its board of directors who were rightfully concerned with the company's heavy losses during the last two years. The TOA president said that Darryl Zanuck, one of the company's largest stockholders, put it succinctly when he said that stockbrokers were no more qualified to pass upon picture-making than he was to plead a case in court or advise on stock. Stembler said that stock brokerage interests were solely in short-term profits, in which liquidation was an equally acceptable choice to making motion pictures and that this was in striking contrast to Skouras' sense of responsibility to his theatre customers.

On the matter of rating films, Stembler said many exhibitors in various parts of the country had undertaken to voluntarily rate their shows as to family or adult suitability. Without exception, he said, those theatre owners reported excellent reaction from parents and vastly improved relations with their critics.

"For the theatres," Stembler said, "this is a refreshingly affirmative move."

'Waltz of Toreadors' Set For Sutton Theatre

NEW YORK—Continental Distributing, which is currently represented on the New York first-run scene by "A Taste of Honey," which started a 12th week at the Paris Theatre July 16; "Harold Lloyd's World of Comedy," which started a seventh week at the Embassy and Beekman theatres July 16, and "End of Desire," which started a second week at the Fine Arts Theatre July 16, will open a fourth picture in Manhattan July 30, "Waltz of the Toreadors" at the Sutton Theatre.

"Waltz of the Toreadors," directed by J. Guillermin in Eastman Color, with Peter Sellers and Margaret Leighton costarred, will follow an eight-week run of "Advise and Consent" at the Sutton.

At the Paris, Kingsley International's French-language release, "The Girl With the Golden Eyes," will follow "Honey."

And What Does He Do With His Spare Time?

KANSAS CITY—In these days of specialization, it isn't often that one sees an all-around performance by one person. Word has been received, however, from Tieton, Wash., that such a man exists.

L. A. Knott of the Hi-Land Theatre in Tieton recently sent for a subscription to BOXOFFICE. In the line provided for "position" he listed: owner, manager, janitor, booker, buyer, floor manager, cashier, doorman and projectionist.

Paul Lyday Is Ad Head For National Theatres

LOS ANGELES—In a move to realign the advertising and publicity department of National Theatres, Paul Lyday has been named director of advertising and publicity. The move will initiate a program of increased emphasis on progressive advertising, exploitation and promotional activities throughout the circuit's 220 theatres.



Paul Lyday

In assuming the ad-pub post, Lyday will succeed Fay S. Reeder, a veteran of 35 years with Fox West Coast Theatres, who will undertake a special assignment in connection with the Yuma Theatre in Yuma, Ariz.

Lyday joined National's Fox Intermountain Theatres as a member of the advertising department in 1949. In 1955, he was named manager of the Denver Theatre. He returned to the advertising field in 1959 when he was transferred to the circuit's advertising department in Los Angeles.

Joe Vleck, who has been in charge of advertising and exploitation for the circuit's Intermountain Theatres, is being transferred to the home office ad department in Beverly Hills.

Pete Latsis remains as a member of the department in his present capacity.

Montreal Film Festival To Show 18 Features

NEW YORK—Eighteen feature films will be presented during the weeklong Montreal International Film Festival, which will take place August 10 through August 15. The festival is a non-competitive event, sanctioned by the International Federation of National Film Producers.

Among the entries definitely set are Great Britain's "A Kind of Loving," which recently won the Berlin Film Festival top award; Italy's "Il Posto" and "Accattone"; France's "A Heart As Big As All That" and "La Poupee" (The Doll); Luis Bunuels "Viridiana," made in Mexico; Poland's "Sillages," Czechoslovakia's "Pilgrim of the Virgin" and Russia's "Peace to He Who Enters."

Among the short films to be shown is Dan Drasin's "Sunday," made in the U. S. A., while John Hubley's animated feature, "Of Stars and Men," will be given a special screening as a scientific documentary.

Audubon Films Acquires New Elke Sommer Film

NEW YORK—Audubon Films, currently distributing "Sweet Ecstasy," starring Elke Sommer, has acquired another film starring Miss Sommer, "De Quoi Te Tu Meles, Daniella," which will be released nationally in August under the American title, "Daniella Night."

The French film was produced in Paris and Rome by Contact Organization and directed by Max Pecas.

WHAT IS A FAMILY PICTURE?

National Screen Council Members, a Producer, a Director, And a Theatre Manager Answer Often Perplexing Question

By VELMA WEST SYKES

When motion pictures first became the most popular medium of entertainment in the United States, one of their greatest attractions was that they were cheap in price. Another was that they were on a level of understanding that appealed to the masses of all ages. For both these reasons, family groups patronized movies regularly and the business mushroomed to amazing proportions in a comparatively few years. Plots were simple, most of them based on slapstick brands of humor, with pie-throwing and the inevitable chases—on foot or horseback—par for the course. Pantomime was the story-telling technique, assisted by such cliches as "came the dawn" printed below the scenes.

Then sound brought dialog that often slowed the action and raised somewhat the level of understanding because more mature scripts were possible. Families still attended in groups but prices were advancing and many pictures were made with more sophisticated themes. Foreign pictures introduced, via art houses, themes that domestic producers had avoided because censorship problems had already presented themselves. The public refused to acknowledge that any picture ought to be shown that Johnny shouldn't be allowed to see—and a part of that public still takes this attitude.

EUROPEAN ATTITUDE DIFFERENT

Anyone who has studied the European attitude toward theatre (legitimate or cinema) knows that the idea of family groups attending together is limited strictly to parents bringing young children to see entertainment on their level. Anything of an adult nature is automatically barred to the young by censorship laws, in most countries more stringent than those in the United States, along classification lines. So it can readily be seen that censorship, *per se*, does not lead to the making of pictures with less adult themes—quite the contrary.

Yet, in America, perhaps because of the traditional role of early motion pictures as family entertainment, and because formerly neighborhood houses and now drive-in theatres have catered to the family trade, the idea still persists in many minds that *all* motion pictures should be suitable for family viewing—if not, they should be censored. Their general distribution and exhibition in theatres all over the country has contributed to this attitude. Much of the criticism today is due to the fact that many patrons who are meticulous about selecting other items they buy for the family, pick a motion picture at random. In the vernacular, many movie patrons "buy a pig in a poke."

Tastes differ in everything and this is especially true of motion pictures. It has been noticeable for some time that members of the National Screen Council, who select the winner of the BOXOFFICE Blue Ribbon Award each month, are not all in agreement as to what constitutes a family picture. Which is why we recently asked for definitions of a "family picture"—just what constitutes whole family entertainment of an outstanding nature? Here are some of the answers we have received which are worth studying:

"A family picture is wholesome in content, portraying truth or beauty. It does not ridicule goodness but presents correct standards of human conduct. Whether drama, adventure or comedy, it does not glamorize evil. It leaves one with a feeling of well-being after having seen it."—Mrs. William L. Hatch, president Northern California Motion Picture and Television Coordinating Council.

Dr. Campton Bell, director of the University of Denver Theatre, supplies this definition:

"Any entertaining motion picture which treats a subject honestly, portrays human beings truthfully and bases their actions upon those values which are universally acceptable, is a good family picture."

J. Coleman Daniel jr., of the Spartanburg (S.C.) Fine Films Committee and associated with WSPA-TV, sends in this definition:

"A family picture is a film which, when considered as a whole and viewed by an entire family together, can easily be enjoyed and understood without any discomfort, embarrassment, unpleasant after effects, or the like, for any member of the family."

From Mrs. H. F. McGill, president of the Atlanta Better Films Council, comes this definition:

"A family movie is a motion picture presented in such a manner as to offer appeal for all ages. It need not be aimed directly at children but must include situations which fit into a child's own experiences. It must have sufficient depth to captivate an adult audience but with enough simplicity to hold the interest of a child. It can be drama or comedy."

ACTIVE MEMBERS OF NSC

All these are active members of the National Screen Council, as is Dr. James K. Loutzenhiser of the U.S. Public Health Service, Kansas City. He has an extensive library of motion picture data of various kinds and he and his wife have chosen this medium of entertainment as their mutual hobby. They see all the best pictures, study them and he writes about them for film publications. His definition is this:

"A family picture is a film appealing greatly to adults and adolescents without boring them, while simultaneously having interesting points for children, though containing passages beyond their grasp. No family is so fragile that a film cannot reach beyond the children's level somewhat and stimulate them to increase their scope."

To his definition, Dr. Loutzenhiser adds this observation:

"A family film should not lower the intellectual plane of adults to that of children. This is what many Disney films, which have won the Blue Ribbon Awards, have done. In my opinion, Disney seldom makes family films, but specializes in children's films."

This brings to mind a chance encounter the writer had recently while in Hollywood. I was sitting on the bench at Hollywood and Vine waiting for the Pasadena bus when a pleasant-looking, nicely-dressed, elderly woman, also waiting, said to me, "I wonder if that picture is any good." We were looking across at a marquee advertising "Judgment at Nuremberg."

"Yes, it's a wonderful picture," I an-

(Continued on next page)

Walt Disney's Definition

Walt Disney, who has produced more pictures that have won Blue Ribbon Awards than any other producer, has this to say about family pictures:



Walt Disney

"A family picture is one the kids can take their parents to see and not be embarrassed. I think that with films like 'Shaggy Dog,' 'The Absent-Minded Professor,' '101 Dalmatians,' 'The Parent Trap,' 'Swiss Family Robinson' and the others we have ready for release this year, including 'Big Red,' 'Bon Voyage' and 'In Search of the Castaways,' we reach this audience which has been dormant at the boxoffice for a long time.

"I don't like downbeat stories and I cannot believe the average family does, either. Personally, when I go to a theatre I don't want to come out depressed. That's why we make the kind of films so many label 'family type.' We avoid messages and have opened up a new door and broadened the field for ourselves by producing human stories, with comedy and drama mixed.

"I never believed in playing down to children. There was a time when our pictures were described by some as for 'kids,' but I think most people today have a tendency to underestimate the perceptiveness of youngsters. They have vision and an acute sense of what entertains them.

"We certainly cannot attribute the success of our recent pictures to a 'kid' audience. We couldn't stay in business if we appealed to them alone.

"The picture emphasizing laughter and adventure, which, for a while, anyway, makes people forget their troubles and those of the world, briefly sums up my interpretation of 'family film.'"

As Mervyn LeRoy Sees It



Mervyn LeRoy

For a number of years the name of Mervyn LeRoy has been coming up frequently for Blue Ribbon Awards—in fact, he heads the director list on the BOXOFFICE Blue Ribbon Honor Roll. So it was interesting to meet this busy and dynamic man who has contributed so many pictures to the industry that have been classed as family entertainment.

"This industry was built on family pictures and I'm concerned for the industry when pictures are made that are in bad taste," LeRoy said. "The new trend for musicals is one in the right direction, I think. Musicals are not made from morbid, depressing themes. I've just completed 'Gypsy' and there's nothing in that anyone can't see. Then I'm going to make Jean Kerr's 'Mary, Mary.' That should be a family picture—the kind I'm most interested in making. I've had 18 pictures that have played the Radio City Music Hall—hold the record there, in fact."

LeRoy also took time to praise Disney's pictures and is gratified to think that the public seems to have become fed up with adult themes.

"One thing we have to remember," LeRoy commented, "is that during the time when producers had their own theatre circuits, they could control the showing of their own product. This was, in some ways, a better method of distributing special types of pictures."

What Is a Family Picture?

(Continued from preceding page)

swered. "It is one every mature person should see. It has an excellent cast and is well done from every angle."

"Well, but isn't it depressing?" she asked.

"It is," I admitted, "but still worth seeing. Life is sometimes depressing, you know."

"Of course it is," she answered, "but that's why, when I go to the theatre, I want to see something that isn't. I want to be entertained, not harrowed or lectured—or even disgusted, like by some of the pictures I've been to lately."

I urged her to make her wishes known to her local theatremen, and told her of two wonderful pictures of her type which were coming soon, "Mr. Hobbs Takes a Vacation" and "The Music Man." But I started thinking how she is one of many from that segment of the motion picture public often referred to as the "lost audience." With the coming musicals, adventure dramas, comedies and romances (not "affairs"), maybe we can win them back.

James Dunagan, manager of the Crown Theatre in Pasadena, Calif., insists he does not find advertising "a family picture" to be the "kiss of death" that some exhibitors insist it is. He believes they are calling some of the more insipid pictures family pictures. What Dunagan does find hard, because of the multiple-booking practice in his area, is in getting one picture that does not fight the other. For instance, he is going to play "Big Red" soon and had to reach back and pick up "The Living Desert" to play with it.

His definition of a family picture is: "Something that appeals to a person from ten on, devoid of sex context, for even subtle remarks do not go over the heads of the average ten-year-old of today."

There is no organized Film Council in Pasadena, but the PTA is active in promoting selective motion picture viewing and publishes a list every Friday night through the cooperation of Ray Duncan, entertainment editor for the Pasadena Star-News. This list is obtained largely from the Green Sheet and PTA lists.

'CHALLENGE' VIA NEWSPAPER

Dunagan once successfully used a gimmick to promote a family program with the "challenge" as shown in the clipping reproduced in the box below.

Dave McIntyre, entertainment editor for the San Diego Tribune, handed me this definition during a recent visit to his office:

"A family picture is one of positive moral value and one which provides entertainment for all members of the family, regardless of age." McIntyre has young children and says the pictures they are allowed to see are carefully screened.

Another editor-member, Don Leigh McCulty of the Clarksburg (W.Va.) Exponent, sent in this version of a family film:

"It is a motion picture which does not lean too far toward juvenile appeal nor too far forward toward adult recommendation, and is entertaining for all. This is the basic premise for selecting films to be viewed by everyone.

"Those remaining are rated on an artistic as well as an entertainment basis, with moral interpretation playing an important role in helping me to pick the one film which truly deserves the monthly BOXOFFICE Blue Ribbon Award."

Rosemary Beymer, art director of the Kansas City (Mo.) public schools, evades the issue when she writes: "Really, of what should a good family movie consist? Doesn't one have to raise eyebrows over most of the recent movies?"

"Most" does not seem to be correct from figures issued by the Green Sheet, prepared by the Film Estimate Board of National Organizations.

It is becoming increasingly clear, however, that even adults are getting weary of so many adult picture themes. These are the caviar-martini types of entertainment and cloy the appetite after a time. But who is responsible for the product offered?

First, there is the producer—and he has to make a money-producing film to pay his banker. There is no government subsidy (yet—and when there is, we'll have government propaganda). But studio prestige suffers if it is a poor artistic effort, so he must find a theme that allows for artistic interpretation.

Second, there is the distributor, and he has to get his product into as many theatres as possible—that may be one of the weaknesses of the industry set-up. Some pictures are only for special audiences.

Third, there is the exhibitor. To keep his theatre open, he has to have product to meet his competition. With the shortage of product and the multiple bookings common to some areas, one picture sometimes "fights the other." Then someone from the PTA calls up and complains and local censorship is threatened. Evidently, it was too much trouble to take Junior to see the picture suitable for him to view and then leave—but he could not be trusted to go alone and leave before the other picture was shown.

RESPONSIBILITY IS PUBLIC'S

So, we come down to the one actually responsible for the kind of pictures that are made, the Public—with a capital P. It makes or breaks a picture at the boxoffice—and all the advertising in the world will not boost a picture at the boxoffice, if the public will not accept it. Critics may praise it, moralists may laud it, but if the public won't buy it, it flops!

Thus, when the public supports the family picture, the producer will make more of its kind than any other, the distributor will see that it reaches every theatre in the land, the exhibitor will advertise it as such and play it with pride—and with profit.

SEARCH STARTS FOR MISSING FILM FAMILIES

A Pasadena movie theatre is going to conduct a sociological experiment—a search for the hidden family audience that everyone says the movies should be made for.

A spokesman for the Crown Theatre says that the theatre has booked a double bill starting on Oct. 11 that is free from all forms of the sex, murder and brutality that are often deplored in films. The double bill, he says, is entirely constructive, and unlikely to offend any member of any family at any age.

Now, he says, the theatre hopes to find out if the families really exist who are supposed to want this kind of film.

The double bill is "Francis of Assisi," starring Bradford Dillman, Stuart Whitman and Dolores Hart; plus "The Trapp Family," a story about the famous family of singers.

Both are in color. Both have humor and conflict. Both have wholesome themes, dealing with the growth of religious feeling in one case and with the growth of domestic love in the other. "The Trapp Family" includes the same events as are dealt with in the highly successful musical play "The Sound of Music," now playing to sell-out crowds in Pasadena.

If the two movies on a double bill do as well here as "Butterfield 8," for example, the theatre will have established the fact that a family audience does exist.

—Article in Pasadena Star-News

Enthusiasm Is Shown For Cinerama 'World'

DENVER — Approximately 400 guests from 80 cities in North America, Asia and Europe attended the world premiere here July 14 of "The Wonderful World of the Brothers Grimm," MGM-Cinerama production, and were enthusiastic in their comments of the first dramatic story in the Cinerama process. The film was hailed as a new and dynamic breakthrough for the entertainment world.

The two-day gathering, which included members of the press and motion picture executives of production, distribution and exhibition, is believed to be the largest of this type at a first showing.. Guests were flown in by jet from as far away as Manila, Tokyo and Paris. The presentation was at the Cooper Cinerama Theatre, which is the newest Cinerama house in the world. Hence the reason Denver was selected for the event.

Official hosts were Gov. Steven McNichols of Colorado, Joseph R. Vogel, president of MGM, and Nicolas Reisini, president and board chairman of Cinerama, Inc., and George Killion, chairman of the MGM board.

The group was transported from one function to another by chartered buses and each guest was presented a carnation (unofficial state flower) by Miss Colorado. A Bavarian Alpine band, reminiscent of the areas in Europe where much of the filming took place, welcomed arrivals. Also a 105-piece Colorado Junior Police band played a concert at the theatre prior to the showing. The Cooper Foundation, which operates the Cinerama Theatre, hosted a luncheon for the party at the Denver Hilton Hotel.

The program also included a breakfast hosted by Vogel and Reisini, a trip to historic Central City and greetings from Governor McNichols.

Premieres of the screen attraction are scheduled August 8 in 15 American cities and subsequently in some 40 other theatres by the end of the year.

Advance Ticket Sales Start For 'Wonderful World'

NEW YORK—The advance sale of reserved seats to "The Wonderful World of the Brothers Grimm," opening at Loew's Cinerama (formerly the Capitol) August 8, went on sale more than a month ahead of the opening date at the theatre boxoffice.

In addition to the boxoffice sale, mail orders are currently being filled at the theatre, along with theatre party bookings, being arranged by Ruth Furst at the theatre. The Shelter Rock Jewish Community in New Hyde Park has reserved tickets for a benefit matinee October 28 while the Mutual of New York Life Insurance Employes Ass'n has reserved tickets for the evening of November 5.

Lionel Lober to Produce

NEW YORK—Lionel Lober, former executive assistant to Max W. Youngstein at United Artists, has left the company to form his own independent production, Sharon Productions, which will film "The Optimist" in Israel this fall. Lober had earlier served as assistant to Otto Preminger when he filmed "Exodus" in Israel.

Films With Ice Skating For 40c in Des Moines

DES MOINES—A new movie venture in Des Moines is the Oak Creek Ice Arena's film skating matinee. Advertised as "Iowa's Biggest Entertainment Bargain," the price is 40 cents. Films are shown at 1:15 p.m. each day except Tuesday in the Ice Arena lounge, and after the show patrons are permitted to ice skate until 5 p.m. Orville Troy, president of Oak Creek Park, says that if the new idea proves successful, Oak Creek is prepared to expand the movie facilities which now will accommodate 250. Oak Creek is Des Moines' lush new recreational area and includes, besides the Ice Arena, a Par 3 lighted golf course. A motel is in the construction stage and future plans call for a swimming pool, tennis courts and other recreation facilities.

Sinatra Asks $1,050,000 From Capitol Records

HOLLYWOOD—A suit for triple damages asking a total of $1,050,000 was filed in the U.S. district court here against Capitol Records by Frank Sinatra's Essex Productions, parent company of Reprise Records, accusing Capitol of restraint of trade, attempting to procure a monopoly and for violating the Robinson-Patman Price Discrimination Act by offering to sell some 625 Sinatra-recorded songs at half price throughout the country and, in some areas, below the 50 per cent reduction to selected dealers.

Sinatra now only records exclusively for his own record production company, Bristol Productions, also a plaintiff in the suit. His recordings were distributed by Capitol between December 1955, and April 1962. Capitol reportedly has been advertising older Sinatra recordings for sale on the basis of 50 per cent and lower reductions. The preliminary injunction would halt such sales.

George Schaefer to Make Film in Yugoslavia

NEW YORK—George Schaefer's Compass Productions has acquired the motion picture rights to "The Gilded Coffin," original screen drama by Sidney Carroll, and Schaefer will produce and direct on location in Yugoslavia in association with Phil Samuel's British Zeir Productions before the end of 1962. Budget will be $1,000,000.

"The Gilded Coffin" will be a separate project from Schaefer's nonexclusive three-picture project with Paramount, for which he has acquired '52 West," an original by Anne Pinchot, and "Love Letters of a Portuguese Nun," from the unproduced play by Madeleine L'Engle.

Press Award for 'Judgment'

NEW YORK—Stanley Kramer's "Judgment at Nuremberg" was awarded best film honors of the year by the Foreign Press Ass'n Thursday (12). The award was presented by Max Tak, chairman of the stage and screen section of the association, to Kramer's representative, Myer P. Beck.

MGM's Earnings Drop, But Vogel Optimistic

NEW YORK — Metro-Goldwyn-Mayer's earnings for the 40 weeks ended June 7 dropped to $3,308,000 from the $9,442,000 for the corresponding period of the previous year, Joseph R. Vogel, president, reported to stockholders. At the same time, he revealed that earnings for the third quarter of the current fiscal year amounted to $755,000, dropping from $2,758,000 in the third quarter of last year.

Vogel told stockholders that revenues and earnings for the first three quarters were substantially lower than the company had anticipated due, in a large measure, to the fact that some of the biggest pictures were not completed for release as originally scheduled. Consequently, he continued, these pictures will not be reflected in revenues and earnings in this year's profits, but will be reflected in earnings for the coming fiscal year.

The company's confidence in favorable earnings ahead was based on the forthcoming release of "Mutiny on the Bounty" and the two Cinerama productions, "The Wonderful World of the Brothers Grimm" and "How the West Was Won." These will be in addition to regular product such as "Billy Rose's Jumbo," "Lolita," "The Tartars," "Two Weeks in Another Town," "A Very Private Affair," "I Thank a Fool" and "Tarzan Goes to India."

Vogel said television operations were moving ahead, with production having started on three one-hour series for NBC-TV this season. The records division has been strengthened through diversification by the acquisition of Verve records and the distribution of a German label in the United States and Canada.

Loew's 39-Week Net Up Slightly Over '61 Period

NEW YORK—Loew's Theatres had a net income of $1,661,900 for the 39 weeks ended May 31, according to Laurence A. Tisch, chairman of the board. Gross revenues for the period amounted to $29,619,000. The net was reached after providing for income taxes of $1,706,000 and depreciation of $2,273,000.

For the comparable period last year, gross revenues were $30,082,000 and, after providing for $1,891,000 for income taxes and $2,079,000 for depreciation, there was a net income of $1,628,000.

Net profit for the third quarter, ended May 31, was $493,300. For the same quarter of 1961, the net was $675,100.

Columbia Closes New Deal With Troy-Schenck Int'l

LONDON—Columbia Pictures has consummated a multiple picture pact with Troy-Schenck International, according to M. J. Frankovich, Columbia first vice-president, and Bernard Schwartz, Troy-Schenck president.

The first picture under the pact will be "Psyche 59," from the novel by Francoise des Ligneris, which Philip Hazelton will produce and Alexander Singer will direct in southern France. Singer and Hazelton were teamed on "A Cold Wind in August," being distributed by United Artists.

Hollywood Report

By CHRIS DUTRA

AIP Budgets $4,500,000 To Film 'Genghis Khan'

American International Pictures has slated its biggest budgeted production in the history of the company—a $4,500,000 for "Genghis Khan"—it was announced by AIP toppers James H. Nicholson and Samuel Z. Arkoff.

Scheduled for initial photography in January, the adventure spectacle will be filmed in 70mm and Technirama, both in Hollywood and Europe with a marquee cast still to be signed.

Roadshow release is scheduled for the Christmas season, 1963. The AIP executives leave July 20 for Europe to confer with government and film officials in London, Rome and Madrid on production plans.

G&E to Spend $3,500,000 On 'Fabulous Showman'

G&E Productions, headed by Martin Jurow and Blake Edwards, plans to spend an estimated $3,500,000 on "The Fabulous Showman," for Columbia release.

The story was written by Irving Wallace originally for the screen, then developed into book form and sold to Simon & Schuster and the Literary Guild.

According to production head Martin Jurow, the Jackie Gleason starrer will have acts from all over the world brought to Hollywood for filming.

Crown Int'l to Distribute Three Bern-Field Films

Newton P. "Red" Jacobs' Crown International Pictures has signed a deal to distribute three features to be produced by Bern-Field Productions. "Terrified," the first, rolls July 19 at Hal Roach Studios, with the remaining two to be shot in Hollywood also.

Rod Lauren, Steve Drexel and Tracy Olsen head the cast with Lew Landers directing from a screenplay by Richard Bernstein, who also acts as producer with Edward Critchfield as associate.

Shelley Winters Announces Own Production Company

The latest top Hollywood star to join the ranks of independent producer is Shelley Winters in announcing the signing of Richard Sylbert to direct his first motion picture, "Faster, Faster," an original screenplay which Miss Winters purchased for her company, Shelwyn Productions. No cast has been set to date.

George Glass to Seek Another Studio for 'Fish Story'

George Glass and U-I have amicably terminated their agreement which called for Glass to have produced "Fish Story," a comedy by Robert Carson. Glass has checked off the lot to take the property elsewhere.

The agreement came after six months when the studio, which has several other comedies finished and in preparation, came to no agreement on the story, and Glass had no other projects in work.

Miscellaneous Assignments, Bits Around the Studios

Ramblings, Hollywood assignments of the week: Michael Anderson jr., 19-year-old son of the British director, has been signed for the role of the youngest apostle, James, in George Stevens' "The Greatest Story Ever Told" . . . Robert Aldrich has signed Anne Lee and Marjorie Bennett for featured roles in "What Ever Happened to Baby Jane?" . . . Fabian has been set to costar with James Stewart in "Take Her She's Mine" for 20th Century-Fox. The production will be directed by Henry Koster with Frank McCarthy producing . . . Mike Henry, recently signed to a term pact by Warner Bros., has been set to make his motion picture debut in "Spencer's Mountain," being produced and directed by Delmer Daves . . . Kay Stevens, actress-comedienne, has been set by Columbia Pictures for the leading femme role in "The Man From the Diners' Club" . . . Eddie Hodges is set to appear opposite Hayley Mills, Burl Ives and Dorothy McGuire in Walt Disney's "Summer Magic" rolling August 6 on the Burbank lot . . . William Clothier has been signed by John Ford as head cinematographer on "Donovan's Reef" at Paramount . . . Ending an association of 25 years, writer-producer Philip Dunne has exited 20th Century-Fox Studios. After a brief vacation, Dunne will begin to accumulate screen properties, preparatory to forming his own production company . . . Walt Disney Productions has purchased the film rights to a Paul Gallico story "Scruffy," for production later this year. No scripter has been assigned to the property as yet . . . Warner Bros. has assigned Saul David, formerly with Columbia story department, to produce "Sex and the Single Girl" as his first production chore. Comedy novel was written by Helen Gurley Brown . . . Barbara Bel Geddes and Barry Nelson of the original Broadway cast of "Mary, Mary," have been set to star in the motion picture version for Warner Bros. Mervyn LeRoy will personally produce-direct the Jean Kerr comedy . . . Producer Joe Steinberg has purchased the screen rights to "Limahong," and assigned Edmond Romero to pen the screenplay. Steinberg is currently editing "To Be a Man," in Hollywood for fall release.

Nancy Kovack Will Costar In Vincent Price Film

On loanout from Columbia Pictures, Nancy Kovack has reported to Edward Small for a costar stint with Vincent Price in "The Horla," to be produced under the Admiral banner by Robert E. Kent, with Reginald LeBorg handling directorial chores.

'Tomorrow Is My Turn' Wins Selznick Award

NEW YORK—The David O. Selznick Golden Laurel Award for the best foreign-made picture "which made the greatest contribution to international understanding and good will while maintaining a high standard of cinematic artistry," was presented to "Tomorrow Is My Turn," the French film by Andre Cayatte, at the 1962 Berlin Film Festival.

The picture, which is distributed in the U. S. by Showcorporation, was selected by the Golden Laurel jury, Dr. Ralph J. Bunche, Norman Cousins, Gardner Cowles, Eric Johnston, Mrs. Eleanor Roosevelt and Justice William O. Douglas, with Richard Griffith, curator of the film library of the Museum of Modern Art as executive director of the awards, established by Selznick in 1950.

The other foreign pictures nominated this year were "Two Women," "The Bridge," "General della Rovere," "Ashes and Diamonds," "Ballad of a Soldier" and "A Summer to Remember." "Tomorrow Is My Turn" previously won the Golden Lion award at the 1960 Venice Film Festival.

Third 'Got to Give' Suit Filed by Cyd Charisse

HOLLYWOOD — A third suit in the fracas over "Something's Got to Give," the feature which was to have costarred Dean Martin and Marilyn Monroe at 20th Century-Fox, has been filed against the film company by Cyd Charisse in superior court demanding payment of $14,000. Martin and his company, Claude Productions, were also named by the actress in her action.

In her complaint, Miss Charisse claimed that the three defendants had negotiated a contract for her to appear in the picture for a salary of $50,000. She declared that she has already been paid $36,000 of this amount, and had performed all services for which she was pacted. According to the actress, the balance of $14,000 is due and has not been paid.

Originally, 20th-Fox filed a $500,000 suit against Miss Monroe and a court claim against Martin for $3,339,000, following which the actor demanded $6,885,500 in a counter-suit against the motion picture company.

Boetticher, Rubio to Make Four Bilingual Features

HOLLYWOOD—Negotiations have been completed by producer-director Budd Boetticher and Olallo Rubio jr. for one of the most ambitious motion picture programs attempted by Mexican and the United States interests, with announcement that their company, Moctezuma, S.A., will produce bilingual features for the world market.

The first four films set are "Folies Bergere," "Blood and Sand," "Road to Mexico" and "Ole" (the Carlos Arruza story). Arruza, famed Mexican matador, and Mexican actress Elsa Cardenas will star in the latter film.

Rubio, recently associated with "The Four Horsemen of the Apocalypse," has acquired the rights to all of Vicente Blasco Ibanez' works. The new company's base of operations will be Mexico City and Hollywood.

Norelco Demonstrates Shutterless Projector

OSSINING, N.Y. — North American Philips Co.'s Norelco discharge lamp projector was introduced here Monday (16) at the opening of Skouras Theatres' refurbished Victoria Theatre.

Niels Tuxen, manager of the communications and electronics division of Norelco, said the new projector fulfilled "a long-time dream of cinema technicians." The shutterless projector, developed by Philips and now used in many European countries and other parts of the world, produces light only while required by actual projections, thus, according to Tuxen, making the old light-devouring shutter superfluous and producing a flickerless image even at high screen brilliance.

Tuxen said that, unlike the traditional carbon-arc lamp projector used in American theatres until now, the new FP 20 S pulsed discharge lamp projector had constant light output regardless of the number of hours of operation. The heart of the projector is the SPP 800 pulsed discharge lamp, a small, slender quartz tube 3⅛ inches long and 7/32 of an inch in diameter at its thickest point. Tuxen explained that



Discharge lamp only 3⅛ inches long.

discharge took place inside a thin capillary tube, the luminous part of which had a length of about 11/16 of an inch, or 17mm. The lamp is operated by a pulsating direct current of 72 pulses per second or three pulses per frame, each with a duration of between two and three milliseconds. Light is produced only during these current pulses; in the interval the lamp is dark.

Tuxen pointed out that the luminous efficiency remained practically constant throughout the life of the lamp and that the high brilliancy during the pulse peaks reached ten times its mean value, insuring uniform spectral energy distribution and excellent rendering of color. He added that the film was exposed to less heating, ultraviolet radiation eliminated by an absorption filter contained in the lamp holder. Under operating conditions, the lamp is surrounded by a flow of cooling water which absorbs the infrared.

The projector is equipped with a turret fitted with two lamps. Normally, the lower lamp is in operation. Tuxen said that if this lamp burned out, the turret pivoted automatically and the upper lamp took its place with only a split second delay. He said a lamp could be replaced and the turret turned up again during the performance, reestablishing the automatic standby for the lamp in operation.

BETWEEN THE LINES

By AL STEEN

'Mink' Phenomenon

THERE'S a phenomenon going on at Radio City Music Hall. The phenomenon is Universal's "That Touch of Mink" which hit a million-dollar gross on Wednesday (18). The Music Hall, in the past, has hit or topped the $200,000 mark for two weeks in a row, but never before has it topped that figure for four weeks in a row as "Mink" has done. And most of the previous toppers have been during the Easter or Yuletide holidays.

The rundown of figures week by week pretty much tells the story.

The gross the first week was $201,771; second week, $206,734; third week, $208,530, and fourth week, $205,870. The fifth week just ending is expected to be in the neighborhood of $190,000, inasmuch as the intake in the first four days of the fifth week was $116,185. It is noted that the Music Hall's holdover figure is $98,500. At present, nobody will venture a guess as to how long the picture will remain in the big theatre, but a seventh week appears to be assured.

Last summer, the Music Hall had Warner Bros.' "Fanny" drawing sensational business week after week. Russell Downing, the Music Hall boss, had booked Universal's "Come September" to follow "Fanny," but Universal had to wait and cool its heels until "Fanny" had run its course. Now it's the other way around. Warners' "The Music Man" has been booked to follow "Mink" and will have to wait until "Mink" drops below the $98,500 figure.

Incidentally, "Mink" is the 25th picture starring Cary Grant to play the Music Hall. It is estimated that pictures in which he starred or costarred have grossed more than $11,000,000 in that theatre.

Mink may be a cold weather item, but it's doing all right in the summer, too.

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Youth—It's Wonderful

WE HEAR a lot about the new wave of producers and the young men who are making their marks in this business. But upcoming youth taking its place in this industry, or any industry, is not exactly a new trend.

The pioneers in this industry were not middle-aged men when they started. It is interesting to note that Carl Laemmle owned theatres at the age of 22, was a distributor at 23 and founded Universal Pictures at 28. Louis B. Mayer was in his 20s when he was a leading distributor in New England. Barney Balaban operated his own theatres before he was 23. Samuel Goldwyn was 26 when he joined up with Jesse Lasky and Cecil B. DeMille to form a production company which later merged with Adolph Zukor's company to become Paramount Pictures. Lasky was 34 at the time and DeMille was 32. Zukor was barely 30 when he moved into the amusement business with Marcus Loew who also was in his early 30s.

Jack Cohn was a producer at Universal in his 20s and founded CBC (now Columbia) with brother Harry and Joe Brandt at the age of 30. Harry was 28 and Brandt was 39, although he had been in the business since he was 26. The Warner boys operated theatres when they were in their 20s and were in production in their 30s.

Just interesting, that's all.

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Fox Acquiring 'Sodom'?

TWENTIETH CENTURY-FOX had planned to release the ill-fated "Something's Got to Give" at Christmas time, but the Marilyn Monroe-Dean Martin hassle nipped that production in the bud, the picture having died a-borning. But the company may have an even bigger picture available at the Yuletide season, if current negotiations materialize.

That picture is "Sodom and Gomorrah," in which Joe Levine invested a reported million dollars and then sold out his interest at a profit. At this writing, and the situation may have changed by the time this issue of BOXOFFICE is rolling on the press, producer Goffredo Lombardo and 20th-Fox are huddling on a deal which will give the company exclusive Western Hemisphere rights to the spectacular. Unofficial reports are that 20th-Fox will acquire it.

In any event, Lombardo has been screening his picture for major distributors in New York and all of them have been impressed. So, whoever gets it, exhibition is in line for another blockbuster.

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More Pay TV Threat

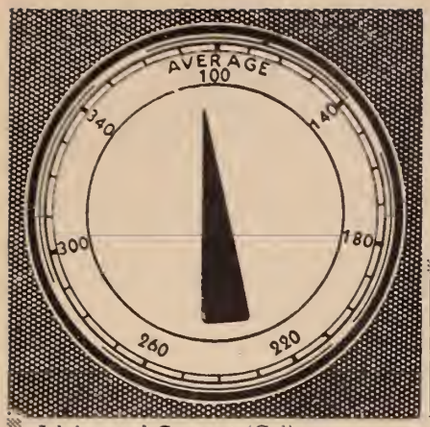
JOHN STEMBLER, president of Theatre Owners of America, brought out an interesting point in his address to the Virginia Motion Picture Theatres Ass'n at its convention in Old Point Comfort last week. He pointed out that the Department of Justice all of a sudden intervened in behalf of the Federal Communications Commission by filing a brief with the Supreme Court contending that the FCC had a right to grant the Phonevision test in Hartford. Stembler said this was the first time that the DofJ had moved in the pay TV area and, he added, "having it suddenly allied with our pay TV opponents is not a happy event for exhibitors."

This is all the more reason why exhibitors had better build up the money pot to fight a potential octopus.

Little Movies Completes 'Come Thursday' Feature

NEW YORK — Another Eastern-made feature, "Come Thursday," Little Movies' 90-minute thriller written by Robert P. Davis, starring Jeffrey Lynn with a guitar-and-mandolin musical score by Skitch Henderson, was completed July 6 after nine months in the making.

Little Movies, which also produced the Academy Award-winning short, "Day of the Painter," will shortly produce a second feature, "The People Kingdom," which will be directed and written by Davis.



BOXOFFICE BAROMETER

This chart records the performance of current attractians in the opening week af their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reparted, ratings are added and averages revised. Computatian is in terms of percentage in relatian to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures shaw the gross rating abave ar below that mark. (Asterisk * denotes cambination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Advise and Consent (Col)	125	250	95	195	75		190			200	210		125	120		175	130	150	150	150	**156**
Big Red (BV)	130			175	90		150	125	110	240	75	150	150	100			150	165	125	125	**137**
Black Tights (Magna)	130			160	150	275	100	150			300	200		100		200			200		**179**
Bon Voyage (BV)		150	115	200			360	125		365	290	150	200	150		175				150	**203**
Boys' Night Out (MGM)			135	225	100				135	200	205	300		175	110	195		150	125	125	**168**
Counterfeit Traitor, The (Para)	140		125	150	95		150	135	100	130	185			300	115	200		150	150	100	**150**
El Cid (AA)	180	300	250	275	250	225	250		250	400	285	300		150	130	190		175	300		**244**
Guns of the Black Witch (AIP)			110				100	100				100	100	80			110	120	110		**103**
Hatari! (Para)	100	250		250			200	130			185								200		**188**
Last of the Vikings (Medallion)			110		120							90	100					120	80		**103**
Last Year at Marienbad (Astor)	130			130									225	100	135	200					**153**
Lolita (MGM)			125	190	95									275		200			400		**214**
Merrill's Marauders (WB)		110	110		95		135	115				100	90		105		100			75	**104**
Mr. Hobbs Takes a Vacation (20th-Fox)	100	250	125	250				120		310	200	210			95	165		175	120	160	**175**
Night, The (Lopert)							125				155		175	100		195					**150**
Night Creatures (U-I)			85		95			110		90			100					100			**97**
Only Two Can Play (Kingsley)	140	175	110	160	280	190					250	105			115	200					**173**
Outsider, The (U-I)	90	175	125		90	85	125	130	125	190	125	200	225	250	90	135	120	135	120		**141**
Pirate of the Black Hawk (Filmgroup)		135					65						100					100	100		**100**
Premature Burial, The (AIP)		225	140	225		100	150	160		185	95	150	300		90		200	135	110		**162**
Purple Hills, The (20th-Fox)						100	100				70							100	90		**92**
Ride the High Country (MGM)	110		100		110	90		100	110	100		100	100	90			95		150		**105**
Road to Hong Kong, The (UA)	120	200		175	200			135		290	130	100	175	120			200	175	300		**178**
Rome Adventure (WB)	125		130	95	95	80	105	105		95	65	125	110	125	115	160	100	135	100		**110**
Safe at Home! (Col)		190	90		110			105			70	90	80	65					80		**98**
Samar (WB)			100		85			100			65							100	90		**90**
Satan Never Sleeps (20th-Fox)	140		150	195	100	100	110	80	125	100	125	115	125	120	105	175	135	150	85	120	**124**
Siege of Syracuse (Para)			100				70	100		100		100	100		95			100			**96**
State Fair (20th-Fox)	175	200	150	200	120	250	180	135	250	175	125	175	250	200	110	185	140	125	110	150	**170**
Summer and Smoke (Para)	130		100	200	110	150	80	110	135	150	325	100	100	125		195	90	135	100	110	**136**
Swingin' Along (20th-Fox)			100		85			80						100	100		95				**93**
Taste of Honey, A (Cont'l)		200			200					190					100	195			350		**206**
That Touch of Mink (U-I)	200	200	200	300	250			300	250				300	200		225	225	175	250	200	**234**
13 West Street (Col)		130	95		100		65	110				90	100	80							**96**
Three Stooges Meet Hercules (Col)		400	100	100	125		75	120		135		150	300	80	90		100	135	200	115	**148**
Through a Glass Darkly (Janus)	120			160	100	165			90		95		175	125		200			300		**153**
Two Little Bears, The (20th-Fox)							90	85	100	185		75									**107**
Underwater City, The (Col)					100		75	100		100		90			90		100	100			**94**
View From the Bridge, A (Cont'l)	160		120	190	95	125	100	100	90		160	100	110	125	120	200			300		**140**
Walk on the Wild Side (Col)	190	145	150	200	100	225	225	125		400	230	240	225	220	105	195	125	150	200		**192**
Weekend With Lulu, A (Col)	120			165	175	95	135		125	145		100	150	100	100		100	125	100		**124**
Whistle Down the Wind (Astor)	130	200	85			110	65					75	100	100		195			300		**136**

TOP HITS — OF — THE WEEK

Individual runs, not an average. Listings are confined to opening week figures on new releases only.

1. **Music Man, The** (WB)
   Denver 375
2. **Bon Voyage** (BV)
   Kansas City 365
   Milwaukee 200
3. **Bird Man of Alcatraz** (UA)
   Los Angeles 325
4. **Boys' Night Out** (MGM)
   Memphis 300
   Los Angeles 205
5. **El Cid** (AA)
   Memphis 300
6. **Lolita** (MGM)
   Minneapolis 275
7. **Hatari!** (Para)
   Denver 200
8. **Road to Hong Kong, The** (UA)
   Omaha 200
   Milwaukee 175

'Lolita' and 'Traitor' Still Top Mill City

MINNEAPOLIS—"Lolita," in its second week at the Park, and "The Counterfeit Traitor," in its third week at the Uptown, again tied for top honors, both rating 200 per cent. Runner-up was "That Touch of Mink," in its fourth week at the State, with 175 per cent. Most other attractions, aided by a rainy weekend, and visitors in for the Aquatennial, did better than average business.

(Average Is 100)

Academy—**Oklahomo!** (Magna), revival 90
Century—**Advise ond Consent** (Col), 4th wk. ..110
Gopher—**Mr. Hobbs Tokes o Vocotion** (20th-Fox) 150
Lyric—**Boys' Night Out** (MGM), 3rd wk. 150
Mann—**West Side Story** (UA), 22nd wk. 120
Orpheum—**Bon Voyoge** (BV), 3rd wk. 90
Park—**Lolito** (MGM), 2nd wk. 200
State—**Thot Touch of Mink** (U-I), 4th wk. 175
Suburban World—**I Like Money** (20th-Fox) 100
Uptown—**The Counterfeit Troitor** (Para), 3rd wk. 200
World—**My Geisho** (Para), 2nd wk. 90

Brisker Business Is Noted In Milwaukee First Runs

MILWAUKEE—It was "That Touch of Mink" for the third straight week at the Towne as this city's top grosser. Then there were four films in second place: "Windjammer," "West Side Story," "Bon Voyage" and "Only Two Can Play." Best of all, things were looking up, judging from the statistics turned in for the week.

Downer—**A Toste of Honey** (Cant'l) 175
Palace—**Windjommer** (Cinemiracle), 8th wk. ..200
Riverside—**Bon Voyoge** (BV), 2nd wk. 200
Strand—**West Side Story** (UA), 17th wk.....200
Times—**Only Two Con Ploy** (Kingsley) 200
Towne—**Thot Touch of Mink** (U-I), 3rd wk. 300
Warner—**The Notorious Londlody** (Col) 125
Wisconsin—**The Rood to Hong Kong** (UA), 2nd wk. 150

Long-Stayers Still Do Omaha's Best Business

OMAHA—The Admiral Theatre again reported the top grosser of the week among the first runs when "West Side Story" chalked up a 180 per cent mark in its 13th week. The Dundee saw an upsurge in "Oklahoma!" which went to 160 in its 14th week. Another holdover also beat average —"That Touch of Mink" in its third week at the Orpheum.

Admiral—**West Side Story** (UA), 13th wk. 180
Cooper—**Cineromo Holidoy** (Cinerama), 10th wk. 100
Dundee—**Oklohomo!** (Magna), 14th wk. 160
Omaha—**Thot Touch of Mink** (U-I), 3rd wk.....120
Orpheum—**The Counterfeit Troitor** (Para) 110
State—**Big Red** (BV), 4th wk. 90

New SAG Regulations On Agencies to Vote

HOLLYWOOD—Copies of new regulations governing agencies handling theatrical and television film actors have been sent by the Screen Actors Guild to members. Members are asked to vote ratification of the agreement, reached following lengthy negotiations.

While SAG has ended production waivers granted agencies, a new facet of the agreement permits agents to finance up to six episodes of one video series, albeit they cannot acquire control of the series. According to the guild, this will enhance actors' earnings because agents will be spurred to place the thespians in more TV series. Agents may not, however, finance theatrical productions.

This and other new regulations, mostly dealing with improvements in TV, will go into effect July 31, for five years instead of the previous ten-year term.

MINNEAPOLIS

Several members of North Central Allied have obtained tax reductions up to 50 per cent as a result of a formula devised by the organization, according to Martin Lebedoff, president . . . Lebedoff, operator of the Capitol in St. Paul, is building a new pancake house, his third, out on Wayzata boulevard near McCarthy's cafe and the new Cooper Cinerama Theatre. A November opening is scheduled. Charles Rubenstein, operator of the Hollywood and other Twin Cities houses, is a partner in the venture.

"Hitler" opened first run to smash business at the Coon Rapids Drive-In and Ritz Theatre, according to Irving Marks, local AA manager . . . Glenn Wood, booker at Universal, vacationed at Gull Lake . . . Lois Peterson, clerk at United Artists, vacationed in northern Minnesota.

Exhibitors on the Row: Sigurd Olson, Stanley, Wis.; Ernie Chantelois, Iron River, Wis.; Meredith Themer, Mapleton; John Glaser, Tracy; John Watters, Fairmont; Ward Nichols, Wahpeton, N. D., and R. O. Pepper, father of Ken Pepper, operator of the Auditorium Theatre at St. Croix Falls, Wis. R. O. Pepper, who originally operated the house, now lives six months of the year in Wisconsin and six months in Arizona.

Ed Linder, manager of the Gopher Theatre, is sporting a new Ford Galaxie . . . Peg Miller of the Paramount at St. Paul, vacationed in northern Minnesota . . . Gordon McKinnon, Iowa district manager for Pioneer Theatres, was in on a routine visit to the circuit's headquarters . . . There has been tremendous interest in a giveaway of a sailboat by the Paramount in St. Paul in connection with "Mr. Hobbs Takes a Vacation," according to Charles Zinn, manager.

Fred Nelrich, 68, operator of the Nodak Drive-In at Wyndmere, N. D., died July 8 in his sleep . . . Earl Maxwell of Northwest Sound Service vacationed in California . . . Mike Guttman, operator of the Orpheum at Aberdeen, S. D., played "I Bombed Pearl Harbor," a Parade release, over the Fourth of July to the best business in months. The picture is handled by Joe Loeffler's Lomac Distribution Co.

Dick Thomas has been named house manager of the new Cooper Cinerama Theatre. He has been associated with community theatres in St. Paul and Denver. He will work with Jack Marshall, managing director, who came here from Denver. Work is progressing on the round theatre at 5625 Wayzata Blvd. in suburban St. Louis Park, with the opening slated for August 8. Tickets for the first attraction, "The Wonderful World of the Brothers Grimm" already are being sold at the theatre and at Dayton's Minneapolis and St. Paul stores.

Morrie Steinman, publicist, recently worked on campaigns for pictures of three different companies — MGM's "Lolita," Paramount's "The Counterfeit Traitor" and Allied Artists' "El Cid." The first two pictures he handled for Harold Field; "Lolita" opened at his Park and "Traitor" at his Uptown. When he finished the assignment for Field, Steinman was called to the Des Moines territory to work on "El Cid." While there, he was asked to come back to Minneapolis to do the promotion for "El Cid's" opening at five neighborhood and suburban houses. Steinman recently celebrated his 25th year in film business.

The newly remodeled and redecorated Nile Theatre, operated by Sidney Volk, opened Wednesday (18). Improvements include a new front, new seats, new carpeting, new lighting fixtures, party room and cry room. Cost of the renovation reportedly is well over $200,000. Liebenberg, Kaplan, Glotter and Associates were the architects.

Bert D. Forsythe has been named manager of the Starlite and Moonlite drive-in theatres at Fargo, operated by Welworth Theatres. He succeeds T. J. Berger, who resigned to take a job in another field. Forsythe has been associated with Minnesota Amusement Co. as manager of theatres in Minnesota and Wisconsin for nine years. Prior to that he was manager for Albert Lea Amusement Co. for four years and was with the Swirnoff and Marcus circuit of Milwaukee for two years.

Dr Pepper Expands Sales Outlets in North Central

DALLAS, TEX.— Dr Pepper activities were expanded in the north central states recently as sales began in two Wisconsin regions and in one Nebraska area.

The Dr Pepper Bottling Co. of Holdrege, Neb., began its operations in mid-June, bringing Dr Pepper availability to more than 70,000 persons in an area consisting of all or part of 14 counties. Officers of the company are D. C. Leffler, president, and Boyce B. Leffler, secretary. The former is also manager and sales manager.

The Dr Pepper Bottling Co. of Oshkosh serves a four-county territory in east-central Wisconsin having a population of more than 300,000. Officers of this new firm are John E. Harra, president and sales manager, and Richard J. Harra, vice-president and manager.

Walter Marshall is president and manager of the new Dr Pepper Bottling Co. of Sparta, Wis., which operates in all or parts of 12 counties with a population of 300,000. Currently, both the regular and kingsize packages are being used, as more than 2,000 accounts are serviced in the territory.

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OMAHA

Art Sunde, owner of the Pappio Theatre at Papillion, has been dividing his time between Nebraska and Pineville, Ark., where he is fixing up the new resort layout he purchased . . . The Harpers' new drive-in at Missouri Valley is rapidly shaping up. The ramps have been graded and other ground work is well along. The drive-in is two blocks off Highway 30 and Main street on the west side of town . . . Bob Hirz, Omaha representative for Warner Bros., and a resident of Plattsmouth who has been one of the most ardent workers in getting the town's new golf course in operation, was worried when a long dry spell descended on the area. But he has been all smiles since the recent rains brought new life to the young grass on the fairways.

Jim Travis of Milford had reason to be happy on his visit to Filmrow. He said severe winds, which swept the Lake Okoboji area, sank boats and rolled up docks, spared his Lakeland Drive-In four miles south of Spirit Lake. "I could see the screen tower waving from 10 to 15 inches but it weathered the storm," Jim said . . . Walt Yanke of the Varsity Theatre at Lincoln said "West Side Story" has been "pulling them in."

Bill Granville of Quality Theatre reports his sister Kate Murphy died following a sudden illness . . . Opal Woodson, United Artists office manager, flew to Kansas City, where she was met by friends and driven to Moberly, Mo., for her high school class reunion.

Frank Hollingsworth, owner of the Holly Theatre at Beatrice, was laid low by a virus infection but is back on the job . . . Bill Doebel, 20th-Fox booker, took part of his vacation to visit Kearney, his wife's hometown . . . Ralph Blank, owner of the Admiral and Chief theatres and Sky View Drive-In, has returned from a trip to New York . . . The crew of Variety Tent 16 got together for a farewell party for Willie Wilson of WOW-TV, who is moving to Denver. He will be succeeded as property master by Charlie Ammons.

Leo Young, Omaha manager of the Center Drive-In Corp., and Ed Cohen, Columbia salesman in this territory, took a crew of 25 Little Leaguers to Kansas City to see the Kansas City Athletics and New York Yankees play and to meet Mickey Mantle and Roger Maris. The Little Leaguers were selected in a project in connection with the showing of "Safe at Home!" at the Q-Twin Drive-In and the bus trip was sponsored by the Center Drive-In and Columbia.

Jack March of Wayne, who manages the March Theatres, was asked by a Filmrower how his new son is getting along. "It just so happens," Jack popped back, "I have a few pictures . . ." And they were snapshots worth showing! . . . Speaking of pictures, Frank Larson, 20th-Fox manager, has two colored photos that are honeys on his desk, of Little Leaguer sons Brad and Randy in baseball uniforms, and in action.

Mike Gaughan, manager of the Cooper Theatre, and Dick Smith, Cooper Theatre treasurer, have returned from a vacation in Colorado . . . Bernie McGee, also on the Cooper Foundation staff in Omaha, was vacationing in Fremont . . . Delbert Sayles, former manager of the Dundee Theatre, has leased the Empress Theatre at Malvern, Iowa, owned by Mona Pace. Mrs. Pace is getting along well after a hip fracture.

Exhibitors on the Row included Nebraskans Virgil Kula, Fullerton; Jack, Phil and George March of Wayne and Vermillion; Phil Lannon, West Point; Sid Metcalf, Nebraska City; Oscar Johnson, Falls City; Art Sunde, Papillion; Mr. and Mrs. Fred Schuler and grandson, Humboldt; Russell Brehm, Lincoln; Howard Burrus, Crete; Howell Roberts, Wahoo; Clarence Frasier, Havelock; Marvin Jones, Red Cloud; Iowans Cecil Waller and son, Ida Grove; Jim Travis, Milford; Earl Nansel, Council Bluffs; Arnold Johnson, Onawa; S. J. Backer, Harlan, and South Dakotan Eskel Lund, Viborg.

Emil Buyse to UA Post In Europe, Middle East

PARIS—Emil Buyse, who started in the film industry in 1946 as a member of the RKO publicity department in Belgium, has been named director of advertising, publicity and exploitation for United Artists in Continental Europe and the Middle East by Eric Pleskow, UA Continental manager. Buyse succeeds Roger Sardou, who resigned to form his own publicity firm.

Buyse has headed his own public relations firm in Paris in recent years. At UA, he will work closely on all distribution matters with Charles "Jerry" Juroe, UA supervising director of publicity and advertising for the United Kingdom and Continental Europe.

War Was Never Like This! Maker Attaches PT Boat

MIAMI — President Kennedy's PT-109 was "arrested." The action was not a part of the script for the Warner Bros. film by the same name.

The arrest took form of a federal court attachment on the boat because the Genuine Parts Co., 1325 N. E. First Ave., claimed it had not been paid $2,250.24 for equipment in building the boat. A short time later, a Warner Bros. representative filed a petition, claiming ownership, and posted a $5,000 bond.

The movie is being shot at Munson Island, just 20 miles from Key West, owned by Monroe County sheriff John Spottswood and who plays a PT skipper. "They've changed my island so that I scarcely know it. They're using my house to store explosives and they've put a tent over it."

The entire unit, actors, technicians, extras and others, numbering about 300, is transported each day by bus and boat to Key West. Cliff Robertson, who has the leading role of the President, was up from the Keys the other night dining at the Place for Steak.

Paramount Sees Pay TV As Profitable Some Day

NEW YORK—In a registration statement filed with the Securities & Exchange Commission last week, Paramount Pictures Corp. believes pay-TV will be "economically feasible" some day, but when it will be profitable is "difficult to estimate."

Paramount owns the Telemeter pay-TV system and was seeking to register for sale to the public 5,625 shares of common stock received by David Susskind when half of Talent Associates (production firm) was bought by Paramount in 1961.

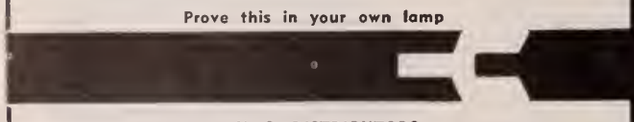
Paramount's experimental cable-TV is in Etobicoke, (Toronto suburb) Canada. The company also is experimenting with on-air pay TV with an FCC experimental license in the early morning hours over its own KTLA-TV, Los Angeles.

The statement to the SEC indicated Paramount has spent over $4,500,000 in developing the pay-TV enterprises.

Gives Up Fight on Drive-In

CARMEL, IND.—The board of zoning appeals has voted to order attorneys to take no further action on an appeal of a court decision favoring the new Northside Drive-In Theatre, which opened recently at 99th and State Route 431, after a prolonged zoning dispute. The board owes $2,600 in attorney fees for the original suit, which failed. The board took its dispute to the Hamilton circuit court, where Judge Charles W. Ardery ruled that the builders were not in violation of the zoning regulations.

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MILWAUKEE

The Ironwood Theatre at Ironwood has been chosen for the regional premiere of "Hemingway's Adventures of a Young Man," which was filmed partly in the northern Wisconsin-Michigan border area, and was taken from a series of short stories by Hemingway, based on his youth and the periods he spent in this section of the country. The picture will open in 60 theatres August 1 in the Wisconsin-Michigan-Minnesota area.

Gabe Guzman, Warner Theatre manager, got a display in Grayson's window, with a card containing this caption: "The original of this dress worn by Kim Novak in 'The Notorious Landlady' . . . See the picture at the Warner Theatre." Guzman screened "The Music Man" for record and deejay folks . . . Fred Florence, buyer, Delft Circuit, finally made it—a hole in one. It was on the North Hills Country Club links. Seems like everybody in the industry has called him to offer his congratulations . . . "Tony" Kolinski, former salesman and booker for Warner here, has been appointed branch manager at Buffalo.

Along Filmrow: Pat Haloran, manager at U-I, was pleasantly surprised, along with his charming wife Gladys, on their 25th wedding anniversary with a party which lasted until midnight, after which all repaired to the Holiday House for the midnight floor show. Pat has been U-I manager here for ten years . . . A telegram from Al Camillo, Tower Theatre manager, was the highlight of the congratulatory messages. U-I finished in third place on the anniversary drive campaign.

Joe Imhof, UA manager, was on a tour of the territory. His new secretary is Ann Margolis . . . Salesman Jack Dionne has the entire territory to himself now . . . Kenney Seim, office manager-booker, started his vacation July 15 . . . Josette Martynski, booker's stenographer, is resigning to await a visit from the stork . . . What ever became of Pat Zambriski, former secretary to Joe Imhof? She is now Sister Mary Marcos at St. Clara's convent, Sinsinawa.

At AIP, Eddie Gavin, manager, was busy arranging dates on "Tales of Terror." Says he woke up at 5:00 a.m. and started working out the lineup. Couldn't get back to sleep. Auditor John Cosentino was in . . . The entire MGM staff looked forward to a packed-house run on "Lolita" at the Telenews . . . Morrie Anderson opened "Are These Our Children?" and "Wild Youth" at the Starlight Drive-In.

Carroll Morten, AA manager, has a big campaign worked up. Involved are the Triffid seeds. "Warning: Under certain conditions the Triffid plant will grow to tremendous heights, bigger than a man, and become a carnivorous destroyer whose attack is deadly to all living things . . . there is no known defense or antidote for an attack by a Triffid." Said Carroll: "That ought to scare the daylights out of those patrons, and up the take at the boxoffice." "The Day of the Triffids" appears to be off to a good start.

Exhibitors in this area will be happy to learn that Nancy Olson, a former Milwaukee suburban girl who made good in Hollywood, is back in the cinema capital making "Son of Flubber." She has rented a house in Brentwood only a few blocks from her parents, Mr. and Mrs. Henry J. Olson of Santa Monica. Her two children will join her soon.

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Deal for 'Sanchez'

HOLLYWOOD—Carlo Ponti will finance "The Children of Sanchez," in a deal concluded by Elliott Kastner and Abby Mann. Kastner will produce, Mann will write, and Vittorio De Sica will direct the film, slated for a November start in Mexico.

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Lytton Center Open After Gay Preview

HOLLYWOOD—Now open to the public following a red-carpet filmland preview is the Lytton Center of Visual Arts, located on the corner of Sunset and Crescent Heights boulevards, once occupied by the historic Garden of Allah.

The Center will house an art gallery, a museum filled with motion picture memorabilia and a full-sized motion picture theatre which will offer movie classics and educational films.

The director of the museum is Herbert Kline, film writer-director, with his wife Josine Ianco Kline as curator. A highlight of the Center is a huge photo mural containing portraits of the screen's greatest stars by artist-photographer Eliot Elisofan.

DES MOINES

Everett Olsen, Paramount publicist from Dallas, was in to set up the invitational premiere of "Hatari!" at the Orpheum. The screening at 9 a.m. Saturday (21), was especially geared to youngsters, with the invitational passes good for one adult provided they were accompanied by a child. Some of the guests were orphans, transported to the theatre in jeeps. The film opens at the Orpheum August 1.

Joe Jacobs, Columbia manager and exchange area chairman, presided at a meeting of exchange managers on July 16 to map plans for the Will Rogers Memorial Hospital upcoming drive . . . Adda Beaty, assistant booker at 20th-Fox and a June bride, now is Mrs. Delbert Maxfield . . . Marilyn Blaine has replaced Susan Buntz as booker-steno at MGM . . . Thelma Washburn of Universal reported her sister Margaret Kinser was in Iowa Methodist Hospital.

Ralph Olson, U-I manager, flew to Dallas for a division meeting . . . DeVona Fulton, who retired in 1959 as a secretary at Columbia, died of a cerebral hemorrhage recently in Des Moines . . . Fred Meyer, manager of the Humota Theatre at Humbolt, and family vacationed in Colorado.

E. C. Lund was in from Biborg, S. D. . . . Iowa exhibitors on the Row included Doc Twedt, Britt; J. H. Watts, Osage; Tim Evans, Anamosa; Bob Hutte, Leon; S. J. Backer, Harlan; Harrison Wollcott, Eldora; Bob Malik, Independence, and Eben Hays, Winterset.

Vincent Price Art Scout For Mail Order Buyers

ALBUQUERQUE—Movie actor and art collector Vincent Price, in Albuquerque recently, revealed that he is scouting for original works of art to be peddled nationally by Sears-Roebuck & Co.

Price reported the mail order house has decided to add art works to its lines of merchandise and they selected him to help hunt up good pieces to be sold through catalog and retail store outlets.

Watercolors, etchings, drawings and sculpture will be included, he noted.

- ADLINES & EXPLOITIPS
- ALPHABETICAL INDEX
- EXHIBITOR HAS HIS SAY
- FEATURE RELEASE CHART
- FEATURE REVIEW DIGEST
- SHORTS RELEASE CHART
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THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

Men's Wear Stores Stage Premiere Of 'Boys' Night Out' for Customers

Oklahoma City's Lakeside Theatre cooperated with the local six-store Parks Men's Wear chain to present the southwestern premiere of "Boys' Night Out." In what some considered to be a promotional "first," the retail firm and the theatre negotiated a complete trade-out: the theatre's Wednesday night in exchange for the retailer's advertising and promotion. Parks "gave" the premiere showing of the comedy to its customers, offering tickets with each $5 purchase.

More than 1,000 persons braved threatening weather to view two showings of the picture on a Wednesday night.

Parks converted all its advertising for ten days into promotion for the event. This amounted to more than 75 spot announcements on six radio stations, two television spots and numerous newspaper ads. In addition, window displays were set up in each of the six Parks stores and a lobby display was put into the theatre. Parks employes were kept up-to-date with the progress of the promotion with special editions of the company's newsletter, "Remarks from Parks." Issues of the publication highlighted the story and the stars, reported ticket availabilities and suggested ways to utilize the promotion to increase individual salesmen's production.

The theatre bought saturation schedules on KOMA and KOCY for one week before the premiere, plugged the free tickets in newspaper ads and played a trailer for the ten days preceding the event.

The four male stars in the comedy, James Garner, Tony Randall, Howard Duff and Howard Morris, wore Eagle suits throughout the picture. The Eagle line is exclusive with Parks in Oklahoma City, providing an excellent tie-in for all promotional efforts.

Both the theatre and the management of Parks were pleased with the promotion.

"The promotion served two purposes for us," Lester N. Greenberg, executive vice-president of Parks, said. "First of all, it enabled us to give our customers a gift, cultivating their goodwill. Secondly, it served as a good traffic stimulator during a generally slow buying period."

"As far as we know, this is the first time that a retail outlet has 'given' a premiere for its customers," Webb Newcomb, manager of the Lakeside Theatre, co-sponsor of the event, said. "We are extremely pleased with the results, and this picture, with the additional cooperative advertising, has shown top first-week gross for the Lakeside."

The entire promotion was coordinated by Parks' advertising and public relations agency, Ackerman Associates, Inc.



The marquee of the Lakeside Theatre in Oklahoma City on the premiere night sponsored by the Park's Men's Wear stores.



Awaiting the "Boys' Night Out" premiere crowd in the lobby of the Lakeside Theatre are, left to right: George Fisher, manager for MGM, Oklahoma City; Webb Newcomb, manager of the theatre; Jack Shure, Parks display manager; Lester A. Greenberg and Marvin Greenberg, Parks; Dr. Leonard W. Newcomb, owner of the theatre, and T. T. Greenberg, Parks.

First Run Presents Full Day of Opera

A one-day "Grand Opera Festival" was presented by the RKO Orpheum, downtown first-run theatre in New Orleans, as a part of its summer-long RKO Theatres diamond anniversary celebration.

The festival, held on Tuesday, featured continuous performances of "Aida," with Sophia Loren acting and Renata Tebaldi's dubbed-in singing the title role, and "Madame Butterfly," with an all-Japanese cast with the songs, etc., dubbed in English.

Advance tickets were sold at $1.25 adults and 50 cents children, any performance.

Asa Booksh, manager, was planning more special shows to be held on occasion.

Toy Jeeps, Album Used In 'Hatari!' Display

Utilizing a toy jeep display, exact replicas of the Willys jeeps used in the filming in Africa of "Hatari!," along with a display of the Henry Mancini album of the film's music, the management of the Egyptian Theatre at Los Angeles put together a unique lobby promotion for its engagement of the adventure film. The promotion highlights two of the important tieins effected by Paramount for the John Wayne starrer.

20-Point 'Hobbs' Campaign

Claude Stewart of the Waco (Tex.) Theatre put over a 20-point campaign for "Mr. Hobbs Takes a Vacation" which included seven window and store tieups.

New Boxoffice in Vintage Films

How to Sell Screen Glories of Past Is Outlined; Series Booking Suggested

By Francis Barr
(Advertising-Publicity director, Interstate-Texas Consolidated Theatres, Dallas, Tex.)

Hardly a day passes that a motion picture theatre employe doesn't hear an exclamation from a patron: "I'd give anything to see 'Meet Me in St. Louis' again!" Or, I wish I had another chance to see 'David Copperfield.' I never did see it." The titles and stars named are endless.

Movie glory of the past seems to have a fascination for the theatregoer. Stars and titles of years ago remind oldtimers of wonderful entertainment they have enjoyed or have always been sorry they missed. For the younger people, the past movie glories are like a legend, something they would like to savor, if the opportunity were possible.

The possibility now exists.

Metro-Goldwyn-Mayer has packaged a group of vintage films—circa 1931 to 1951 — representing the so-called "Golden Years" of movies.

These pictures include such top past entertainments as Grand Hotel, Dinner at Eight, Ninotchka, David Copperfield, Easter Parade, Anna Karenina, A Day at the Races, Meet Me in St. Louis, Anna Christie, Tugboat Annie, Goodbye, Mr. Chips, Min and Bill, Viva Villa, The Champ, Kim, The Thin Man, At the Circus, Captains Courageous, Naughty Marietta, Little Women.

The array of talent in these hits is stupendous. The series represents the best pictures of Elizabeth Taylor, Clark Gable, Judy Garland, Greta Garbo, Lana Turner, Robert Taylor, Nelson Eddy and Jeanette MacDonald, William Powell and Myrna Loy, Ava Gardner, William Holden, the Marx Brothers, Wallace Beery, Marie Dressler, John and Lionel Barrymore, Robert Montgomery, Greer Garson, Robert Donat, Joan Crawford, Lewis Stone, W. C. Fields, Freddie Bartholomew, Fredric March, Paul Muni, Gene Kelly, Jean Harlow, Rosalind Russell, Katharine Hepburn, Fred Astaire and many others.

To bring these vintage films to the attention of the public, an announcement of a new policy by the theatre involved is necessary to establish the film revival program.

This can be accomplished through gratis editorial space in the local newspapers (see reproduction of John Rosenfield's article that appeared in the Dallas News), trailers, lobby set-pieces, heralds, various promotions and exploitation stunts and radio spot announcements.

The policy, presented to the public in all media and through all devices, is fully explained in the trailer copy, as follows:

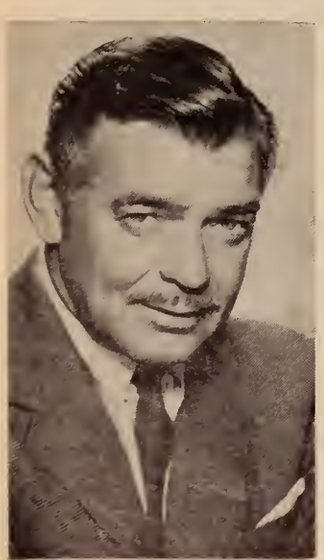


The Circle Theatre in Dallas, an Interstate Theatres operation in a neighborhood section, is using a large standee, shown above, featuring a montage of drawings of some of the stars in a series of ten "Golden Years" films offered this summer.

ATTENTION, please! . . . An Important Announcement About an Exciting NEW Policy for This Theatre!

By Special Arrangement With Metro-Goldwyn-Mayer Studios We Will Present . . .
A PARADE OF THE BEST MOVIES EVER MADE . . . PICTURES FOR THE ENTIRE FAMILY TO ENJOY!

We Have Selected From MGM's Treasury of



Clark Gable . . .
The King will long enjoy a following. He lives again in a number of MGM reissues, such as "Susan Lennox" and "Saratoga."



Greta Garbo . . .
Illusive, detached and a great actress, she is featured in "Anna Karenina," the unforgettable "Camille" and "Anna Christie."



John Barrymore . . .
The Great Profile may be enjoyed again, with Jean Harlow, in "Dinner at Eight," as well as in several other MGM reissues.



Greer Garson . . .
Her warm, refined beauty again available for the pleasure of moviegoers in "Goodbye, Mr. Chips" and other MGM revivals.

Fabulous Films the Greatest Movies of All Times. Many of You Have Expressed a Desire to See Certain Pictures.

THIS IS YOUR ONCE-IN-A-LIFETIME-OPPORTUNITY TO SEE THESE PICTURES ON THE GIANT THEATRE SCREEN, A FEAST OF FAMILY ENTERTAINMENT!

From the Screen's "Hall of Fame" We Will Bring You Filmdom's Greatest Stars in Their Topmost Hits! Imagine! You'll See the Best Pictures of Elizabeth Taylor, Clark Gable, Judy Garland, Greta Garbo, William Powell and Myrna Loy, Nelson Eddy and Jeanette MacDonald, John Barrymore, Jean Harlow, the Marx Brothers, Wallace Beery and Robert Taylor . . . to name just a few. You'll See a PARADE OF HITS on Our Screen Unequaled Anywhere . . .

AND TO MAKE OUR NEW POLICY EVEN MORE EXCITING, THERE WILL BE TWO OF THESE WORLD-FAMED FILMS ON THE SAME PROGRAM EACH WEEK!

Watch the Newspapers and Our Lobby for Further Information.

We Are Proud and Privileged to Show You Some Scenes From Our Initial Program . . .

(Regular trailers are shown, with a frame between feature attractions specifying scenes from "Hit No. 2.")

Special Ads Sell New Policy

One of the ads used by Interstate Theatres in behalf of "summer festival" at the Circle Theatre in Dallas of a series of ten vintage pictures, made by MGM between 1931 and 1951, starring some of the more glamorous male and female stars of that era. This one occupied 3 cols., 7½ inches.



The portion of the above trailer copy, preceding the regular feature trailers is on film soundtrack, with the screen blank (curtains closed). The curtains are parted to show the feature trailers.

Special newspaper ads must be originated, selling the policy as well as the attractions. The principal illustration in the ads, sketches of famous scenes from famous movies of the past, serve as the eye-catcher; accompanying copy explains the policy.

An attractive lobby setpiece can be made by merely blowing up and tinting one of the display newspaper ads. (See reproduced example.)

Radio can be effectively used to reach a large number of potential patrons. Following is an example of how a 60-second spot can be produced to attract the attention of the radio listener—and then SELL him:

Music: Intro of "Meet Me in St. Louis" instrumental (start with second chorus of recording), establish and under.

Anncr: The Bijou Theatre proudly announces an exciting policy of family entertainment . . . a fabulous parade of many of the best motion pictures ever made . . . carefully selected from MGM's treasury of all-time hits!

Music: Up and under.

Anncr: Starting this week . . . two memorable screen shows will be presented on the same program exclusively at the Bijou Theatre.

Each program will run for one full week . . . with continuous performances daily starting at 2 p.m.

Leading off this impressive list of encore hits is MGM's gay, grand Technicolor musical . . .

"MEET ME IN ST. LOUIS" . . . starring the one and only JUDY GARLAND . . .

Music: Garland singing "Boom, boom, boom" lines from "The Trolley Song" recording. Establish, then segue to instrumental of "Meet Me in St. Louis" under.

Anncr: Plus . . . one of the screen's all-time comedy classics . . .

THE MARX BROTHERS IN "A DAY AT THE RACES!"

(Continued on next page)



Judy Garland . . .

Possessed of beauty, talent and a great voice, Judy Garland was a star from her early years. She is in many of the MGM revivals.



Wallace Beery . . .

He was loved by millions for his rugged, sincere roles. He is seen in "Tugboat Annie," "The Champ" and "Viva Villa."



Marie Dressler . . .

She was the other half of the homespun pair with Wallace Beery. They comprised an exceedingly popular Ma and Pa of their day.



W. C. Fields . . .

The name of W. C. Fields will be remembered as long as there are comedians. He was a natural in "David Copperfield."

The Dallas Morning News

AMUSEMENTS • TRAVEL • BOOKS

SUNDAY, JUNE 10, 1962—SECTION 5



They were younger then. . . . A young Tom Drake, a youthful Judy Garland and a moppet Margaret O'Brien in Metro-Goldwyn-Mayer's 1944 release, "Meet Me in St. Louis," which will open at the Circle June 19.

THE PASSING SHOW:

Film Revivals Test 'Truths' Of Movie Glory

By JOHN ROSENFIELD

Ten vintage pictures, made during the Metro-Goldwyn-Mayer heyday, between 1931 and 1951, will be shown this summer at Interstate's Circle Theater in very North Dallas.

Undoubtedly the economic theory is, if pictures are good enough for television they are good enough for us. Many of the films have been through a television cycle. This caused everything from the rash of irritation to the fever of rage among movie exhibitors.

Their reaction was somewhat fiscal. Everybody was getting unanticipated money out of "residual rights" except the operator of the theater, the man who took the first gambling chance of getting the income for the industry. His rental contracts, exploitation expense, theater costs established the values that gave old pictures their present values in television.

Does television now reestablish box-office values for the movie theater in the quirky yaws and topples of show business?

Certainly the theater does not have to splice them with incongruous commercials, four to the quarter-hour, or cut the picture to hard-and-fast television footage.

Still no reentry of an astronaut into the Earth's gravity is fraught with as much "unknown" as the reentry of a 20-year-old film into the movie theater atmosphere.

ON ONE SIDE of the ledger is the "red ink" fact that a 25-year-old motion picture is that many years behind the times in ideology, scripting, photography and acting techniques.

On the other page is a more cheerful possibility. The stage, for example, never again can present Helen Hayes as a delectable child star on Broadway . . . directed . . . The story is unabashedly sentimental.

EXCUSE MY DUST (1951): This silent screen comedy for the late Wallace Reid was converted into a talky for Red Skelton . . . It was not a spectacular success but Skelton's style recently has won the masses through television so the picture may prove a surprise . . . Sally Forrest plays the girl.

July 13

GOODBYE, MR. CHIPS (1939): If Sam Wood, the director, had not taken a new look at an idle actress, Greer Garson, she might not have become Mrs. E. E. Fogelson of Dallas . . . Miss Garson, nettled at drawing $500 a week and doing nothing, was about to return to London . . . She made her first strong audience impact as Mrs. Chips. Robert Donat's wife . . . Donat, himself, won kudos and an Oscar.

AT THE CIRCUS (1939): An excellent Marx Brothers comedy which didn't do so well at the



And these were younger, too. . . . Maureen O'Sullivan and Allan Jones are entertained by the stable antics of the Marx Brothers—Groucho, Chico and Harpo—in Metro's "A Day at the Races," also due at Circle.

CASTS & FORECASTS:

Musicals Comediennes Are Names in the News

By WILLIAM A. PAYNE
Amusements Editor of The News

It is by coincidence that two news stories out of New York would concern television comediennes who will figure prominently in the State Fair Musicals season this summer.

One of the stories is by Jack Gaver, United Press International drama editor, who tells how "un-nutty" Carol Burnett is in planning her career. Miss Burnett will headline her "In Person" Brice, one of the funniest women the stage has known. Miss Burnett was seriously considered as a candidate.

"It was flattering to be considered," she told Gaver. "I gave it a lot of thought. It could be a huge hit. But I got to thinking about how it would be done. If the show concentrated on the dramatic events in Miss Brice's life, they needed a dramatic actress. If it dealt mostly with her as a performer, then they needed someone who could work the way



ONSTAGE

Four-Note Rag Again

RUAL ASKEW

Variety magazine, which knows everything and tells most of it, recently reported a new dimension in the recent dispute involving a member of the Metropolitan opera orchestra and management's right to replace him. Implications are a bit unsettling to say the least.

It seems that the players, whose dismissal was upheld incident to arbitration of the total management-labor disagreement, declined to bring up on charges a member of the Metropolitan's staff of conductors whose professional judgement was a recommendation for dismissal.

In the vocabulary of unionism, "to bring up on charges" translates "to lodge a complaint against a fellow member of the union, with a possibility of punitive action. In the complaint's phraseology conductor Fausto Cleva's recommendation "did not enforce good faith, fair dealing nor adherence to union principles." Further, that this action "defamed" the player involved and "injured his ability to earn a living."

(As we recall the Met-union has

They really shouldn't be, of course, however vital each element is to the whole function. It recalls the sturdy anecdote of Toscanini rehearsing an orchestra which was agitating for the right to organize. Came a rehearsal situation which distressed him deeply. He called for an interruption. "I understand," said Toscanini, turning to the concertmaster, "you are organizing the orchestra in order to join a union." "Yes, maestro," said the concertmaster. Said Toscanini: "Then the first clause in your charter should be: 'The orchestra must always play in tune!' "

Major assistance in promotion of outstanding films and famous stars of past years can be expected from the newspapers. Reproduced here is the top half of an amusement page in the Dallas, Tex., Morning News with a lead article by John Rosenfield, amusement editor, who makes the point that since film revivals have been profitable for TV, they should also prove worthy at the boxoffice of theatres, since it was the latter who originally established them.

New Boxoffice . . .

(Continued from preceding page)

Music: Up and Under.

Anncr: Bring the whole family to see these two happy hits . . . and plan NOW to see each new double program in the BIJOU'S FAMOUS FILM PARADE! They're all GUARANTEED GREAT!

Music: Up and Out.

To really achieve an impact in behalf of the new policy, all the gimmicks have to be pulled out of the trick bag, such as:

Publishing stills from the vintage films and offering theatre tickets as a prize to people who can identify ALL the actors and actresses pictured.

Selling supermarkets tickets which they in turn give away with each purchase of a certain amount of merchandise.

Garnering free ad space in the newspapers through classified-ad page tieups by offering passes to people who find their names on the classified pages.

Having a newspaper reporter interview people as they leave the theatre, getting their reaction to vintage films.

Making available in the lobby "request' cards so that patrons can voice their preference of which films to be shown.

No stunt is wasted if it focuses attention on the vintage films.

Partial List of 'Golden Years' Films

The following is a partial list of 1931-51 productions being made available by MGM through independent distributors. They feature the top stars of that period at the peak of their youth and glamor, some of whom are still active.

JEANETTE MacDONALD and NELSON EDDY
- Naughty Marietta
- Rose Marie
- The Chocolate Soldier

GRETA GARBO
- Camille (with Robert Taylor)
- Susan Lennox (with Clark Gable)
- Ninotchka (with Melvyn Douglas)
- Anna Karenina (with Ramon Novarro)
- Anna Christie (with Charles Bickford and Marie Dressler)

JUDY GARLAND
- Easter Parade (with Fred Astaire)
- Meet Me in St. Louis
- The Harvey Girls
- Babes on Broadway
- Summer Stock (with Gene Kelly)
- For Me and My Gal (with Gene Kelly)
- Words and Music (with Gene Kelly)

JEAN HARLOW and CLARK GABLE
- Red Dust
- Saratoga

GREER GARSON
- Pride and Prejudice (with Laurence Olivier)
- Goodbye, Mr. Chips (with Robert Donat)

LON CHANEY SR.
- The Unholy Three

NORMA SHEARER and LESLIE HOWARD
- Romeo and Juliet
- A Free Soul

WALLACE BEERY, MARIE DRESSLER
- Tugboat Annie
- Viva Villa (Beery only)
- The Champ (Beery only)

LUISE RAINER
- The Good Earth (with Paul Muni)
- The Great Waltz (with Ferdenand Gravet)

DINNER AT EIGHT, with Marie Dressler, Wallace Beery, Lionel Barrymore, John Barrymore, Jean Harlow.

GRAND HOTEL, with Greta Garbo, John Barrymore, Lionel Barrymore, Wallace Beery and Joan Crawford.

A DAY AT THE RACES, AT THE CIRCUS, with the Marx Brothers.

DAVID COPPERFIELD, with Freddie Bartholomew and W. C. Fields.

LITTLE WOMEN, with June Allyson, Elizabeth Taylor, Janet Leigh and Margaret O'Brien.

A TALE OF TWO CITIES, with Ronald Coleman, Edna Mae Oliver and Blanche Yurka.

An interpretive analysis of lay and tradepress reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panavision Ⓡ Regalscope; Ⓣ Technirama. Symbol ◎ denotes BOXOFFICE Blue Ribbon Award; Ⓒ color photography. For listings by company in the order of release, see FEATURE CHART.

REVIEW DIGEST
AND ALPHABETICAL INDEX

ǂ Very Good; + Good; ± Fair; − Poor; = Very Poor. In the summory ǂ is roted 2 pluses, = os 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2633	Advise & Consent	(139)	Ⓟ Drama	Col	5-28-62	ǂ	ǂ	+	ǂ	ǂ	+	ǂ	12+
2648	Air Patrol	(70)	© Crime	20th-Fox	7-16-62	±				+	±		3+2−
2616	All Fall Down	(11)	Drama	MGM	3-26-62	ǂ	+	+	ǂ	ǂ	±	+	10+1−
2637	◎Assignment Outer Space	(79)	SW-Fantasy	AIP	6-11-62	±							1+1−
	—B—												
2586	◎Ⓒ Babes in Toyland	(100)	Mus	BV	12-11-61	+	ǂ	±	ǂ	+	ǂ	+	10+1−
2583	◎Bachelor Flat	(91)	© Com.	20th-Fox	12- 4-61	+	±	+	ǂ	ǂ	+	±	9+2−
2576	◎Bachelor in Paradise	(109)	© Com.	MGM	11- 6-61	ǂ	+	+	ǂ	ǂ	+	+	10+
2628	◎Bachelor of Hearts	(97)	Com.	Cont'l	5- 7-62	+							1+
2570	◎Back Street	(107)	Drama	U-I	10-16-61	ǂ	ǂ	+	ǂ	+	+	±	10+1−
2605	Bashful Elephant, The	(82)	Com-Dr.	AA	2-19-62	+		±		−	±		3+3−
2634	Belle Sommers	(62)	Drama	Col	5-28-62	±	±		+		+	±	5+3−
2609	Big Money, The	(89)	Comedy	Lopert	3- 5-62	+							1+
2624	◎Big Red	(89½)	Adv.	BV	4-23-62	ǂ	±	+	+	ǂ	ǂ		9+1−
2640	Big Wave, The	(73)	Drama	AA	6-18-62	+					+		2+
2641	Bird Man of Alcatraz	(142)	Dr.	UA	6-25-62	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ		12+
2608	◎Black Tights	(120)	Ⓣ Ballet	Magna	2-26-62	ǂ	±	+	ǂ	ǂ	ǂ		10+1−
2579	Bloodlust	(68)	Horror	Crown	11-20-61	−							1−
2582	◎Blue Hawaii	(101)	Ⓟ Com/Mus	Para	11-27-61	+	±	+	+	+	+	±	7+2−
2631	◎Ⓒ Bon Voyage	(132)	© Comedy.	BV	5-21-62	ǂ		ǂ	ǂ	ǂ	ǂ	ǂ	12+
2640	◎Boys' Night Out	(115)	© Com.	MGM	6-18-62	ǂ	±	ǂ	ǂ	+	+	ǂ	10+2−
2566	Boy Who Caught a Crook	(72)	Ac.	UA	10- 2-61	+	−	±	±	±	−		4+5−
2568	◎Breakfast at Tiffany's	(115)	C'y	Para	10- 9-61	ǂ	+	ǂ	ǂ	ǂ	+	+	11+
2625	◎Broken Land, The	(60)	© W'n	20th-Fox	4-30-62	±							1+1−
2406	Brushfire	(80)	War Dr.	Para	2-12-62	+	±	−		+	±	±	5+4−
2619	Burn, Witch, Burn	(90)	Susp.	AIP	4- 9-62	+	−		+		+	±	4+2−
	—C—												
2633	Cabinet of Caligari	(104)	© Horror Drama	20th-Fox	5-28-62	+	−	+	ǂ	+	+	+	7+1−
2578	◎Call Me Genius	(105)	Com.	Cont'l	11-13-61	±	−				ǂ		3+2−
2613	Cape Fear	(105)	Suspense Dr.	U-I	3-19-62	+	ǂ	+	ǂ	ǂ	+	ǂ	11+
2583	Capture That Capsule!	(75)	Action Drama	Riviera-SR	12- 4-61	±		−		±			2+3−
2603	Cash on Demand	(84)	Suspense	Col	2-12-62	+	−		+		ǂ	ǂ	5+1−
2588	Children's Hour, The	(109)	Dr.	UA	12-18-61	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
2608	Choppers, The	(64)	Melodrama	SR	2-26-62	±							1+1−
2599	◎Cinderella	(84)	Ballet Film	Janus	1-29-62	±		ǂ			+	ǂ	6+1−
2639	Clown and the Kid	(65)	Com-Dr.	UA	6-18-62	±							1+1−
2589	◎Colossus of Rhodes, The	(128)	Ⓢ Adv. Spect.	MGM	12-25-61	+	±	+	+	±	+		6+2−
2575	◎Comancheros, The	(107)	© Outdoor Drama	20th-Fox	11- 6-61	ǂ	+	+	ǂ	+	ǂ	+	10+
2645	Concrete Jungle, The	(86)	Dr.	Fanfare	7- 9-62	+		+	+		±		4+1−
2590	Continental Twist, The	(See "Twist All Night")											
2607	Couch, The	(89)	Suspense	WB	2-26-62	±	±	±	+	+	±	±	7+5−
2621	Ⓒ◎Counterfeit Traitor, The	(140)	Drama	Para	4-16-62	ǂ	ǂ	+	ǂ	ǂ	ǂ	ǂ	13+
	—D—												
2600	Day the Earth Caught Fire, The	(90)	Suspense Drama	U-I	1-29-62	ǂ	+	ǂ	ǂ	+	ǂ	ǂ	12+
2559	Day the Sky Exploded, The	(80)	Science-Fiction	Excelsior	9-11-61	+							1+
2625	Dead to the World	(87)	Melo.	UA	4-30-62	−					±		1+2−
2602	Deadly Duo	(69)	Drama	UA	2- 5-62	+		−	+	+	−	±	4+3−
2594	Desert Patrol	(78)	War Drama	U-I	1-.8-62	+	+	+	ǂ		+	+	7+
2607	◎Devil Made a Woman, The	(87)	Adv.	Medallion	2-26-62	±							1+1−
2573	Devil's Hand, The	(71)	Horror-Terror	Crown-SR	10-30-61	±							1+1−
2624	◎Doctor in Love	(93)	Com.	Governor	4-23-62	+	±	+	+	±	±	+	7+3−
2621	Don't Knock the Twist	(87)	Drama/Twist numbers	Col	4-16-62	+	±	±	±	+	±	±	7+5−
2588	Double Bunk	(92)	Farce	Showcorp	12-18-61	+		±			±	+	4+2−
	—E—												
2647	◎East of Kilimanjaro	(72)	Adv.	Parade	7-16-62	±							1+1−
2588	◎El Cid	(184)	Ⓣ Hist. Spec.	AA	12-18-61	ǂ	ǂ	+	ǂ	ǂ	ǂ	ǂ	13+
2585	Errand Boy, The	(92)	Comedy	Para	12-11-61	+	±	ǂ		+	ǂ	±	8+2−
2636	◎Escape From Zahrain	(93)	Ⓟ Adventure Drama	Para	6- 4-62	+	±	+	+	+	+	+	7+1−
2577	Everything's Ducky	(80)	Comedy	Col	11-13-61	−	±	±	+	±	+	±	6+5−
2615	Experiment in Terror	(123)	Susp.	Col	3-26-62	ǂ	+	+	ǂ	ǂ	ǂ	ǂ	12+
	—F—												
2577	Fear No More	(80)	Susoense Dr.	Astor	11-13-61	+							1+
2623	Five Finger Exercise	(109)	Dr.	Col	4-23-62	+	±	±	ǂ	+	+	+	8+2−
2575	◎Flight of the Lost Balloon	(91)	Ⓢ Adventure	Woolner	11- 6-61	+		−	±	+			3+2−
2580	Ⓒ◎Flower Drum Song	(133)	Ⓟ Musical	U-I	11-20-61	ǂ	+	+	ǂ	ǂ	ǂ	ǂ	12+
2613	◎Follow That Dream	(110)	Ⓟ Com.	UA	4- 2-62	+	+	+	ǂ	+	ǂ		8+
2577	◎Force of Impulse	(84)	Dr.	Astor	11-13-61	+							1+
2619	◎Forever My Love	(115)	Romantic Drama	Para	4- 9-62	+	±	+	+	±	+	ǂ	8+2−
2606	◎Four Horsemen of the Apocalypse, The	(153)	© Drama	MGM	2-19-62	ǂ	ǂ	+	ǂ	+	ǂ	ǂ	12+
	—G—												
2585	George Raft Story, The	(105)	Biographical Drama	AA	12-11-61	+	+	+	ǂ	+	+	+	8+
2626	◎Geronimo	(101)	Ⓟ Outdoor Dr.	UA	4-30-62	+	+	+	ǂ	+	+		7+
2644	◎Gigot	(104)	Comedy	20th-Fox	7- 2-62	ǂ	±	ǂ	ǂ	ǂ	ǂ		11+1−
2579	◎Gina	(92)	Adv. Dr.	Astor	11-20-61	ǂ							2+
2605	◎Girls at Sea	(81)	Com.	Seven Arts	2-19-62	ǂ							2+
2481	Great Impostor, The	(112)	Dr.	U-I	11-28-60	ǂ	ǂ	+	ǂ	ǂ	ǂ	+	12+
2587	Gun Street	(67)	Western	UA	12-18-61	±	−	−		+	−		2+4−
2593	◎Guns of the Black Witch	(81)	© Adv. Dr.	AIP	1- 8-62	±					−	±	2+3−
	—H—												
2613	Hand of Death	(60)	S-F'n	20th-Fox	3-19-62	±					±	±	3+3−
2626	◎Hands of a Stranger	(85½)	Susp.	AA	4-30-62	±					±	±	3+3−
2598	Happy Thieves, The	(88)	Com-Dr.	UA	1-22-62	+	±	+	ǂ	±	±	+	8+3−
2625	Harold Lloyd's World of Comedy	(94)	Comedy	Cont'l	4-30-62	+	±	ǂ	ǂ	ǂ	ǂ		10+1−
2572	Head, The	(95)	Horror	Trans-Lux	10-23-61	+	−	−	+	±	−		3+4−
2634	◎Hatari!	(159)	Adv. Dr.	Para	5-28-62	ǂ	ǂ	+	ǂ	+	ǂ		10+
2634	Hell Is for Heroes	(90)	War Dr.	Para	5-28-62	+	±	+	+		+	+	6+1−
2612	◎Hellions, The	(87)	Ⓣ Outdoor Drama	Col	3-12-62	+	±	±			−	±	4+4−
2639	◎Hemingway's Adventures of a Young Man	(145)	© Dr.	20th-Fox	6-18-62	ǂ	±	+	ǂ	ǂ	ǂ		10+1−
2590	Hey, Let's Twist!	(80)	Musical	Para	12-25-61	+	±	+	+	+	±	±	7+3−
2610	Hitler	(107)	Drama	AA	3- 5-62	±	±	−	+	+	−		4+4−
2620	◎Horizontal Lieutenant, The	(90)	Comedy ©	MGM	4- 9-62	+	±	±	+	+	ǂ	+	8+2−
2641	Horror Chamber of Dr. Faustus, The	(95)	Horror Drama	Lopert	7- 2-62	+							1+
2623	House of Women	(83)	Drama	WB	4 23 62	±	±	+	+	+	−	±	6+4−
2565	Hustler, The	(134)	© Drama.	20th-Fox	10- 2-61	+	+	+	ǂ	ǂ	ǂ	ǂ	11+
	—I—												
2596	◎I Bombed Pearl Harbor	(98)	Widescope, War Dr.	Parade	1-15-62	+		±		+			3+1−
2636	◎I Like Money	(81)	© Com.	20th-Fox	6- 4-62	+	±		ǂ		+	+	6+1−
2635	Incident in an Alley	(83)	Dr.	UA	6- 4-62	±					±	±	3+3−
2626	Information Received	(77)	Dr.	U-I	4-30-62	+		±	+		+	+	5+1−
2587	Innocents, The	(100)	© Suspense Drama	20th-Fox	12-18-61	ǂ	±	ǂ	ǂ	ǂ	ǂ	ǂ	13+1−
2638	Interns, The	(120)		Col	6-11-62	ǂ	ǂ	±	+	ǂ	+		9+1−
2628	Intruder, The	(83)	Dr.	Astor	5- 7-62	+	±	ǂ	+	ǂ	+	+	9+1−
2644	◎It Happened in Athens	(92)	© Comedy-Drama	20th-Fox	7- 2-62	+	+	−	+	±	+		5+2−
	—J—												
2645	◎Jack the Giant Killer	(94)	Adv-Fantasy	UA	7- 9-62	+	−		ǂ		±		4+2−
2615	◎Jessica	(105)	Ⓟ Rom. Comedy	UA	3-26-62	ǂ	±	±	+	+	±	+	8+3−
2608	Jet Storm	(88)	Suspense	UPRO	2-26-62	+		+		+			3+
2604	◎Journey to the Seventh Planet	(80)	Adv.-Fantasy	AIP	2-12-62	+		±	±	±	+	−	5+4−
2574	Judgment at Nuremberg	(189)	Dr.	UA	10-30-61	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
	—K—												
2592	Karate	(80)	Ac Dr.	Brenner	1- 1-62	±							1+1−
2571	Ⓒ◎King of Kings	(161)	Ⓣ Religious Drama	MGM	10-23-61	ǂ	ǂ	ǂ	ǂ	ǂ	+	ǂ	13+
2582	Kitchen, The	(74)	Drama	Kingsley	11-27-61	+		ǂ			+	±	5+1−
	—L—												
2627	◎Lad: a Dog	(98)	Drama	WB	5- 7-62	ǂ		+	±	+	+		6+1−
2631	◎Last of the Vikings	(102)	Dyaliscope, Adv.	Medallion	5-21-62	+			+			±	3+1−
2595	◎Light in the Piazza	(101)	© Romantic Drama	MGM	1-15-62	ǂ	+	ǂ	ǂ	ǂ	ǂ	ǂ	13+
2630	◎Lisa	(112)	© Adv. Dr.	20th-Fox	5-14-62	+		+		+	ǂ	ǂ	7+
2642	Lolita	(152)	Comedy-Drama	MGM	6-25-62	ǂ	±	+	ǂ	ǂ	±	ǂ	11+2−
2628	Lonely Are the Brave	(107)	Ⓟ Outdoor Drama	U-I	5- 7-62	+	+	+	ǂ	+	ǂ	+	9+
2593	Long and the Short and the Tall, The	(102)	War Dr.	Cont'l	1- 8-62	ǂ		+		+	+		5+
2593	Lost Battalion	(83)	War Dr.	AIP	1- 8-62	±					+		2+1−
2590	◎Lover Come Back	(107)	Comedy	U-I	12-25-61	ǂ	+	ǂ	ǂ	ǂ	+	ǂ	12+
	—M—												
2604	Madison Avenue	(94)	© Dr.	20th-Fox	2-12-62	±	+		+	+	+	+	6+1−
2563	Flight That Disappeared, The												
2622	◎Magic Sword, The	(80)	Fantasy-Adventure	UA	4-16-62	+		+	+	+	+		5+
2580	Ⓒ◎Majority of One, A	(147)	Comedy-Drama	WB	11-20-61	ǂ	+	ǂ	ǂ	ǂ	ǂ	ǂ	13+
2601	Make Mine a Double	(86)	Com.	Ellis	2- 5-62	ǂ							2+

REVIEW DIGEST
AND ALPHABETICAL INDEX

In the summary ## is rated 2 pluses, = as 2 minuses. ## Very Good; + Good; ± Fair; − Poor; = Very Poor.

P. G.	Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
	2607	Malaga (97)		Drama	WB	2-26-62	+	+	±	##	±	+	±	8+3−
	2621	Man Who Shot Liberty Valance, The (123)		Western	Para	4-16-62	±	##	+	##	##	+	##	11+1−
	2641	Manster, The (72)		Horror Dr.	Lopert	7- 2-62	±					−		1+2−
	2573	Mark, The (127) ©		Drama	Cont'l	10-30-61	##	+	+	##	##	##	##	12+
	2576	Mask, The (83)		Depth-dimension Horror Drama	WB	11- 6-61	+	−	−	+	##	±	±	6+4−
	2642	☺Mermaids of Tiburon, The (77)		Underwater Adv.	Filmgroup	7- 2-62	±		±		±			3+3−
	2632	☺Merrill's Marauders (98) ©		Dr.	WB	5-21-62	+		##	##	##	##	±	10+1−
	2594	☺Midsummer Night's Dream (74) ©		Puppet Fantasy	Showcorp	1- 8-62	±	+	##	##	+	+	+	9+1−
	2629	Miracle Worker, The (106)		Dr.	UA	5-14-62	##	+	##		##	##	##	11+
	2599	☺Moon Pilot (98)		Comedy	BV	1-29-62	+	±	##	+	##	##	##	11+1−
	2611	Most Wanted Man, The (8S)		Com.	Astor	3-12-62	−							1−
	2632	Mothra (90)		Tohoscope, HoDr.	Col	5-21-62	+		−	+	+	±		4+2−
	2632	☺Mr. Hobbs Takes a Vacation (116) ©		Comedy	20th-Fox	5-21-62	##	##	+	##	##	##	##	13+
	2597	Murder She Said (87)		Mystery	MGM	1-22-62	+	+	+	##	+	+	+	8+
	2624	☺Music Man, The (1S1) Ⓣ		Musical Comedy	WB	4-23-62	##	##	##	##	##	##		12+
	2617	☺My Geisha (120) Ⓣ		Com-Dr.	Para	4- 2-62	+	##	+		##	##	+	9+
	2587	☺Mysterious Island (101)		Adv.	Col	12-18-61	+	+	+	##	##	+	±	9+1−
		—N—												
	2620	Nearly a Nasty Accident (86)		Farce-Comedy	U-I	4- 9-62	+		±	+		+	±	5+2−
	2631	☺Night Creatures (81)		Adv.	U-I	5-21-62	+		+	##		+		5+
	2591	No Love for Johnnie (110)		Drama	Embassy	1- 1-62	+	+	##	##	+	+	##	10+
	2643	Notorious Landlady, The (123)		Com.	Col	7- 2-62	+	±	+	##	+	+		7+1−
		—O—												
	2583	One, Two, Three (115) Ⓟ		Comedy	UA	12- 4-61	##	+	##	##	##	##	##	13+
	2610	Only Two Can Play (106)		Com.	Kingsley	3- 5-62	+	+	+	##	+	+	±	8+1−
	2589	Outsider, The (108)		Drama	U-I	12-25-61	+	±	±	##	##	##	##	11+2−
		—P, Q—												
	2S91	Pagan Island (60)		Adv.	Cinema Syn	1- 1-62	±							1+1−
	2643	Panic in Year Zero! (95)		Dr.	AIP	7- 2-62	+	+	+	±	+	±		6+2−
	2642	Paradise Alley (81)		Comedy	Astor	7- 2-62	+							1+
	2633	☺Peeping Tom (86)		Suspense	Astor	5-28-62	+							1+
	2637	Phantom Planet, The (82)		SF-Fantasy	AIP	6-11-62	±							1+1−
	2640	☺Phantom of the Opera (84)		Ho.	U-I	6-18-62	##	±	+	##	+			7+1−
	2648	Pigeon That Took Rome, The (101) Ⓟ		Comedy	Para	7-16-62	+	##	##	+	+	+		8+
	2585	☺Pirate of the Black Hawk, The (75) Ⓢ		Adventure	Filmgroup	12-11-61	+						−	1+1−
	2578	☺Pocketful of Miracles (137)		Comedy-Drama	UA	11-13-61	##	±	+	##	##	+	##	11+1−
	2614	☺Premature Burial, The (81) Ⓟ		Horror Drama	AIP	3-19-62	+	+	±	+		+	±	6+2−
	2606	☺Prisoner of the Iron Mask, The (80) ©		Adv. (Eng. dubbed)	AIP	2-19-62	±	±		±			±	4+4−
	2573	☺Purple Hills, The (60) ©		Western	20th-Fox	10-30-61	+		+		±	+		4+1−
	2580	☺Purple Noon (115)		Murder Dr.	Times	11-20-61	+			##		±	+	5+1−
		—R—												
	2620	Reprieve (105½)		Drama	AA	4- 9-62	+	+	±	+		+		5+1−
	2629	☺Ride the High Country (94) ©		Western	MGM	5-14-62	+		+	+	##	+	+	7+
	2611	Ring of Terror (71)		Horror	SR	3-12-62	±							1+1−
	2568	Risk, The (81)		Drama	Kingsley	10- 9-61	+			+		+	+	4+
	263S	Road to Hong Kong, The (91)		Com.	UA	6- 4-62	+	+	##	##	+	+	+	9+
	2584	☺Roman Spring of Mrs. Stone, The (104)		Drama	WB	12- 4-61	+	±	+	+	##	+	+	8+1−
	2614	☺Rome Adventure (118)		Com-Dr.	WB	3-19-62	+	+	±	+	##	+	+	8+1−
		—S—												
	2623	Safe at Home! (83)		Com-Dr.	Col	4-23-62	+	−	±	+	+	+	+	6+2−
	2S92	Sail a Crooked Ship (88)		Comedy	Col	1- 1-62	+	±	±	##	+	+	+	8+2−
	2S99	Saintly Sinners (79)		Com-Dr.	UA	1-29-62	±	−	+	+	±	±	±	6+5−
	2622	☺Samar (89)		Action Dr.	WB	4-16-62	+	±	±	+	+	+	±	7+3−
	2558	Sand Castle, The (70)		True-Life Fantasy	DeRochemont	9- 4-61	##		##		+	##	+	8+
	2627	Satan in High Heels (93),		Exploitation Melodrama	Cosmic	5- 7-62	−	=					±	1+4−
	2610	☺Satan Never Sleeps (125) ©		Comedy-Drama	20th-Fox	3- 5-62	+	+	±	+	+	+	+	7+1−
	2569	Season of Passion (92)		Dr.	UA	10-16-61	+	±	##	##	±	±	+	9+3−
	2575	☺Second Time Around, The (99) ©		Farce-Comedy	20th-Fox	11- 6-61	+	+	±	##	+	##	+	9+1−
	2612	Secret File Hollywood (85)		Melodrama	Crown Int'l	3-12-62	±							1+1−
	2561	Sergeant Was a Lady, The (72)		Service Comedy	U-I	9-18-61	+	±	±	±	±	−		5+5−
	2602	☺Sergeants 3 (112) Ⓟ		Outdoor	UA	2- 5-62	+	+	+	##	+	+	+	8+
	260S	7th Commandment (82)		Melo.	Crown	2-19-62	±							1+1−
	2570	Seven Women From Hell (88)												
		© Action Dr.			20th-Fox	10-16-61	+	±	−	+	+	+		5+2−
	2619	☺Shame of the Sabine Women, The (80)		Adv. Dr.	UPRO	4- 9-62	±				±			2+2−
	2627	☺She Didn't Say No! (96)		Comedy Satire	Seven Arts	5- 7-62	##							2+
	2600	☺Siege of Syracuse (87) Ⓣ		Adv.-Ac.	Para	1-29-62	+	±	−	+	-	−		3+4−
	2594	Singer Not the Song, The (98) ©		Drama	WB	1- 8-62	+	±	+	##	+	+	±	8+2−
	261S	☺Six Black Horses (80)		W'n.	U-I	3-26-62	+		±	+	+	+	±	6+2-
	2646	☺Sky Above—the Mud Below, The (90)		Documentary	Astor	7- 9-62	##	±	##	+		##	+	9+1−
	2591	Something Wild (112)		Dr.	UA	1- 1-62	±	±		+	+	±	+	6+3−
	263S	☺Spiral Road, The (140)		Adv.	U-I	6- 4-62	+	+	±	##	##	##		9+1−
	2616	☺☺State Fair (118) ©		Musical.	20th-Fox	3-26-62	+	##	±	+	##	+	##	10+1−
	2637	☺Story of the Count of Monte Cristo, The (132) Ⓢ		Adv.	WB	6-11-62	+	±	±		+	##		6+2−
	2647	☺Stowaway in the Sky (82)		Adventure	Lopert	7-16-62	+	±		+		##	##	7+1−
	2584	☺Summer and Smoke (118) Ⓟ		Dr.	Para	12- 4-61	##	##	##	##	##	##	##	14+
	2568	☺Susan Slade (116)		Drama	WB	10- 9-61	±	+	±	+	+	±		6+3−
	2611	☺Sweet Bird of Youth (120) ©		Drama	MGM	3-12-62	##	+	##	##	##	+	##	12+
	2622	☺Swingin' Along (74) ©		Com/Mus.	20th-Fox	4-16-62	+		±			−		2+2−
		—T—												
	2636	☺Tales of Terror (90) Ⓟ		Ho.	AIP	6- 4-62	##	−		##	##	##	±	9+2−
	2644	☺Tartars, The (83)		Action	MGM	7- 2-62	±	±	−	+	±	±	±	6+6−
	2630	Taste of Honey, A (100)		Dr.	Cont'l	5-14-62	##		##	##	##	##	+	11+
	2614	Tell-Tale Heart, The (78)		Horror Drama	Danziger-SR	3-19-62	+							1+
	2613	Temptation (94)		Melodr.	Cameo	3-19-62	+							1+
	2596	☺Tender Is the Night (146) ©		Drama	20th-Fox	1-15-62	##	+	##	##	+	+	##	11+
	2632	☺That Touch of Mink (99) Ⓟ		Com.	U-I	5-14-62	##	+	+	##	##	+	##	11+
	2598	Then There Were Three (82)		Ac.	Parade	1-22-62	±		+		+			3+1−
	2639	There Was a Crooked Man (106)		Comedy	Lopert	6-18-62	##							2+
	2629	13 West Street (80)		Dr.	Col	5-14-62	±	±	±	+	±	+	+	7+4−
	2597	Three Stooges Meet Hercules, The (89)		Farce-Comedy	Col	1-22-62	−	−	±	+	+	+	±	5+4−
	2647	Three Stooges in Orbit, The (87)		Farce-Comedy	Col	7-16-62	+	−	+	+	+			4+1−
	2597	Too Late Blues (110)		Dr.	Para	1-22-62	±	±	+	+	+	±	±	7+4−
	2S72	Town Without Pity (10S)		Dr.	UA	10-23-61	##	+	+	##	±	±	##	10+2−
	2646	Trauma (93)		Suspense Dr.	Parade	7- 9-62	+							1+
	2586	Trunk, The (72)		Suspense Dr.	Col	12-11-61	+					+	±	3+1−
	2600	Twenty Plus Two (102)		Mys.	AA	1-29-62	±	±	±		−	±	±	5+6−
	2616	Twist All Night (85)		Comedy With Music, color prolog	AIP	3-26-62	+		±	±	+	−		4+3−
	2592	Twist Around the Clock (86)		Musical	Col	1- 1-62	+	±	±	+	+	±	±	7+4−
	2589	Two Little Bears, The (81)		© Comedy-Fantasy	20th-Fox	12-25-61	±	−	+	+	±	##		6+3−
	2S6S	Two Women (10S)		Dr. (Eng. dubbed) Also with titles	Embassy	10- 2-61	##	##	##	##		##	##	12+
		—U—												
	2603	Underwater City, The (78)		Adv.-Fantasy	Col	2-12-62	±	±	±		±	+	±	6+5−
		—V—												
	2648	Valiant, The (89)		War Drama	UA	7-16-62	+	+	±	+		+	+	6+1−
	2581	Valley of the Dragons (79)		Adv.	Col	11-27-61	±	−	−	+	±	−	±	4+6−
	2606	Victim (100)		Drama	Astor	2-19-62	##	+	##	##	+	##	##	12+
	2601	View From the Bridge, A (110)		Drama	Cont'l	2- 5-62	##	+	##	##	##	##	##	13+
		—W—												
	2602	Walk on the Wild Side (114)		Dr.	Col	2- 5-62	##	##	+	##	##	−	+	10+1−
	2638	What a Carve Up! (87)		Farce.	Embassy	6-11-62	+	−		+				2+1−
	2618	War Hunt (81)		War Drama	UA	4- 2-62	±	±	+	+	##	##		8+2−
	S286	Weekend With Lulu, A (91)		Comedy.	Col	12-11-61	##		±	+	##	+	±	8+2−
	2567	☺☺West Side Story (15S)		Panavision. Musical Dr.	UA	10- 9-61	##	##	##	##	##	##	##	14+
	2646	☺When the Girls Take Over (80)		Comedy	Parade	7- 9-62	±							1+1−
	2612	Whistle Down the Wind (98)		Drama	Astor	3-12-62	##	+	##	+	##	##	##	12+
	2584	Wild for Kicks (92)		Dr.	Times	12- 4-61	±	−		+				2+2−
	264S	☺Wild Westerners, The (70)		W'n.	Col	7- 9-62	+	±	±	+	+			5+2−
	2609	Womanhunt (60)		Mystery	20th-Fox	3- S-62	−					−		2−
	2576	☺Wonders of Aladdin, The (93) ©		Comedy-Fantasy	MGM	11- 6-61	##	−	±	+	±	+	±	7+4−
	2609	World in My Pocket (93)		Suspense	MGM	3- S-62	+	+	+	+	±	±		6+2−
		—XYZ—												
	2579	☺X-15 (112) Ⓟ		Dr.	UA	11-20-61	+	±	±	+	##	##	+	9+2−
	2638	Zotz! (85)		Comedy	Col	6-11-62	±	−	+	+	+	+		5+2−

Feature productions by company in order of release. Running time is in parentheses. © is for CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panavision; Ⓡ Regalscope; Ⓣ Technirama. Symbol ◎ denotes BOXOFFICE Blue Ribbon Award; ◎ color photography. Letters and combinations thereof indicate story type—(Complete key on next page.) for review dates and Picture Guide page numbers, see REVIEW DIGEST.

FEATURE CHART

	ALLIED ARTISTS	Type	Rel. No.	AMERICAN INT'L	Type	Rel. No.	COLUMBIA	Type	Rel. No.	M-G-M	Type	Rel. No.	PARAMOUNT	Type	Rel. No.	
DECEMBER	The George Raft Story (105)	D	6111	◎Journey to the Seventh Planet (80)	SF	613	◎Mysterious Island (101)	Ad	613	◎The Wonders of Aladdin (93) ©	Ad	206	The Errand Boy (82)	C	6106	DECEMBER
	Ray Danton, Jayne Mansfield, Julie London, Barrie Chase			John Agar, Greta Thyssen			(Super-Dynamation) Michael Craig, Joan Greenwood, Michael Callan, Gary Merrill			Donald O'Connor, Vittorio de Sica, Noelle Adam			Jerry Lewis, Brian Donlevy			
				Lost Battalion (83)	Ac	611										
				Leopold Salcedo, Diane Jergens												
JANUARY							Sail a Crooked Ship (88)	C	614	Murder She Said (87)	My	208	Hey, Let's Twist! (80)	M	6108	JANUARY
							Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs			Margaret Rutherford, Arthur Kennedy			Joey Dee and the Starliters, Teddy Randazzo, Kay Armen			
							Twist Around the Clock (83)	M	616				Too Late Blues (100)	D	6109	
							Chubby Checker, Dion, the Marcels, Vicki Spencer						Bobby Darin, Stella Stevens			
FEBRUARY				◎Premature Burial (81) Ⓟ	Ho	702	The Three Stooges Meet Hercules (89)	Ad	617	◎Light in the Piazza (105) ©	D	207	◎Summer and Smoke (118) Ⓣ	D	6107	FEBRUARY
				Ray Milland, Hazel Court			Stooges, Vicki Trickett			Olivia de Havilland, R. Brazzi, G. Hamilton, Y. Mimieux			Laurence Harvey, Geraldine Page			
							The Underwater City (78)	SF	618				◎Siege of Syracuse (87) Ⓣ	Ad	6110	
							William Lundigan, Julie Adams						Rossano Brazzi, Tina Louise			
							Walk on the Wild Side (114)	D	619							
							Laurence Harvey, Capucine, Barbara Stanwyck, Jane Fonda									
MARCH	The Bashful Elephant (80)	D	6201	Twist All Night (87)	M	703	◎The Hellions (87) Ⓣ	Ac	620	◎Four Horsemen of the Apocalypse (153) ©	D	209	◎Forever My Love (115)	D	6111	MARCH
	Molly Mack, Buddy Baer			June Wilkinson, Louis Prima, Sam Butera and the Witnesses (includes a color sequence)			Richard Todd, Anne Aubrey			Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb			Romy Schneider, Karl Boehm			
	Hitler (107)	BiD	6203				Belle Sommers (62)	D	621	World in My Pocket (93)	D	210	Brushfire (80)	D	6112	
	Richard Basehart, Cordula Trantow, Maria Emo						Polly Bergen, David Janssen			Rod Steiger, Nadja Tiller, Peter Van Eyck			John Ireland, Jo Morrow, Everett Sloane			
APRIL	Hands of a Stranger (85½)	D	6204	Burn, Witch, Burn (89)	Ho	704	Don't Knock the Twist (87)	M	622	◎Sweet Bird of Youth (120) ©	D	212	The Man Who Shot Liberty Valance (123)	W	6114	APRIL
	Paul Lukather, Joan Harvey, Jas. Stapleton, Irish McCalla			Janet Blair, Peter Wyngarde			Chubby Checker, Mari Blanchard			Geraldine Page, Paul Newman, Ed Begley, Rip Torn			James Stewart, John Wayne, Vera Miles			
	The Big Wave (73)	D	6202	Phantom Planet, The (82)	SF	711	Experiment in Terror (123)	D	623	◎The Horizontal Lieutenant (90) ©	C	213	◎◎The Counterfeit Traitor (140)	D	6113	
	Sessue Hayakawa, Mickey Curtis			Dean Fredericks, Coleen Gray			Glenn Ford, Lee Remick			Jim Hutton, Paula Prentiss			William Holden, Lilli Palmer (pre-release)			
				◎Assignment Outer Space (79)	SR	712	Safe at Home (83)	D	624	All Fall Down (111)	D	211				
				Archie Savage, Gaby Farinon			Mickey Mantle, Roger Maris, Patricia Barry			Eva Marie Saint, Warren Beatty, Karl Malden, Angela Lansbury						
MAY	Rider on a Dead Horse (72)	OD	6212	The Brain That Wouldn't Die (71)	Ho	705	Five Finger Exercise (109)	D	625	◎Ride the High Country (94) ©	OD	216	◎Escape From Zahrain (93) Ⓣ	Ac	6115	MAY
	John Vivyan, Lisa Lu, Bruce Gordon, Kevin Hagen			Herb Evers, Virginia Leith			Rosalind Russell, Maximilian Schell, Jack Hawkins, Richard Beymer			Randolph Scott, Joel McCrea			Yul Brynner, Madlyn Rhue, Sal Mineo			
				Invasion of the Star Creatures (81)	SF	706	13 West Street (80)	D	626							
				Bob Ball, Frankie Ray			Alan Ladd, Rod Steiger, Dolores Dorn, Michael Callan									
							◎Mothra (90)	Ac	627							
							All-Japanese cast (Eng-dubbed)									
JUNE	Reprieve (110)	D	6205				Advise and Consent (138) ©	D	628	Lolita (152)	D	217	Hell Is for Heroes (90)	D	6116	JUNE
	Ben Gazzara, Stuart Whitman, Ray Walston, V. Price, R. Steiger, S. Davis jr.						Charles Laughton, Henry Fonda, Don Murray, Walter Pidgeon, Gene Tierney, Franchot Tone			James Mason, Shelley Winters, Peter Sellers, Sue Lyon			Steve McQueen, Bobby Darin, Fess Parker, Bob Newhart			
	The Bridge (104) (Eng-dubbed version)	D	6207				◎The Wild Westerners (70)	W	629	◎Boys' Night Out (115) ©	C	218				
	Volker Bohnet, Fritz Wepper						Jas. Philbrook, Nancy Kovack, Guy Mitchell, Duane Eddy			Kim Novak, James Garner, Tony Randall, Janet Blair						
	Confessions of an Opium Eater (85)	D	6206							◎The Tartars (83)	Ad	223				
	Vincent Price, Linda Ho									Orson Welles, Victor Mature, Liana Orfei						
	Payroll (80)	Ac	6210													
	Michael Craig, Francoise Prevost															
JULY	The Frightened City (97)	D	6211	◎Tales of Terror (90) Ⓟ	Ho	710	The Notorious Landlady (123)	MyC	701	◎Tarzan Goes to India (86)	Ad	222	◎◎The Counterfeit Traitor (140)	D	6113	JULY
	Herbert Lom, John Gregson, Yvonne Romain			Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget			Jack Lemmon, Kim Novak, Fred Astaire			Jock Mahoney, Simi, Mark Dana			William Holden, Lilli Palmer			
				Panic in Year Zero! (95) ©	D	708	Zotz! (87)	C	702	◎Damon and Pythias (99) Ad	214		◎My Geisha (120) Ⓣ	CD	6118	
				Ray Milland, Jean Hagen, Frankie Avalon			Tom Poston, Julia Meade, Cecil Kellaway			Guy Williams, Don Burnett			Shirley MacLaine, Yves Montand, Edw. G. Robinson, Bob Cummings			
AUGUST	◎Day of the Triffids (119) ©	Ho	6209	◎Marco Polo (..) ©	Ad	709	The Interns (120)	D	702	◎Two Weeks in Another Town (107) ©	D	220	◎Hatari! (159)	Ad	6119	AUGUST
	Howard Keel, Nicole Maurey, Mervyn Johns			Rory Calhoun, Yoko Tani			Michael Callan, Cliff Robertson, Jas. MacArthur, Haya Harareet			Kirk Douglas, Edw. G. Robinson, Cyd Charisse, Geo. Hamilton			John Wayne, Red Buttons, Elsa Martinelli, Hardy Kruger			
							The Three Stooges in Orbit (87)	C	704	◎The Savage Guns (..) Ⓢ	OD	221				
							Stooges, Edson Stroll			Richard Basehart, Alex Nicol						
SEPTEMBER				Warriors Five (..)	Ac	707	◎The Best of Enemies (104)	CD		◎Swordsman of Siena (..) ©	Ad	219				SEPTEMBER
				Jack Palance, Anna Ralli			David Niven, Alberto Sordi			Stuart Granger, Sylva Koscina, Christine Kaufmann						
							◎Damn the Defiant! (..) ©	D		The Password Is Courage (..)	Ac					
							Alec Guinness, Dirk Bogarde, Anthony Quayle			Dirk Bogarde, Maria Perschy						

FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animoted-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Dramo with Music; (Doc) Documentory; (D) Drama; (F) Fantasy; (FC) Force-Comedy; (Ho) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

DECEMBER

20TH-FOX

The Two Little Bears (81) © .....F/M..143
Brenda Lee, Eddie Albert, Jane Wyatt, Jimmy Boyd

The Second Time Around (99) © .....C..144
Debbie Reynolds, Steve Forrest, Andy Griffith, Thelma Ritter, Juliet Prowse, Ken Scott

UNITED ARTISTS

Pocketful of Miracles (137) .....CD..6204
G. Ford, B. Davis, H. Lange

Judgment at Nuremberg (189) .....D..6206
S. Tracy, B. Lancaster, R. Widmark, M. Dietrich, M. Clift, J. Garland (pre-release)

UNIVERSAL-INT'L

Flower Drum Song (133) © .....M..6203
Nancy Kwan, James Shigeta, Miyoshi Umeki (Pre-release)

WARNER BROS.

The Roman Spring of Mrs. Stone (104) .....D..159
Vivien Leigh, Warren Beatty

JANUARY

20TH-FOX

Bachelor Flat (91) ©..C..201
Terry-Thomas, Tuesday Weld, Richard Beymer, Celeste Holm

Madison Avenue (94) © ..D..202
Dana Andrews, Eleanor Parker, Eddie Albert, Jeanne Crain

UNITED ARTISTS

One, Two, Three (108) Ⓟ C..6208
James Cagney, Horst Buchholz, Arlene Francis, Pamela Tiffin

Mary Had a Little (79)..C..6203
Agnes Laurent, John Bentley

Something Wild (112) ....D..6210
Carroll Baker, Ralph Meeker

The Happy Thieves (88)..CD..6209
Rex Harrison, Rita Hayworth

WARNER BROS.

The Singer Not the Song (98) © .....D..152
Dirk Bogarde, John Mills, Mylene Demongeot

FEBRUARY

20TH-FOX

Tender Is the Night (146) © .....D..203
Jennifer Jones, Jason Robards jr., Joan Fontaine, Tom Ewell

Swingin' Along (74) © C/M..204
Noonan and Marshall, Barbara Eden, Ray Charles, Roger Williams, Bobby Vee

UNITED ARTISTS

Sergeants 3 (112) Ⓟ ..OD..6213
Frank Sinatra, Dean Martin, S. Davis jr., P. Lawford, J. Bishop

Saintly Sinners (78)....CD..6205
Don Beddoe, Ellen Corby

Deadly Duo (69).....D..6212
Craig Hill, Marcia Henderson

UNIVERSAL-INT'L

Spartacus (193) Super-Technirama 70.....D..6204
Kirk Douglas, Sir Laurence Olivier, Jean Simmons, Tony Curtis, Peter Ustinov (regular release)

WARNER BROS.

A Majority of One (147) .....C..153
Rosalind Russell, Alec Guinness

MARCH

20TH-FOX

The Innocents (99) ©....D..207
Deborah Kerr, Michael Redgrave

Womanhunt (60) .....D..206
Steve Piccaro, Lisa Lu, Berry Kroeger

Satan Never Sleeps (124) © .....D..205
William Holden, Clifton Webb, France Nuyen

UNITED ARTISTS

The Children's Hour (109) .....D..6211
Audrey Hepburn, Shirley MacLaine, James Garner

The Clown and the Kid (65) .....D..6207
John Lupton, Mike McGreevey

UNIVERSAL-INT'L

Lover Come Back (107)..C..6205
Rock Hudson, Doris Day, Tony Randall, Edie Adams

Desert Patrol (78).....Ac..6206
Michael Craig, John Gregson, Richard Attenborough

WARNER BROS.

The Couch (89) .....D..160
Shirley Knight, Grant Williams

Malaga (96).....Ad..161
Trevor Howard, Dorothy Dandridge, Edmund Purdom

APRIL

20TH-FOX

State Fair (118) ©..D/M..208
Pat Boone, Bobby Darin, Pamela Tiffin, Ann-Margret, Alice Faye, Tom Ewell

Broken Land (60) ©....W..209
Kent Taylor, Jody McCrea, Dianna Darrin

UNITED ARTISTS

The Magic Sword (80)..Ad..6214
Basil Rathbone, Estelle Winwood, Gary Lockwood, Anne Helm

Mighty Ursus (90)....Ad..6220
Ed Fury

Jessica (105) Ⓟ.....C..6219
Maurice Chevalier, Angie Dickinson

War Hunt (81) .....D..6217
John Saxon, Robert Redford

UNIVERSAL-INT'L

The Outsider (108).....D..6207
Tony Curtis, Bruce Bennett, James Franciscus

Nearly a Nasty Accident (86) .....C..6208
Jimmy Edwards, Shirley Eaton, Kenneth Connor

WARNER BROS.

Rome Adventure (118)....D..162
Troy Donahue, Angie Dickinson, Rossano Brazzi, Suzanne Pleshette

MAY

20TH-FOX

Hand of Death (60) .....Ho..212
John Agar, Paula Raymond

The Cabinet of Caligari (104) .....HoD..211
Glynis Johns, Dan O'Herlihy

UNITED ARTISTS

Follow That Dream (110) Ⓟ .....C..6216
Elvis Presley, Anne Helm, Arthur O'Connell

Geronimo (102).....OD..6221
Chuck Connors, Kamala Devi

Incident in an Alley (83) D..6218
Chris Warfield, Erin O'Donnell

Third of a Man (80) ....D..6226
Simon Oakland

UNIVERSAL-INT'L

Cape Fear (106).....D..6209
Gregory Peck, Robert Mitchum, Polly Bergen

The Day the Earth Caught Fire (91) .....D..6210
Janet Munro, Leo McKern

WARNER BROS.

House of Women (85)....D..163
Shirley Knight, Andrew Duggan

Samar (89) .....Ad..164
George Montgomery, Gilbert Roland, Ziva Rodann, Joan O'Brien

JUNE

20TH-FOX

Lisa (112) Ⓒ .....D..210
Stephen Boyd, Dolores Hart

It Happened in Athens (92) © .....Ad..214
Jayne Mansfield, Nico Minardos

UNITED ARTISTS

Road to Hong Kong (91)..C..6227
Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour

UNIVERSAL-INT'L

Night Creatures (81)..Ho..6213
Peter Cushing, Yvonne Romain

Six Black Horses (80)..W..6214
Audie Murphy, Dan Duryea, Joan O'Brien

Lonely Are the Brave (107) Ⓟ .....OD..6215
Kirk Douglas, Gena Rowlands, Walter Matthau

WARNER BROS.

Lad: a Dog (98) .....D..158
Peter Breck, Peggy McCay

JULY

20TH-FOX

Mr. Hobbs Takes a Vacation (116) © .....C..215
James Stewart, Maureen O'Hara, Fabian, Lauri Peters

Air Patrol (70) ©.....Ac..216
Willard Parker, Merry Anders

UNITED ARTISTS

Jack the Giant Killer (94) .....Ad..6222
Kerwin Mathews, Judi Meredith

The Miracle Worker (106) D..6225
Anne Bancroft, Patty Duke

West Side Story (155) Ⓟ 70mm .....M..6201
Natalie Wood, Richard Beymer, Russ Tamblyn, Rita Moreno, G. Chakiris

The Valiant (89) .....D..6228
John Mills, Ettore Manni

UNIVERSAL-INT'L

That Touch of Mink (99) Ⓟ .....C..6216
Cary Grant, Doris Day, Gig Young, Audrey Meadows

Information Received (77) D..6217
Sabina Sesselman, Wm. Sylvester

WARNER BROS.

Merrill's Marauders (98) © .....D..165
Jeff Chandler, Ty Hardin

The Music Man (151) Ⓣ M..168
Robert Preston, Shirley Jones (Special engagements only)

AUGUST

20TH-FOX

5 Weeks in a Balloon (..) © .....Ad..218
Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre

Hemingway's Adventures of a Young Man (145) ©....D..213
Richard Beymer, Susan Strasberg, Diane Baker, Paul Newman

UNITED ARTISTS

Bird Man of Alcatraz (143) D..6230
Burt Lancaster, Karl Malden

Hero's Island (94) Ⓟ Ad..6229
James Mason, Neville Brand, Kate Manx, Rip Torn

Judgment at Nuremberg (189) .....D..6206
S. Tracy, B. Lancaster, R. Widmark, M. Dietrich, M. Clift, J. Garland

UNIVERSAL-INT'L

The Spiral Road (140)..D..6218
Rock Hudson, Burl Ives, Gena Rowlands

WARNER BROS.

Guns of Darkness (103)..Ad..169
Leslie Caron, David Niven

SEPTEMBER

20TH-FOX

I Like Money (81) © ....C..241
Peter Sellers, Nadia Gray, Herbert Lom

The 300 Spartans (113) © .....Ad..219
Richard Egan, Diane Baker, Sir Ralph Richardson

UNITED ARTISTS

Pressure Point (..) .....D..
Sidney Poitier, Bobby Darin

The Manchurian Candidate (..)..D..
Frank Sinatra, Laurence Harvey, Janet Leigh, Angela Lansbury

UNIVERSAL-INT'L

The Phantom of the Opera (84) .....Ho..
Herbert Lom, Heather Sears, Michael Gough, Edw. de Souza

WARNER BROS.

The Story of the Count of Monte Cristo (132) Ⓢ..Ad..167
Louis Jourdan, Yvonne Furneaux

COMING

ALLIED ARTISTS
Billy Budd .....D..
Peter Ustinov, Robert Ryan
El Cid (170) Ⓣ.....D..6220
Charlton Heston, Sophia Loren (add 21 min. for additional music and intermission) Special release

AMERICAN-INT'L
Wild Cargo (Totalscope)..Ad..713
Pier Angeli, Edmund Purdom
Prisoner of the Iron Mask © Ad..
Michel Lemoine, Wandisa Guida (Special release)
Reptilicus .....SF..715
Bodil Miller, Carl Ottosen
Goliath and the Warriors of Genghis Khan © ....Ad..714
Gordon Scott, Yoko Tani
The Young Racers .....Ac..716
Mark Damon, Bill Campbell

BUENA VISTA
The Castaways .....Ad..
Maurice Chevalier, Hayley Mills, Geo. Sanders, W. Hyde White

COLUMBIA
Barabbas Ⓣ .....D..
Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine
Requiem for a Heavyweight....D..
Anthony Quinn, Jackie Gleason Mickey Rooney, Julie Harris
The War Lover .....D..
Steve McQueen, Robert Wagner, Shirley Ann Field
Bye Bye Birdie Ⓟ.....C/M..
Janet Leigh, Dick Van Dyke, Ann-Margret, Bobby Rydell
Ring-a-Ding Rhythm (Formerly "It's Trad. Dad") .....M..
Chubby Checker, Dukes of Dixieland
Lawrence of Arabia super Ⓟ .....D..
Alec Guinness, Anthony Quinn, Jose Ferrer, Peter O'Toole
Congo Vivo .....Ad
Jean Seberg, Gabriele Ferzetti

MGM
Mutiny on the Bounty (Ultra Panavision-70) ....Ad..
Marlon Brando, Trevor Howard, Hugh Griffith, Tarita
King of Kings Ⓣ ....Bib D..
Jeffrey Hunter, Siobhan McKenna
Billy Rose's Jumbo .....M..
Doris Day, Stephen Boyd, Jimmy Durante
A Very Private Affair .....D..
Brigitte Bardot, Marcello Mastroianni
The Golden Arrow .....Ad..
Tab Hunter, Rossana Podesta
I Thank a Fool Ⓒ.....D
Susan Hayward, Peter Finch

PARAMOUNT
The Pigeon That Took Rome....C..
Charlton Heston, Elsa Martinelli, Harry Guardino
A Girl Named Tamiko Ⓟ....D..
Laurence Harvey, France Nuyen, Martha Hyer, Miyoshi Umeki
Who's Got the Action? Ⓟ....C..
Dean Martin, Lana Turner, Eddie Albert, Nita Talbot

20TH-FOX
The Lion Ⓒ.....Ad..
William Holden, Capucine, Trevor Howard
The Queen's Guard .....D..
Raymond Massey, Ursula Jeans, Daniel Massey, Robert Stephens
Gigot .....D..
Jackie Gleason, Katherine Kath
The Longest Day © .....D..
All-star cast; depiction of the Allied landings on D-Day

UNITED ARTISTS
Taras Bulba Ⓟ .....Ad..
Tony Curtis, Yul Brynner
Beauty and the Beast (77) .....Ad..6223
Joyce Taylor, Mark Damon, Eduard Franz, Merry Anders
Kid Galahad .....D..
Elvis Presley, Gig Young, Lola Albright
A Child Is Waiting .....D..
Burt Lancaster, Judy Garland
Two for the Seesaw .....D..
Shirley MacLaine, Robert Mitchum

UNIVERSAL-INT'L
Freud .....BiD..
Montgomery Clift, Susannah York, Susan Kohner
If a Man Answers .....C..
Sandra Dee, Bobby Darin
To Kill a Mockingbird ....D..
Gregory Peck, Mary Badham, Phillip Alford, John Megna

WARNER BROS.
Term of Trial .....D..252
Laurence Olivier, Simone Signoret, Sarah Miles, Terence Stamp
Critic's Choice Ⓟ .....C..
Bob Hope, Lucille Ball
Days of Wine and Roses....D.
Jack Lemmon, Lee Remick
The Chapman Report (..).D..251
Efrem Zimbalist jr., Shelley Winters, Jane Fonda, Claire Bloom, Glynis Johns

FEATURE CHART

MISCELLANEOUS

ASTOR
Never Take Candy From a Stranger (82) .....D..Oct 61
Jean Carter, Felix Aylmer
Ⓒ Gina (92) .....Ad..Nov 61
Simone Signoret, Georges Marchal
Victim (100) .....D..Feb 62
Dirk Bogarde, Sylvia Syms, Dennis Price
Whistle Down the Wind (98) .....D..Mar 62
Hayley Mills, Bernard Lee
Peeping Tom (86).....D..May 62
Karl Boehm, Moira Shearer
The Intruder (83) ....D..May 62
William Shatner, Frank Maxwell

BUENA VISTA
Ⓒ Babes in Toyland (100) © .....M..Dec 61
Ray Bolger, Tommy Sands, Annette, Ed Wynn
Ⓒ Moon Pilot (98) .....C..Apr 62
Tom Tryon, Dany Saval, Brian Keith, Edmond O'Brien
Ⓒ Bon Voyage (132) ..C..Jun 62
Fred MacMurray, Jane Wyman, Michael Callan, Deborah Walley
Ⓒ Big Red (89) .....OD..Jul 62
Walter Pidgeon, Gilles Payant

CONTINENTAL
View From the Bridge, A (110) .....D..Feb 62
Carol Lawrence, Raf Vallone, Maureen Stapleton
Harold Lloyd's World of Comedy (94) (Episodes from Lloyd's 1924-39 features) .....C..Apr 62
Ⓒ Bachelor of Hearts (97) C..May 62
Hardy Kruger, Sylvia Syms, Ronald Lewis
A Taste of Honey (100)..D..May 62
Dora Bryan, Rita Tushingham
Never Let Go (90) ....D..Jun 62
Peter Sellers, Richard Todd

EMBASSY
No Love for Johnnie (110) © .....D..May 62
Peter Finch, Mary Peach
Two Women (99) .....D..Jun 62
(Eng-dubbed)..Sophia Loren
What a Carve Up! (87)..HoC..Jul 62
Kenneth Connor, Shirley Eaton
Ⓒ The Sky Above—The Mud Below (90) .....Doc..Jul 62
Strangers in the City (80) .....D..Aug 62
Robert Gentile, Kenny Delmar
Ⓒ Constantine and the Cross (114) .....Ad..Aug 62
Cornel Wilde, Christine Kaufmann

FAIRWAY INT'L
The Choppers (64) .....D..Feb 62
Arch Hall jr., Marianne Gaba
Ⓒ Eegah (90) .....Ad..May 62
Arch Hall jr., Marilyn Manning
Fallguy (64) .....D..May 62
Ed Dugan

FILMGROUP
The Devil's Partner (75) Ac Sep 61
Ed Nelson, Jean Allison, Edgar Buchanan
Ⓒ The Pirate of the Black Hawk (75) Ⓢ .... Ad..Dec 61
Mijanou Bardot, Geraru Landry

GOVERNOR
Ⓒ Doctor in Love (87)..C..Apr 62
Michael Craig, Virginia Maskell, James Robertson Justice

MEDALLION
Ⓒ Last of the Vikings (102) Ⓢ .....Ad..May 62
Cameron Mitchell, Edmund Purdom

PARADE RELEASING ORG.
Ⓒ I Bombed Pearl Harbor (98) Widescope .....Ac..Dec 61
Toshiro Mifune, Y. Natsuki
Then There Were Three (82) .....Ac..Jan 62
Alex Nicol, Frank Latimore
A Public Affair (75)..D..Mar 62
Myron McCormick, Edw. Binns
Ⓒ When the Girls Take Over (80) .....C..May 62
R. Lowery, M. Miller, J. Ellison
Ⓒ East of Kilimanjaro (75) Vistarama .....Ad..May 62
Marshall Thompson, Gaby Andre
Trauma (92) .....D..May 62
Lynn Bari, John Conte
Ⓒ Make Way for Lila (90) .....D..Jun..62
Erika Remberg (Eng-dubbed)

SHOWCORPORATION
Double Bunk (92) .....C..Nov 61
Ian Carmichael, Janette Scott, Sidney James
Ⓒ Midsummer Night's Dream (74) .....F..Dec 61
(Puppets: voices of Old Vic Players)

TIMES FILM
Ⓒ Purple Noon (115)..My..Oct 61
(Eng-dubbed)..Alain Delon, Marie LaForet, Maurice Ronet
Wild for Kicks (92)....D..Jan 62
David Farrar, Noelle Adam, Gillian Hills, Shirley Ann Field
Frantic (81) .....D..Mar 62
(Eng-dubbed) Jeanne Moreau
Also available with sub-titles at 90 minutes running time

UNITED PRODUCERS (UPRO)
Jet Storm (91) .....D..Sep 61
Richard Attenborough, Stanley Baker, Diane Cilento
Ⓒ Shame of the Sabine Women (80) .....Ad..
Lex Johnson, William Wolf

WOOLNER BROS.
Ⓒ Flight of the Lost Balloon (91) Ⓢ .....Ad..Oct 61
Mala Powers, Marshall Thompson

FOREIGN LANGUAGE

FRANCE
Five Day Lover, The (86)..2-19-62
(Kingsley)..Jean Seberg, Jean-Pierre Cassel, Micheline Presle
Jules and Jim (105)..... 6-11-62
(Janus)..Jeanne Moreau, Oskar Werner
La Belle Americaine (100) 1-22-62
(Cont'l)..R. Dhery, C. Brosset
Last Year at Marienbad (98) 4-16-62
(Astor)..Delphine Seyrig, Giorgio Albertazzi, Sacha Pitoeff
Les Liaisons Dangereuses (106) 1- 8-62
(Astor)..Gerard Philipe, Jeanne Moreau, Annette Vadim
Maiden, The (90) 5-21-62
(Green-Roth)..Claudine Dupuis
Night Affair (92) 1-22-62
(President)..Jean Gabin, Nadja Tiller, Danielle Darrieux
Rififi for Girls (97) .. 6-11-62
(Cont'l)..Nadja Tiller, R. Hossein
Tomorrow Is My Turn (117) 4- 9-62
(Showcorp)..Charles Aznavour
Ⓒ Web of Passion (101)..11- 6-61
(Times)..Madeleine Robinson, Jean-Paul Belmondo
Zazie (86) 4- 30-62
(Astor)..Catherine Demongeot

GERMANY
Ⓒ Arms and the Man (96) 3-26-62
(Casino)..O. W. Fischer, Lilo Pulver

GREECE
Antigone (93) 9-25-61
(Norma)..Irene Papas

ITALY
Bell' Antonio (101)..... 5-21-62
(Embassy)..Marcello Mastroianni, Claudia Cardinale, P. Brasseur
From a Roman Balcony (84) 11-27-61
(Cont'l)..Jean Sorel, Lea Massari
Girl With a Suitcase (108) 10-16-61
(Ellis)..Claudia Cardinale
La Dolce Vita (175) 4-24-61
(Astor)..Marcello Mastroianni, Anita Ekberg, Anouk Aimee
L'Avventura (145) 6- 5-61
(Janus)..Monica Vitti, Gabriele Ferzetti, Lea Massari
Love Is a Day's Work (84) 3-19-62
(Cont'l)..Jean Sorel, Lea Massari
Man Who Wagged His Tail, The (91) 10- 9-61
(Cont'l)..Peter Ustinov, Pablito Calvo (Span-lang; Eng. titles)
Night, The (La Notte) (120) 3-19-62
(Lopert)..Jeanne Moreau, Marcello Mastrolanni, Monica Vitti
Rocco and His Brothers (175) 7-17-61
(Astor)..A. Delon, A. Girardot

JAPAN
Rice (118) 9-18-61
(SR)..Yuko Moshizuki
Throne of Blood (108) 4- 9-62
(Brandon)..Toshiro Mifune

POLAND
Ashes and Diamonds (105) 9- 4-61
(Janus)..Z. Cybulski
Eve Wants to Sleep (93) 10- 9-61
(Harrison)..Barbara Lass
Kanal (96) 11- 6-61
(Kingsley)..T. Izewska, T. Janczar

SPAIN
Viridiana (90) 4-16-62
(Kingsley)..Francisco Rabal, Silvia Pinal, Fernando Rey

SWEDEN
Devil's Eye, The (90) 12-18-61
(Janus)..Jarl Kulle, Bibi Andersson
Through a Glass Darkly (91) 4- 30-62
(Janus)..Harriet Andersson, Max von Sydow

U.S.S.R.
Summer to Remember, A (80) 12-18-61
(Kingsley)..B. Barkjatov, S. Bondarchuk

SHORTS CHART

Short subjects, listed by company, in order of release. Running time follows title. Date is notional releose month. Color and process as specified.

COLUMBIA
ASSORTED & COMEDY FAVORITES (Reissues)

Prod. No.		Rel. Date
6432	Pleasure Treasure (16)	Nov 61
6433	Dance, Dunce, Dance (18½)	Dec 61
6422	Parlor, Bedroom and Wrath (16)	Nov 61
6423	Flung by a Fling (16)	Dec 61
6424	The Gink at the Sink (16½)	Feb 62
6434	The Fire Chaser (16)	Mar 62
6435	Marinated Mariner (16)	Mar 62
6425	Let Down Your Aerial (17)	Apr 62
6426	Clunked in the Clink (16)	May 62
6436	Microspook (16)	Jun 62

CANDID MICROPHONE (Reissues)

6551	No. 1, Series 3 (11)	Sep 61
6552	No. 2, Series 3 (10)	Nov 61
6553	No. 3, Series 3 (10½)	Jan 62
6554	No. 4, Series 3 (11)	Apr 62
6555	No. 5, Series 3 (10½)	May 62

COLOR SPECIALS

5502	Rooftops of New York (10)	May 61

COLOR FAVORITES (Technicolor Reissues)

6601	Red Riding Hood Rides Again (7)	Sep 61
6602	The Music Fluke (7)	Sep 61
6603	Imagination (6½)	Oct 61
6604	The Miner's Daughter (6½)	Nov 61
6605	Grape-Nutty (6)	Nov 61
6606	The Popcorn Story (6½)	Dec 61
6607	Cat-Tastrophy (6)	Jan 62
6608	Wonder Gloves (7)	Jan 62
6609	Dr. Bluebird (8)	Feb 62
6610	The Family Circus (6½)	Mar 62
6611	Big House Blues (7)	Mar 62
6612	The Oompahs (7½)	Apr 62
6613	The Air Hostess (8)	May 62
6614	Giddyap (6½)	Jun 62

FILM NOVELTIES (Relssues)

5854	Yukon Canada (10)	Apr 61

LOOPY de LOOP (Color Cartoons)

5707	Fee Fie Foes (6½)	Jun 61
5708	Zoo Is Company (6½)	Jul 61
6701	Catch Meow (6½)	Sep 61
6702	Kooky Loopy (7)	Oct 61
6703	Loopy's Hare-Do (7)	Dec 61
6704	Bungle Uncle (7)	Jan 62
6705	Beef for and After (7)	Mar 62
6706	Swash Buckled (7)	Apr 62
6707	Common Scents (..)	May 62
6709	Bearly Able (7)	Jun 62

MR. MAGOO REISSUES (Technicolor)

5758	Magoo Goes West (6)	Jul 61
6751	Safety Spin (7)	Sep 61
6752	Calling Dr. Magoo (6½) (© and standard)	Oct 61
6753	Magoo's Masterpiece (7)	Nov 61
6754	Magoo Beats the Heat (6) (Both © and standard)	Dec 61
6755	Magoo Slept Here (7)	Feb 62
6756	Magoo's Puddle Jumper (6½) (© and standard)	Mar 62

SPECIAL COLOR FEATURETTES

5443	Wonderful Greece (19)	Jun 61
6441	Images of Luangua (18)	Oct 61
6442	Wonderful Israel (19)	Dec 61
6443	Wonders of Philadelphia (18)	Mar 62
6444	Pleasure Highway (19½)	Apr 62

SERIALS (15 Chapter-Reissues)

5140	The Great Adventures of Captain Kidd	Mar 61
5160	Cody of the Pony Express	Aug 61
6160	Monster and the Ape	May 62

STOOGE COMEDIES (Reissues)

5407	Scotched in Scotland (15½)	May 61
5408	Fling in the Ring (16)	Jul 61
6401	Quiz Whiz (15½)	Sep 61
6402	Fifi Blows Her Top (16½)	Oct 61
6403	Pies and Guys (16½)	Nov 61
6404	Sweet and Hot (17)	Jan 62
6405	Flying Saucer Daffy (17)	Feb 62
6406	Oils Well That Ends Well (16)	Apr 62
6407	Triple Crossed (16)	May 62

WORLD OF SPORTS

6801	Aqua Ski-Birds (9½)	Oct 61
6802	Clown Prince of Rasslin (..)	Feb 62
6803	On Target (9)	Apr 62

M-G-M
TOM AND JERRY CARTOONS All 1.75-1 Ratio (Color—All New)

W361	Switchin' Kitten (9)	Sep 61
W362	Down and Outing (7)	Oct 61
W363	Greek to Me-ow (7)	Dec 61
W364	High Steaks (7)	Jan 62
W365	Mouse Into Space (7)	Mar 62
W366	Landing Stripling (7)	Apr 62
W367	Calypso Cat (7)	Jun 62

PARAMOUNT
COMIC KINGS

F21-1	Frogs Legs (6)	Apr 62
F21-2	Home Sweet Swampy (10)	May 62
F21-3	Hero's Reward (10)	May 62
F21-4	Psychological Testing (9)	Jun 62
F21-5	Snuffy's Song (8)	Jun 62
F21-6	The Hat (10)	Jun 62

COLOR SPECIALS (2 Reels)

B21-1	Spring in Scandinavia (15)	Dec 61

MODERN MADCAPS (Technicolor)

M21-1	Plot Sickens (7)	Oct 61
M21-2	Crumley Cogwheel (6½)	Oct 61
M21-3	Popcorn & Politics (6)	Nov 61
M21-4	Giddy Gadjets (6)	Mar 62
M21-5	Hi Fi Jinx (6)	Mar 62
M21-6	Funderful Suburbia (6)	Mar 62
M21-7	Samson Scrap (10)	Mar 62

NOVELTOON (Technicolor)

P21-1	Munro (9)	Sep 61
P21-2	Turtle Scoup (6)	Sep 61
P21-3	Kozmo Goes to School (6)	Nov 61
P21-4	Perry Popgun (6)	Jan 62
P21-5	Without Time or Reason (6)	Jan 62
P21-6	Good and Guilty (6)	Feb 62
P21-7	TV or No TV (6)	Mar 62

POPEYE CHAMPIONS

E21-1	Fireman's Brawl (7)	Sep 61
E21-2	Toreadorable (7)	Sep 61
E21-3	Popeye, the Ace of Space (7)	Sep 61
E21-4	Shaving Muggs (7)	Sep 61
E21-5	Taxi Turvey (6)	Sep 61
E21-6	Floor Flusher (6)	Sep 61

SPORTS IN ACTION (1-Reel Color)

D21-1	Symphony in Motion (10)	Jan 62
D21-2	Bow Jest (10)	Apr 62
D21-3	Fun in the Sun (9)	Jul 62
D21-4	Mighty Mites (..)	Jul 62
D21-5	On the Wing (..)	Aug 62

20th CENTURY-FOX
MOVIETONE CINEMASCOPES (Color, unless specified)

7107	Hills of Assisi (10)	Jul 61
7108	Assignment Pakistan (9)	Aug 61
7109	Ski New Horizons (10)	Sep 61
7110	Assignment India (9)	Oct 61
7111	Assignment South Africa (10)	Nov 61
7112	Sound of Arizona (10)	Dec 61
7201	Sport Fishing Family Style (8)	Jan 62
7202	Mel Allen's Football Highlights of 1961 (10) black and white	Feb 62
7203	Primitive Fighters (8)	Mar 62
7204	Holiday in Ireland (9)	Apr 62
7205	Champion Angler (9)	May 62
7206	Quebec Sports Pageant (9)	Jun 62
7207	City of the World (10)	Jul 62
7209	Story Book Wedding of Princess Sophia and Prince Juan Carlos (..)	Aug 62
7208	Dance Magic (11)	Sep 62

TERRYTOON 2-D's All Ratios—Color

5126	Sappy New Year (7)	Dec 61
5221	Klondike Strike Out (7)	Jan 62
5222	Where There's Smoke (7)	Feb 62
5223	He-Man Seaman (6)	Mar 62
5224	Nobody's Ghoul (7)	Apr 62
5225	Riverboat Mission (7)	May 62
5226	Rebel Trouble (7)	Jun 62
5227	Taming the Cat (7)	Jul 62
5228	Runaway Mouse (7)	Aug 62

TERRYTOON CINEMASCOPES

5107	Unsung Hero (6)	Jul 61
5108	Banana Binge (6)	Jul 61
5109	Meat, Drink and Be Merry (6)	Aug 61
5110	Really Big Act (6)	Sep 61
5111	Clown Jewels (6)	Oct 61
5112	Tree Spree (6)	Nov 61
5201	Honorable House Cat (6)	Jan 62
5202	Honorable Family Problem (7)	Mar 62
5203	Peanut Battle (7)	Apr 62
5204	Loyal Royalty (6)	May 62
5205	Send Your Elephant to Camp (6)	Jul 62
5206	Honorable Paint in Neck (..)	Sep 62

UNIVERSAL-INT'L
COLOR SPECIALS (One Reel)

4178	Restless Island (9)	Jun 61
4271	Treasure of the Deep	Nov 61
4272	Caramba ©	Dec 61
4273	Mabuhay	Jan 62
4274	Leaping Dandies	Feb 62

WALTER LANTZ CARTUNES (Technicolor..Can be projected in the Anamorphic Process, 2.35-1) (All run between 6 and 7 min.)

4119	Clash and Carry	Apr 61
4120	St. Moritz Blitz	May 61
4121	Bear and the Bees	May 61
4122	Sufferin' Cats (WW)	Jun 61
4123	Mississippi Slow Boat	Jul 61
4124	Franken-Stymied (WW)	Jul 61
4125	Busman's Holiday (WW)	Aug 61
4126	Tricky Trout	Sep 61
4127	Woody's Kook-Out (WW)	Sep 61
4129	Phantom of the Horse Opera (WW)	Oct 61
4211	Doc's Last Stand	Nov 61
4212	Case of the Red-Eyed Ruby	Dec 61
4213	Rock-a-Bye Gator (W. Woodpecker)	Jan 62
4214	Home Sweet Homewrecker (W. Woodpecker)	Jan 62

WALTER LANTZ REISSUES (Color Cartues..Can be projected in the Anamorphic process, 2.35-1)

4231	The Tree Medic	Nov 61
4232	After the Ball	Dec 61
4233	Chief Charlie Horse	Jan 62
4234	Woodpecker from Mars	Feb 62
4235	Calling All Cuckoos	Mar 62
4236	Niagara Fools	Apr 62
4237	Arts and Flowers	May 62

SPECIAL 2-REEL COLOR SPECIALS

4201	All That Oriental Jazz (16) ©	Nov 61
4202	Land of the Long White Cloud (..) ©	Mar 62
4204	Football Highlights of 1961 (10)	Dec 61

WARNER BROS.
BLUE RIBBON HIT PARADE (Technicolor Reissues—7 min.)

8312	The Lion's Busy	May 61
8313	Thumb Fun	Jun 61
8314	Corn Plastered	Jul 61
8315	Kiddin' the Kitty	Aug 61
8316	Ballot Box Bunny	Apr 61
9301	A Hound for Trouble	Sep 61
9302	Strife With Father	Sep 61
9303	The Grey Hounded Hare	Oct 61
9304	Leghorn Swaggled	Nov 61
9305	A Peck of Trouble	Dec 61
9306	Tom-Tom Tomcat	Jan 62
9307	Sock-a-Doodle-Do	Feb 62
9308	Rabbit Hood	Mar 62

BUGS BUNNY SPECIALS (Technicolor—7 min.)

8723	The Abominable Snow Rabbit	May 61
8724	Compressed Hare	Jul 61
9721	Prince Violent	Sep 61
9722	Wet Hare	Jan 62

MERRIE MELODIES LOONEY TOONS (Technicolor—7 min.)

8711	Birds of a Father	Apr 61
8712	D'Fightin' Ones	Apr 61
8713	Lickety-Splat	Jun 61
8714	A Scent of the Matterhorn	Jun 61
8715	Rebel Without Claws	Jul 61
8716	The Pied Piper of Guadalupe	Aug 61
9701	Daffy's Inn Trouble	Sep 61
9702	What's My Lion?	Oct 61
9703	Beep Prepared	Nov 61
9704	The Last Hungry Cat	Dec 61
9705	Nelly's Folly	Dec 61
9706	A Sheep in the Deep	Feb 62
9707	Fish and Slips	Mar 62
9708	Quackodile Tears	Mar 62

WORLD-WIDE ADVENTURE SPECIALS (Color Reissues) (Two-Reel)

8002	The Man From New Orleans (20)	Mar 61
8003	Winter Wonders (18)	Jul 61
9001	Where the Trade Winds Play (17)	Oct 61
9002	Fabulous Mexico (18)	Mar 62

(One-Reel)

8502	Alpine Champions (10)	Feb 61
8503	Kings of the Rockies (10)	Apr 61
8504	Grandad of Races (10)	May 61
8505	Snow Frolics (9)	Jun 61
8506	Hawaiian Sports (9)	Aug 61
9501	This Sporting World (10)	Nov 61
9502	Emperor's Horses (9)	Dec 61
9503	Wild Water Champions (9)	Feb 62

THE EXHIBITOR HAS HIS SAY ABOUT PICTURES

Good Titles Wasted

"The Broken Land" from 20th-Fox is a good little western in color. Short, though, only 60 minutes. Fox has made quite a few of these short ones and wasted some good titles, such as "The Purple Hills" and "Valley of the Redwoods."

B. WIDMARK BERGLUND

Trail Theatre,
New Town, N. D.

ALLIED ARTISTS

Armored Command (AA) — Howard Keel, Tina Louise, Warner Anderson. Good war story. Played Sat. Weather: Okay.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

Friendly Persuasion (AA, reissue)—Gary Cooper, Dorothy McGuire, Anthony Perkins. This is still a wonderful show, but who goes for them any more? Had to close the first night, and just barely made film rental the next night. Too long to double-bill, so what can you do? Played Wed., Thurs. Weather: Warm.—A. Madril, La Plaza Theatre, Antonito, Colo. Pop. 1,255.

BUENA VISTA

Pinacchia (BV, reissue)—Cartoon feature. Expected to do better. It takes a lot of kids to make up for the loss of adults when showing a picture of this sort. Saturday matinee was fair, but adult trade was at least one-half off, so even with the kids at the candy stand we came out below average. We are glad Disney's latest efforts appeal to both grown-ups and kids.—Ray Boriski, Albert Zarzana, Galena Theatre, Galena Park, Tex. Pop. 11,000.

COLUMBIA

Don't Knock the Twist (Col)—Chubby Checker, Gene Chandler, Vic Dana. This put the lid on the coffin and we pronounce the Twist officially dead—and are we happy. If we see another Twist, just wheel us off to the nut house. Even the teens call it dead and old-fashioned, so really—who would the picture appeal to? Chubby Checker might ask us to "Don't Knock the Twist," but there will never, never be one more wiggle on our giant wide and yellowish screen.—Roy Boriski, Albert Zarzana, Galena Theatre, Galena Park, Tex. Pop. 11,000.

Safe at Home! (Col)—Mickey Mantle, Roger Maris, William Frawley. This is a poor excuse for a picture. It's in glorious black and white and even Chubby Checker on the same bill couldn't draw any business. Mantle and Maris had better stick to baseball. Played Fri., Sat. Weather: Excellent.—Don Stott, 301 Drive-In, Waldorf, Md. Pop. 1,100.

Three Stooges Meet Hercules, The (Col)—Stooges, Vicki Trickett. Glad to see the kids back in the theatre! This was headed for a good gross, but lost entire showing on Tuesday on account of stormy weather. Played Sun., Mon., Tues.—Mel Danner, Circle Theatre, Waynoka, Okla. Pop. 2,018.

METRO-GOLDWYN-MAYER

Bachelor in Paradise (MGM)—Bob Hope, Lana Turner, Janis Paige. Very funny comedy. Bob Hope is at his best and Lana Turner is as pretty as ever. Good color too. Did above average midweek business, even against such competition as a box supper at the local high school. Played Tues., Wed., Thurs. Weather: Warm, Fair.—Roy Kendrick, Star Theatre, Minco, Okla. Pop. 950.

Colossus of Rhodes, The (MGM)—Rory Calhoun, Lea Massari, Georges Marchal. A good solid action entry, much better than the "Hercules" type, and a popular star, too (Rory Calhoun). Very well attended. Played Thurs., Fri., Sat. Weather: Nice.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

Don't Go Near the Water (MGM)—Glenn Ford, Gia Scala, Earl Holliman. A repeat of a near-hit in St. Leonard a few years ago. At least it made film rental. It's very good. Because it's been sold to TV, I urge all exhibitors to play it again as fast as possible before TV bookings, so as to drown out some stiff competition. It did average here. Played Tues., Wed. Weather: Warm. Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

PARAMOUNT

Hey, Let's Twist! (Para)—Joey Dee, Teddy Randazzo, Zohra Lampert. Black and white, a loser of a story, no big stars, very little hand-clappin' music and yet it did average boxoffice. Why? I guess all we have to do is spell T-W-I-S-T on the marquee and start selling tickets. Played Fri., Sat. Weather: Hot.—Roy Kendrick, Star Theatre, Minco, Okla. Pop. 950.

Summer and Smoke (Para)—Geraldine Page, Laurence Harvey, Una Merkle. A big boxoffice flop. Elegant acting, but story a little confusing. Definitely not for small towns. A wasted playdate. For art houses only. Played Sun., Mon.—Leonard J. Leise, Roxy Theatre, Randolph, Neb. Pop. 1,029.

Too Late Blues (Para)—Bobby Darin, Stella Stevens, Vincent Edwards. Too bad to put Bobby Darin in a picture like this. I thought it very poor. This didn't help Vincent Edwards any, either!! Played Sat. —S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

20th CENTURY-FOX

The Racers (20th-Fox, reissue)—Kirk Douglas, Bella Darvi, Gilbert Roland. We think this is one of the better reissues from 20th-Fox. It has good color, story and acting, Kirk Douglas is popular here. Those who saw it had favorable comments on it. Played Wed., Thurs., Fri. Weather: Hot.—P. B. Friedman, Grand Theatre, Lancaster, Ky. Pop. 3,000.

Satan Never Sleeps (20th-Fox)—William Holden, Clifton Webb, France Nuyen. A fairly good picture, but slow action and a very poor draw. Good story and color. Should have drawn average at least. Surely a disappointment. One thing is sure—people will come out to see good pictures far and above the "tinyvison" type. Played Sun., Mon.—Leonard J. Leise, Roxy Theatre, Randolph, Neb. Pop. 1,029.

Swingin' Along (20th-Fox)—Tommy Noonan, Pete Marshall, Barbara Eden. Used this as the bottom half of a double bill with a Tarzan picture and was surely glad I didn't run this one on a single, as it had a number of walkouts. Played Fri., Sat., Sun. Weather: Fair to good.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Pop. 1,255.

UNITED ARTISTS

One, Two, Three (UA) — James Cagney, Horst Buchholz, Pamela Tiffin. Plenty of wit in this, but too much fast talking for our slow patrons, so it fell far short at the boxoffice. This had the poorest advertisinig paper I ever saw. Played Sat., Sun., Mon. Weather: Hot.—Carl P. Anderka, Rainbow Theatre, Castroville, Tex. Pop. 1,500.

Sergeants 3 (UA)—Frank Sinatra, Dean Martin, Peter Lawford. Here is the kind of picture that we need more of. Lots of action, comedy and everything that the young people like.—O. B. Hancock, Princess Theatre, Whitesboro, Tex. Pop. 1,824.

X-15 (UA) — David McLean, Charles Bronson, James Gregory. This is reminiscent of "Threshold of Space," "Bombers B-52," and others of that genre, but due to technical deficiences (the poor planes were much too big), it is neither as good nor as interesting as its predecessors. Very poorly done, I'm sorry to say. Do be careful another time! Business average. Played Thurs., Fri., Sat. Weather: Cool. Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

UNIVERSAL-INTERNATIONAL

Day the Earth Caught Fire, The (U-I)—Janet Munro, Leo McKern, Edward Judd. This picture did a little above average at the boxoffice for midweek. The yellow tint caused some comment, but it should have been in color. Weather: Rain and hot.—Roy Kendrick, Star Theatre, Minco, Okla. Pop. 950.

Incredible Shrinking Man, The (U-I)—Grant Williams, Randy Stuart, Paul Langton. Here is an oldie that we promoted to good results. We liked the film when it was first introduced several years ago, and found it still has great drawing power for the younger set and even did well with the adults. A good Saturday show.—Ray Boriski, Albert Zarzana, Boulevard (subrun), Houston, Tex.

WARNER BROS.

Sunrise at Campobello (WB)—Ralph Bellamy, Greer Garson, Hume Cronyn. Another superb movie in the classic tradition that didn't even make film rental (which was quite low). You'll have to search high and low to find a pic of this quality and sheer artistry. The fact that a part of it was made here in New Brunswick didn't help a bit. Excellent acting, beautifully made. A family picture, but no families. They're all watching nothing on TV and missing everything at the movies. Played Tues., Wed. Weather: Cool.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

MISCELLANEOUS

Sang of Sister Maria, The (Citation)—Dominique Blanchar, Maria Dulce, Julia Alba. This Spanish-made film with English-dubbed dialog is one I have nothing but praise for. Played it to above average houses on a three-day run and everyone loved it. Our population is 80 per cent Catholic, so we had good back-up from the church. Only once in a great while can we boast such a film. Played Sun., Mon., Tues. Weather: Fine.—A. Madril, La Plaza Theatre, Antonito, Colo. Pop. 1,255.

Offbeat Combo Does Fine in Outdoorer

"Wild for Kicks" from Times Film is a relatively harmless teenage meller, made in England, and gave us the first smash business of the current drive-in season. The trailer is adequate, and the paper and ads are tremendous. Play this if you want to make a profit. Doubled with "Frantic," another Times release.

GRAY BARKER, Booker-Buyer

Park Drive-In,
Clarksburg, W. Va.

Write—

YOUR REPORT OF THE PICTURE YOU HAVE JUST PLAYED FOR THE GUIDANCE OF FELLOW EXHIBITORS

—Right Now

TO:

The Exhibitor Has His Say

BOXOFFICE, 825 Van Brunt Blvd.,
Kansas City 24, Mo.

Title..... Company.....

Comment .....

.....

.....

Days of Week Played.....

Weather .....

Title..... Company.....

Comment .....

.....

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Days of Week Played.....

Weather .....

Title..... Company.....

Comment .....

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Days of Week Played.....

Weather .....

Title..... Company.....

Comment .....

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Days of Week Played.....

Weather .....

Exhibitor .....

Theatre..... Population.....

City..... State.....

Symbol Ⓒ denotes color; © CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panavision; Ⓡ Regalscope; Ⓣ Technirama. For story synopsis on each picture, see reverse side.

Tarzan Goes to India

F Ratio: 2.35-1 © Ⓒ

MGM (222) 88 Minutes Rel. July '62

This CinemaScope-Metrocolor offering of producer Sy Weintraub should enjoy a hefty summer boxoffice run, especially if the vast audience that enjoyed Jock Mahoney on TV as Yancy Derringer are still his fans (Mahoney is the 13th Tarzan to date). Even though this new concept of the legendary Edgar Rice Burroughs character does not capture the flavor of earlier Tarzan pictures, which included his mate, Jane, and side kick Cheeta (the chimp), it still comes off with a fresh new crispness that could very well pave the way for a new series of the apeman. Upon arriving in India Tarzan meets his new companion, Jai, the Elephant Boy, who will immediately capture both young and old alike with his heartwarming and outstanding performance. Paul Beeson's engulfing color photography of the wild animals of India combined with his unique shots of the great elephant stampede make for an exciting outdoor adventure. It appears as though director John Guillermin diligently picked this obviously strong cast which he coupled with a fast-moving story to guide this production through 88 minutes of excitement, suspense and pure entertainment that should keep the neighborhood theatre marquees, especially, beaming for some time.

Jock Mahoney, Jai the Elephant Boy, Leo Gordon, Mark Dana, Feroz Khan, Simi, Murad, Jagdish Raaj.

Confessions of an Opium Eater

A Ratio: 1.85-1 Shock Melodrama

Allied Artists (6206) 85 Minutes Rel. June '62

Only its abbreviated running time mitigates against slotting this firmly developed shock melodrama into a single-feature booking; it has, certainly, all the basic, hard-core components of entertainment in its marketing category and can be depended upon to attract both the shock-prone audiences and the curious. Vincent Price, who has built a sizable cult in this genre over the years, tops a hard-working cast of an Albert Zugsmith production, both produced and directed by Zugsmith from a screenplay by Associate Producer Robert Hill, latter based on the Thomas DeQuincey classic. Price is cast as the adventurous DeQuincey, newly arrived in the San Francisco of the turn-of-the-century, and at once ready to assist newspaper editor Richard Loo in an effort to rid the city of slave auctions (in this instance Oriental girls). Ensuing sequences are highlighted by sensuous dances, weird goings-on in opium dens, exciting chases through Chinatown's alleys and over its rooftops, and, finally, a showdown battle in a labyrinth of underground passages. The shapely Oriental dancers include Geri Hoo, a past winner of the "Miss Hawaii" crown. Linda Ho, formerly of the Broadway scene, and June Kim are among Price's co-stars, all hands providing spirited delineations indeed.

Vincent Price, Linda Ho, Richard Loo, June Kim, Philip Ahn, Yvonne Moray.

The Trojan Horse

F Ratio: 2.55-1 Drama © Ⓒ

Colorama 105 Minutes Rel. July '62

A colorful and spectacular Italian import, "The Trojan Horse" should please the action fans. The battle scenes are exciting but some of the dialog is somewhat juvenile, although this may be due to the literal dubbing translation of the Italian into English. As long as the battle sequences are on the screen, and there are many of them, interest is held; it bogs down only when plot motivation is in progress. The most well known names to American audiences are Steve Reeves and John Drew Barrymore, the former portraying Aeneas, the Trojan warrior, and the latter as Ulysses. Excellent Eastman Color adds realism to the story. The well known legend of how the Greeks entered the walled city of Troy by concealing soldiers in a mammoth wooden horse is told in accordance with the ancient narrative. Characterizations have been well developed, although the fabulous Helen of Troy, played by Hedy Vessel, is not given as much prominence as one might expect. The film will require some specialized selling, playing up the great action scenes and stressing the classical aspects. Giorgia Ferroni directed and apparently hewed to the line of authenticity as unfolded in the renowned legend. Coproducers were Europa-Cinematografica and Les Films Modernes.

Steve Reeves, John Drew Barrymore, Hedy Vessel, Juliette Majniel, Warner Bentivegna, Lydia Alfonsi.

World by Night No. 2

A Ratio: 2.35-1 Travelog Ⓣ ©

Warner Bros. ( ) 118 Minutes Rel. ———

Like the first "World by Night," the 103-minute travel tour of nightclubs, which was distributed by Warners in September 1961, this is a colorful and fascinating follow-up camera voyage of the world's most famous night spots—but even longer (close to two hours) and far more sensational and revealing than the earlier film, which included such innocuous spots as California's Marineland. Again a Julia Film produced by Francesco Mazzei and directed by Gianni Proia, this tour explores the sexier strip-tease clubs, where such personalities as Rita Renoir, who displays cleavage unlimited, and Carrie Finnell, noted for her mammary acrobatics, are certainly not suitable for adolescents and the kiddies. Thus, it is strictly adult fare even if the youngsters would enjoy Gene Detroys and his Monkeys or the frantic Roller Derby. Well-photographed in Technirama and Technicolor, the spectator is transported to the Mardi Gras in Rio de Janeiro, Bourbon Street in New Orleans, to a muscle-man exhibit for divorcees in Reno, to Acapulco to watch the diving boys, to see Al Hirt and his Dixieland jazz on a Mississippi riverboat, to Florida for an underwater ballet and to Japan, where thousands of Jap boys struggle through the Okayama Festival rites.

Al Hirt, Alouette, Lola Beltram, Connie Van, Carrie Finnell, Joan Rhodes, Rita Renoir, Kim Darvos and her Shadow.

Never Let Go

F Ratio: 1.85-1 Melodrama

Continental 90 Minutes Rel. June '62

The indestructible Peter Sellers, he of the accoladed and acclaimed characterizations around the civilized world, applies himself most assiduously to still another finely formed delineation, a complete switch from the comedy and satire films that brought him initial fame. With the backing of sufficient exploitation, stressing the casting switch for this top performer, it's probable that a vast new American audience will find his particular form of histrionics extremely appealing. There's little of comical content in this Rank Organization drama. Our hero this time around is vicious, arrogant, overbearing as the shrewd top man of an auto theft gang which gets its eventual come-uppance at the modest hands of out-of-work salesman Richard Todd. Elizabeth Sellars, who has been in numerous well-received British imports on this side of the Atlantic, has a brief part as Todd's long-suffering wife. In the main, however, the study generated by the absorbing Alun Falconer screenplay, as based on a John Guillermin-Peter de Sarigny story, is concerned with a little man-of-the world pitting his native intelligence and perseverance against a giant theft ring—and winning! John Guillermin's direction builds to the climactic sequences with swift, sure touches.

Peter Sellers, Richard Todd, Elizabeth Sellars, Adam Faith, Carol White, Mervyn Johns, Noel Willman.

And the Wild Wild Women

A Ratio: 2.35-1 Melodrama ©

Trans-Lux 85 Minutes Rel. ———

Anna Magnani, the Academy Award winner ("The Rose Tattoo") and diminutive Giulietta Masina of "La Strada" fame, are teamed in a strictly adult melodrama, bitter in its outlook of man's seemingly futile efforts to lift himself out of the depths of despair and loneliness. This CinemaScope attracton has been dubbed for the American market, but won't cull the anticipated accolades and applause from the general, mass audience because of its essentially "think piece" premise. The Suso Cecchi D'Amico shooting script is to be commended, however, for its grasp of emotional checkerboards against an Italian women's prison setting and the performances themselves are skilfully consummated, but when the audience is called upon to examine motivations, as such, the showman is faced with a selling approach of another nature. Miss Magnani's portrayal of a woman of overbearing temperament, accustomed to dominating her world and the people that move fleetingly into her sphere of influence is touchingly tender, yet worldly in its contempt of basic human weaknesses. Renato Castellani has directed in his by-now famous neo-realistic style. Miss Masina, wife of internationally recognized director Federico Fellini, brings a wistfulness to her part. Produced by Giuseppe Amato.

Anna Magnani, Giulietta Masina, Cristina Gaioni, Miriam Bru, Renato Salvatori.

The reviews on these poges may be filed for future reference in ony of the fallawing woys: (1) in any standord three-ring loose-leaf binder; (2) individually, by company, in ony standord 3x5 cord index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a yeor's supply of booking ond daily business record sheets, may be obtoined from Assocloted Publicotions, 825 Van Brunt Blvd., Konsos City 24, Mo., for $1.00, postoge paid.

THE STORY: **"World by Night No. 2" (WB)**

There is no connected story, merely a succession of visits to the world's most exciting night spots in Mexico, Kenya, New Orleans, Las Vegas, Nairobi, Japan, San Francisco, Paris, Hollywood, Nigeria, Japan and the Roller Derby, the divers in Acapulco, the Okayama Festival in Japan, the Mardi Gras in Rio de Janeiro, the Everglades Underwater Ballet, a muscle-boy show in Reno and Freddie Frinton doing his "Dinner for One" skit in a London stage revue.

EXPLOITIPS:

Make tieups with travel agencies for displays of posters of Acapulco, Rio de Janeiro, Mexico, Japan or any of the many famous tourist spots. Dress up the lobby and theatre front with balloons, streamers and other paraphernalia associated with sailings or voyages.

CATCHLINES:

A Dazzling Camera Tour of the World's Most Glamorous and Colorful Night Spots . . . From Las Vegas to Japan, From New Orleans to Paris, From Reno to Nigeria to See the Wonders of the Night . . . A Gay Whirl Through the Entertainment World.

THE STORY: **"Never Let Go" (Cont'l)**

Richard Todd, a far from successful salesman, spends his last penny on a down payment for a new car, reasoning greater mobility could mean better business. The car is stolen; it was not insured against loss. Since the police seem unsure of recovery—a big car gang is at work locally—Todd determines to find it himself. At instigation of old paper seller, Mervyn Johns, Todd visits a cafe where Adam Faith, a small cog in what is obviously a large and well-oiled combine, meets with his gang. The police advise Todd to leave the investigation to professionals. Peter Sellers, kingpin of the stolen car racket, operated behind the respectable front of a successful garage, beats Faith, the episode watched by Carol White, teenage waif whom Sellers has taken in. Todd's company fires him, giving him even greater impetus to find the car. Neither Johns' suicide nor a vicious beating engineered by Sellers halts him. Carol runs away from Sellers, taking refuge in Faith's room; she convinces Faith that the only way to break with Sellers is to tell the full story to Todd. In an eventual showdown in a garage where stolen cars are kept, Todd brings Sellers down with a length of chain and baulk of wood. Police arrive.

EXPLOITIPS:

Stress this turnabout type casting for Sellers—nary a comical moment. Get local police detectives to comment.

CATCHLINES:

Peter Sellers Adds a New Dimension to British Suspense!

THE STORY: **"And the Wild Wild Women"' (Trans-Lux)**

A wagon brings Giulietta Masina to jail to await trial; she is finger-printed, numbered and thrown into a dormitory-like cell with prostitutes, murderesses and thieves. She strikes up a friendship with Anna Magnani, a professional in vice and con girl of overbearing temperament, telling of her innocence. Anna tries to educate her in the ways of the world. It seems that Giulietta had come to work as a maid in Rome, eventually becoming engaged to a man, who used her in a meticulously conceived house robbery. Released from prison, Giulietta is no longer a naive girl. Anna isn't so successful tutoring Cristina Gaioini, who falls in love with a mechanic working across the street (she's watched him through a hole in the cell wall). It's learned that Giulietta, in a final touching gesture, had met the mechanic and told him of Cristina's feelings. Cristina leaves prison but Anna's more hopeful outlook on life, now that two girls have been set straight, is crushed on arrival of Giulietta, charged with prostitution. The story ends as Anna is dragged away, screaming she wants to be free to live a different kind of life.

EXPLOITIPS:

Get out the newspaper clippings on Anna Magnani's and Giulietta Masina's Academy Awards.

CATCHLINES:

I Don't Have to Look for a Man . . . They Look for Me! . . . Pent-Up Emotions! A Prison of Women, Embittered, Lonely, and Love Waiting Just Beyond the Wall!

THE STORY: **"Tarzan Goes to India" (MGM)**

Tarzan has been summoned to India by the Maharajah to save a herd of wild elephants that is in danger of becoming extinct due to the construction of a new dam that will flood the countryside. The wild herd is led by a rogue elephant that plays havoc with the engineers, but Tarzan manages to track him down and make the kill. During this ensuing period the plot unfolds with Tarzan encountering his usual dangers, all of which he survives. His new friend, Jai, the Elephant Boy, who is joined by Princess Kamara, (Simi) and a young love-stricken engineer (Feroz Khan) aid the jungle man in outwitting the devilish deeds of the engineers O'Hara (Mark Dana) and Bryce (Leo Gordon), who is killed. The elephants finally are freed by stampeding them through a pass in the mountainside. The Maharajah is at last happy as are his local subjects. The young romance blossoms into full bloom and Tarzan is cheered as he makes his departure for his homeland.

EXPLOITIPS:

Make tieups with local travel agents or air lines promoting travel to India. Use heavy lobby exposure of production art pointing up the elephant stampede and other unusual wild animal shots. Also publicize Jock Mahoney via TV.

CATCHLINES:

Presenting the First Tarzan Spectacular! . . . Giant Thrills! . . . Battle of the Bull Elephants! . . . Leap From Plane to River! . . . 300 Wild Elephants Stampede!

THE STORY: **"Confessions of an Opium Eater" (AA)**

At the turn of the century, a Chinese junk smuggles slave girls into California. As the sailors land the terrified girls, destined to be sold at auction in San Francisco, they are attacked by Richard Loo, crusading newspaper editor and tong leader and his henchmen. Killers of a rival tong arrive and take all the girls except June Kim, who in escaping saves Loo's life. Loo's supposed killing and the girl smuggling precipitate a violent Chinatown tong war. Adventurer Vincent Price, arriving from China, decides to help Loo in his crusade to stop girl selling. He places his services at the disposal of a rival tong, headed by Linda Ho. A "slave child," Yvonne Moray leads Price through underground hiding places to the auction room, where June is auctioned for opium to an elderly Chinese (Loo in disguise). In a subsequent struggle in a drain under the city's streets, Price and Linda drown in a lover's embrace.

EXPLOITIPS:

Get a Chinese restaurant or bakery to provide Chinese fortune cookies as a lobby giveaway. Tie up with libraries on this filmization of the Thomas De Quincey classic.

CATCHLINES:

Fantasy or Fact . . . Dream World or Reality? Dare You Enter the Nightmare Zone of the Incredible? . . . Take One Daring Step Beyond the Threshold of Your Own Imagination! . . . "Ghastly Phantoms Nightly Rested Upon My Brain"—De Quincey Remembers!

THE STORY: **"The Trojan Horse" (Colorama)**

The Trojan War is in its tenth year of existence. The Greeks have sworn vengeance for the abduction of Helen, wife of the king of Sparta, by Paris, prince of Troy. The Greeks realize that the only way the war can be won is to get inside the walls of Troy. They go about this by making a huge wooden horse in which Greek soldiers can be hidden. The word is spread that whoever possesses the wooden horse will be protected by the gods. Following a Greek defeat by the Trojans, the horse is brought inside the gates of Troy. In the dead of night, the soldiers climb out through a secret door of the horse and open the gates, permitting the Greek army to enter and destroy the city by sword and fire. Reeves, the Trojan leader, is able to escape with a small band of followers to what is now Italy, where they create a new city—Rome.

EXPLOITIPS:

Go after the schools with this one. The story of the Trojan War is taught in both the elementary and higher education schools and teachers should cooperate.

CATCHLINES:

A Wooden Horse Opened the Gates to Victory . . . Ten Years of Bloody Wars—All Because of a Beautiful Woman . . . See the Greatest War Strategy in All of History . . . Thousands Died to Rescue a Stolen Queen . . . The Most Thrilling Battle Scenes Since Movies Were Born.

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Projectionist: Temperate habits, well experienced for De Luxe Theatre, Texas Gulf Coast, Long Theatres, Inc., P. O. Box 1431, Bay City, Texas.

Projectionist-Manager combination: Permanent position. Give all details first letter, experience, reference, education, age and send snapshot. Immediate employment. Hal J. Lyon, Lyon Theatre Circuit, Franklin, Virginia.

Salesman Wanted: We want an aggressive man to sell theatre screen advertising. If you feel you can produce, write: Movie Film Production, 5933 S. W. 8th Street, Miami, Florida.

POSITIONS WANTED

Projectionist: 30 years experience. Desires job in Ohio or Kentucky area. Year round. Boxoffice 9515.

Projectionist-Manager: 47 years, 30 years showbiz, presentable, capable and reliable, doesn't drink or gamble. Go anywhere. Boxoffice 9517.

City Manager presently employed Drive-In and Conventional, age 38, married. Ads and concessions, can book and buy. Boxoffice 9516.

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CINEMASCOPE NEVER HAD IT SO GOOD—Replace with these Brandnew Variable Superscope Anamorphics—¼ original cost. Limited quantity, pair $195. S.O.S., 602 W. 52nd, New York 19.

RUBBER STAMPS: Three lines $1.85 P.P., 50c line thereafter, up to 3 in. wide; 50% over 3 in. wide. Reedy's Rubber Stamps, 611 Sunset Drive, Independence, Missouri.

GENERAL EQUIPMENT—USED

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FORTUNATE PURCHASE! Genuine Simplex rear shutter double bearing mechanisms, CinemaScoped, reconditioned and guaranteed, only $99.50—excellent for regular or standby use. Star Cinema Supply, 621 West 55th Street, New York 19.

For Sale: Used Projection Lamps—as is: 2 Ashcraft Brite arc lamps; 4 Ashcraft wide arc lamps. First best offer takes any of the lot. F.O.B. Phila. Blumberg Bros., 1305 Vine Street, Phila., Pa. WA 5-7240.

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West Coast theatres for sale. Write for list. Theatre Exchange Company, 260 Kearney Street, San Francisco 8, California.

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Sale: 335-seat indoor and 200-car drive-in. Profitable family operated. Only theatres in county in small central Texas county seat town. $25,000. Health compels sale. Mrs. Philip Nickols, Goldthwaite, Texas.

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420-seat theatre for sale, N. W. North Dakota, with 36-foot oval screen, CinemaScope, stereophonic sound. Also has 3 apartments and beauty shop in building. Minot Realty, Inc., 219 South Main, Minot, North Dakota.

THEATRES WANTED

Wanted to buy or lease indoor theatre in metropolitan areas, population at least 75,000. Contact William Berger, Metropolitan Hotel, Cincinnati, Ohio.

WANTED: Theatre to lease with option to buy. In town population 5,000 or over. Texas or joining states. Over twenty years experience in all phases. Boxoffice 9510.

Wanted to Lease: An indoor or drive-in theatre in New Mexico or Arizona. Boxoffice 9513.

THEATRES FOR SALE OR LEASE

Lease or Sale: 200-car CinemaScope drive-in theatre and cement block roller rink. U. S. 13, eight miles south of Dover, Del. Air-Base. Reasonable. Write Albert Steele, Felton, Del.

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The Pulse of the Motion Picture Indus

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Bringing new life to downtown business was the challenging objective of Durwood Theatres of Kansas City, Mo. Marking the success of the undertaking, for merchants as well as the theatres, Byron T. Schutz, (left) chairman of the Downtown Unlimited committee of the Chamber of Commerce, presented an award to Stanley Durwood, president of the circuit, "In recognition of the outstanding service rendered in making downtown the entertainment center of Kansas City." How this was accomplished is told on page 11.

Darryl F. Zanuck Elected President of 20th-Fox

Page 4

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THE NATIONAL FILM WEEKLY

Published In Nine Sectional Editions

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JULY 30, 1961
No. 81 No. 15

AN INTRIGUING PROPOSAL

THE IATSE has come forward with an intriguing proposal: To give consideration at its next annual convention to be held in Las Vegas, Nev., to entering into discussions with the Department of Justice to reopen the federal consent decrees to review. The chance that the IATSE might succeed, "where the employers have failed in bringing this about," is a good one, we think. For, certainly, the decrees have had an adverse effect on the employment of all crafts in the motion picture industry. From the smallest to the largest theatres and in all related branches of this business, demand for labor has been lessened by the destructive results the decrees have wrought. And this, in turn, has affected the livelihoods, not only of those engaged in related amusement fields, but in many other industries.

The purpose of the decrees, designed to stimulate competition and improve the status and business health of the small theatre operators, has not been served. On the contrary, just the reverse has occurred. Divorcement of theatres from producer-distributor affiliation has resulted in the reduction of film production to a degree unforeseen by those who advocated this means of bringing "relief" to oppressed theatres. This reduction of product output carried in its wake the closing down of many hundreds of theatres. Competition was increased for the fewer pictures made available, but it was a devastating type of competition, not the healthy kind anticipated. Curtailment in studio operations took its toll of labor and talent required in predecree days, as did the shuttering of theatres throughout the country. And, not to be overlooked is the effect the big cut in small-budget pictures has had on the creation and development of new talent in every phase of picture-making, a side-effect which has added to the losses, both in production and exhibition.

The new policies inherent in the decrees' stipulations, the new conditions resulting from increased competition from other amusement and recreational developments, among other changes that have taken place, have made extremely difficult the profitable existence of hundreds of enterprises in this industry. It subsisted and thrived on mass production that made possible the sale of its offerings at low prices. Its reach around the world went deep into small communities, crossroads villages, as well as into metropolitan areas. The choice for the public, as well as for those who exhibited motion pictures, was wide. Quality and quantity both existed. And they are just as necessary now, as they will be in the future.

Certainly, the conditions that brought about the enactment of the consent decrees were not to the best interests of the majority of theatre operators; and, in some respects, for the public. No one expects, or wants, to see a return to those conditions. But the changes that have accrued in the past 14 years, since the decrees were invoked, warrant a reexamination, with a view to modification, if not elimination, of those parts of the decrees that have failed in their purpose or which time has rendered useless and destructive.

Not only would such updating be helpful to employer and employe in the motion picture business, it would go a long way toward revitalizing many another business from which theatres and studios purchase materials, merchandise and services. And, too, local merchants in the theatres' vicinity to whom the theatre traffic has a great value. In other words, as "For Rent" signs on closed theatres disappear, so would they on closed shops of every type.

★ ★

The Zanuck-Skouras Team

The motion picture industry breathed a sigh of relief on the news that Darryl F. Zanuck and Spyros P. Skouras were elected president and board chairman, respectively, of 20th Century-Fox. First, because this assures continuance of this team, of long and successful experience, in working together, the result of which augurs well for the future, not only of 20th-Fox, but for the industry. Second, because a costly and debilitating proxy fight has been averted, which also will redound to the benefit of 20th-Fox and the industry—and, of course, the company's stockholders.

As production head of 20th-Fox for the greater part of its existence, Mr. Zanuck was responsible for the many fine productions its studios turned out and for the high proportion of boxoffice hits thus provided exhibitors and the public. His know-how of picture-making and knowledge of studio operation ranks with the highest. It, therefore, was reassuring when, on accepting his new post, he remarked that the president of a motion picture company, today, should be its production head.

The recent testimonial dinner tendered Mr. Skouras by exhibitors, who attended en masse from every part of the country, attests to the regard that these, his company's customers, have for him. He has shown consideration for their problems, not the least of which was providing ample product for their needs. Doubtless, he will not lose sight thereof.

The new head men of 20th-Fox have much to do to overcome the setbacks recently experienced. They have the experience and ability to measure up to the job, but it will be the more quickly accomplished, if the exhibitors will do their part in extending a cooperative hand.

Ben Shlyen

ZANUCK NAMED FOX PRESIDENT, SKOURAS CHAIRMAN OF BOARD

Directorate Is Increased From 11 to 15; Rosenman Resigns Chairmanship

NEW YORK—The election of Darryl F. Zanuck as president of 20th Century-Fox on Wednesday (25) appeared to be a victory for the management team and defeat for Milton Gould and John L. Loeb, board members representing Wall Street interests, who had, reportedly, pushed for the election of Peter Levathes to fill the top spot. At the crucial board meeting, Zanuck's election to the presidency at first appeared to be a foregone conclusion, but the controversy which prevailed throughout the meeting apparently upset preconceived plans.

AGREEMENT ON SALARY

Zanuck offered to serve as president for 18 months at the same salary he is now receiving as a part-time consultant and has granted the company an option on his continued services for an additional two years.

Other developments at the meeting were the designation of Spyros P. Skouras, retiring president, as chairman of the board, and the resignation of Samuel I. Rosenman as chairman. The board also was enlarged from 11 to 15 members as had been demanded by Zanuck when he cabled from Paris requesting a special meeting of the stockholders to bring about such action. The four new directors elected were William A. Wyler, producer-director; Arnold Grant, attorney; Francis Levien, identified as a business executive, and Zanuck.

Rosenman, in explaining his resignation, said he had been elected chairman under the agreement that his duties would occupy only a limited portion of his time. He added that he had been spending two to three times as much time as was contemplated by the board and himself and that he had desired for some time to discontinue such activities, but had waited for the election of a new president and chief executive officer to do so. Therefore, he said, he had stepped out as both chairman and a director.

CONFIDENT OF FUTURE

In accepting the post, Zanuck said he was taking on the greatest responsibility of his career. He said he had no illusions about the present plight of the company, knowing that the production and distribution loss for the first half of this year, partly offset by profits from other departments, would be approximately $10 million. He added that the company had great assets and greater potentialities and he was determined to restore 20th Century-Fox to eminence and that he was confident it would gain new pride and profits.

Declaring that production, studio operation and distribution were obsolete, Zanuck said he would announce complete streamlining of these activities and appropriate measures for TV production, the record department and other activities. "It is time for 21st century methods for 20th Century-Fox." A new executive committee will review intermediate steps to be taken.



Darryl F. Zanuck



Spyros P. Skouras

Zanuck said: "To the theatre owners all over the world, I pledge a continued flow of motion pictures combining the highest possible standards of boxoffice attractiveness and artistic quality. It has been claimed for many motion pictures, but 'Cleopatra' will be the greatest single entertainment achievement in any medium in theatrical history."

Zanuck said that theatre owners know the great tradition of 20th Century-Fox and that "they revere and respect Spyros Skouras, whose courage and foresight in adopting CinemaScope gave stimulus to the whole industry during the blackout of the large screen by the small screen of television. We shall have the benefit of Spyros Skouras' experience and inspiration. Theatre owners will never cease to associate the fair policies of our company with his name, and they will continue to do so."

To the stockholders of the company, he promised an administration "with its coat off, its sleeves rolled up and its vitality circumscribed only by calm judgment." He said he believed the president of a motion picture company today should be its production head, as well as administrative head, because all depends on product. His experience, he said, through the many changing phases of the industry, should give him vision while preventing him from being a visionary. Zanuck said he was determined that the stock would reflect the fusing of economy with high quality and of efficiency with imaginary resourcefulness.

"To the public," he said, "I promise that our company, which is a cultural, as well as a business enterprise, will meet its responsibilities of entertainment of a high standard and also the responsibility of making the impact on the populations of the world worthy of the finest American traditions.

"I consider that all my training in every phase of motion pictures, as a writer, director and producer, are only a preparation for the present task. It will be the final fulfillment of my life to bring the 20th Century-Fox Film Corp. to the very forefront of the motion picture industry. I dedicate myself completely to this effort."

Loeb and Gould Resign; New Executive Committee Named

NEW YORK—An aftermath of the election of Zanuck was the resignation of John Loeb and Milton Gould as members of the board on Thursday. They had been opposed to Zanuck's election and had been in favor of Peter Levathes as president.

In announcing his resignation from the board, Loeb said that he could not in good conscience go along with the decisions made at Wednesday's meeting.

Gould stated: "I cannot serve as a director under the leadership and management that now have been installed."

As of Friday, no replacements for Loeb and Gould had been made on the board. However, a new executive committee was selected consisting of Zanuck, Skouras, Robert L. Clarkson, Arnold Grant, Robert Lehman, Francis Levien and Thomas Pappas.

APPRECIATION OF SERVICES

Commenting on Loeb's resignation which had preceded that of Gould, Zanuck made the following statement: "I am sorry that Mr. Loeb has chosen to resign, but his wishes will be respected. I regret that he will not be present to participate in and witness the changes we will accomplish in all phases of the company's operations to the end that this great company soon regains its prestige and profits. I am appreciative of Mr. Loeb's efforts as a director."

The board passed a resolution of gratitude and appreciation for Samuel Rosenman's services as board chairman.

Eugene Klein in Praise Of Zanuck and Skouras

BEVERLY HILLS — In a telegram to BOXOFFICE, Eugene V. Klein, president of National General Corp., made the following statement on the election of Darryl F. Zanuck and Spyros P. Skouras to new top posts at 20th Century-Fox:

"We at National General are delighted with the election of Darryl F. Zanuck as president of 20th Century-Fox. This action represents a great move not only for 20th Century-Fox, but for the entire industry. It is, indeed, a wonderful inspiration to know that this film company—certainly long a great friend of the exhibitors—will continue to operate as a major studio under the guiding genius of Mr. Zanuck, a great picture-maker and a man who understands the important role of the film industry in today's changing times. As exhibitors, we warmly applaud Mr. Zanuck in this vital position and wish him well."

Referring to Spyros P. Skouras, who was elected chairman of the board, Klein said: "Mr. Skouras' election to chairman of the board is further recognition of the respect and love the industry has for this outstanding industry leader. No one can forget the great contributions made by Mr. Skouras in behalf of our industry and whose courage and foresight led to CinemaScope, which gave great stimulus to the entire industry during the advent of TV."

MCA Agrees to Drop Its Talent Agency

LOS ANGELES — The Music Corp. of America, under antitrust fire by the government, has agreed to dissolve its talent agency, which represented some 1,400 top entertainers in the U.S. and England. Under the agreement, signed Monday (23) by U.S. District Judge William C. Mathes, it further stipulated that MCA agreed to abstain from trying to influence the freed clients in their choice of new representation.

Soon after the stipulation had been filed, MCA president Lew R. Wasserman issued the following statement:

"Effective immediately MCA and all of its domestic subsidiaries have surrendered or will surrender all of their guild or labor union and government franchises and licenses with respect to their talent agency functions.

"MCA deeply regrets that circumstances beyond its control precluded the company from having the opportunity to discontinue its talent agency functions in a more orderly manner."

The complaint seeking to make MCA divest itself of Decca Records, which owns Universal-International Pictures, is not altered by the new agreement.

Leonard Posner, chief prosecutor for the Justice Department, said the government will seek a permanent injunction which would prevent MCA from ever again entering the talent agency business. A hearing was scheduled for Monday (30).

MCA wholly owns Revue Studios, the nation's largest producer of television films, which reported an income of $72,586,000 for 1961.

IA May Ask for Review Of Consent Decrees

NEW YORK—The IATSE may see what it can do to get the Department of Justice to review the effects of the consent decrees on the industry. That subject will be on the agenda of the IA's forthcoming convention in Las Vegas, starting September 10, according to the current official bulletin of the organization.

The bulletin pointed out that the industry's workers might succeed where the employers had failed in bringing this about. The IA opinion is that conditions now are vastly different than they were in 1949 when the decrees were ordered. Reasons for the possible move were given as follows:

"Divesting the producers of their theatres, which needed year-round programming, has prompted them to concentrate on fewer and bigger pictures. Prohibiting the sale of films in blocks has had a similar influence. This has worked to the detriment of our members both in Hollywood and in projection booths throughout the United States and Canada, for product shortage has been a big factor in theatre closings.

"Another factor, of course, has been the shifting of populations—the urban sprawl —which has hurt business at many a downtown house but has stimulated somewhat the building of new suburban theatres. Here, too, however, the consent decree has been damaging, for the companies which took over the circuits from the producers now have to get permission from the Department of Justice and the U.S. district court before they can acquire a single new unit. This always means many months of waiting and often the answer is 'no.' Those are the highlights of a crucial, complicated problem."

Additional details will be explored at the convention, the bulletin noted.

The agenda also includes a review of collective bargaining developments during the last two years and special attention will be paid to contracts with the many theatres showing Cinerama pictures for the first time.

The emphasis at the convention will be upon employment opportunities in motion pictures and legitimate theatres, in film production and in television. Richard Walsh, IATSE president, said that "organizing the unorganized" would be a subject of major attention, with emphasis on new managements, especially drive-in theatres, which, he said, sometimes sought to operate non-union and also upon new film studios in Florida, Texas and other points.

The delegates also will receive a report on a pension plan study which the general office had made in response to a request at the 1960 convention. At that time, it was pointed out that retiring members of most large IA locals now were covered by pensions, and that the next step was to seek to devise a way to extend coverage to the members of the smaller locals as well.

The Las Vegas convention will be the first to be held outside of the midwest in 32 years. The last IA convention outside the midwest was in Los Angeles in 1930. Talking pictures had taken the country by storm and the west coast sessions were faced with plans to organize the new craft of sound service engineers.

Pickman Ends Paramount Contract; Boasberg Succeeds in Sales Post

NEW YORK — Termination of Jerome Pickman's contract as vice-president and general sales manager of Paramount Pictures, by mutual agreement, became effective Thursday (26).



Jerome Pickman

Pickman said he had no plans for the future, but would take a vacation before seeking a new affiliation. He also said that he would like to continue as head of the Will Rogers $1,000,000 Fund Raising Drive, which is being sponsored by the general sales managers, if the committee desires him to do it. He said he wanted to continue on that project because he believes wholeheartedly in the hospital's great work.

Pickman joined the Paramount advertising-publicity department in 1949 and became its head in 1951, a post he held for nine years, until 1960, when he became vice-president and general sales manager.

NEW YORK—Charles Boasberg, who recently resigned as president and general sales manager of Warner Bros. Distributing Corp., has been named to succeed Jerome Pickman in the post of general sales manager of Paramount Pictures, according to an announcement by George Weltner, president of Paramount International Films and director of domestic and foreign distribution. Boasberg's departure from Warner Bros. took effect July 16.



Charles Boasberg

Boasberg was with Warners for three and one-half years, having joined the firm in January 1958. Before that, he was with Paramount as special assistant to Weltner and in charge of worldwide sales of "The Ten Commandments." He began his long career in the film business in 1927, when he joined MGM. In 1930, he moved to RKO where, from 1952-54, he served as general manager and director.

20th-Fox TV to Operate With Production Units

NEW YORK—Peter G. Levathes, president of 20th Century-Fox Television, has started a new production plan in which separate units will operate under various executive producers.

William Self, vice-president in charge of production, has concluded negotiations to bring Hal Kanter and Paul Monash as the first two producers signed under the plan. Kanter will head a unit to produce comedies while Monash will be in charge of dramatic series. Self, signed to a new contract in June as production chief of 20th-Fox Television, said that other individual producers would be hired to augment the organization.

20th-Fox TV also signed three name writers, Dale Wasserman, who will write the pilot script for "The Commuters" and for "Cress Delahanty," based on the book by Jessamyn West; Charles Larson, who is writing a one-hour western, and Beirne Lay jr., who is writing "Twelve O'Clock High," based on the 1950 feature hit, which Lay coauthored. Two other 20th-Fox TV series will be based on successful features, "Misty" and "Three Coins in the Fountain," Self said.

Accent on New Equipment At Allied-TESMA Show

NEW YORK—The accent will be on new equipment at the equipment trade show which will be held in conjunction with the joint conventions of Allied States Ass'n, Theatre Equipment and Supply Manufacturers Ass'n and Theatre Equipment Dealers Ass'n in Cleveland, December 3-5. Merlin Lewis, executive secretary of TESMA, said new equipment which never had been exhibited at a trade show would be featured in the new Exhibit Hall of the Sheraton-Cleveland Hotel.



Merlin Lewis

Contracts for booth space have been signed by 21 companies for 37 booths so far, with 18 other companies holding space for final selection and assignment of space, Lewis said.

Lewis contended that not since the introduction of CinemaScope, magnetic sound and other processes had so many new pieces of equipment and so many new designs of up-to-now standards been schedued to be shown to theatre owners under one roof. Since the Allied-TESMA-TEDA trade show in Cleveland is the only place where all of the three associations will hold conventions with the show, the hotel threatens to be over-crowded because of the interest evidenced in the new equipment, Lewis said.

Two manufacturing companies have announced that they would exhibit and demonstrate xenon projection lamps, three companies will show transistor sound systems and one company will show the new pulsed discharge projection lamps that eliminate the use of the rotary shutter in projectors. New projection lamps, motors and machinery, plus new conceptions of traveler curtains and other decorative concepts will be presented by two companies, along with new ideas in screen rehabilitation, Lewis explained.

Space already has been assigned to the following companies:

Adler Silhouette Letter Co., C. S. Ashcraft Manufacturing Co., American Mat Co., Automatic Devices Co., Century Projector Corp., Coca-Cola Co., Drive-In Theatre Manufacturing Co., Electrical Products Research and Development Co., General Precision Equipment Co., Gordos Corp., International Seat Co., (division of Union City Body Co.), LaVezzi Machine Works, Miracle Equipment Co., National Carbon Co., National Theatre Supply Co., North American Philips Corp., Neumade Products Corp., Original Crispy Pizza Co., Pepsi-Cola Co., Strong Electric Co. and Wagner Sign Co.

Stanley Warner Dividend

NEW YORK—The board of directors of Stanley Warner Corp. has declared a dividend of 30 cents per share on the common stock, payable August 24 to stockholders of record August 10.

Columbia Dividend

NEW YORK—Columbia's board of directors has declared the regular quarterly dividend of $1.06½ per share on the $4.25 cumulative preferred stock, payable August 15 to stockholders of record on August 3.



WARNERS SALES MEETING HELD—Morey "Razz" Goldstein, seated, newly appointed general sales manager of Warner Bros., met with division managers and some office executives last week to set national distribution plans. Shown with him in the company's New York headquarters are, from left: Grover Livingston, central division sales manager; Jules Lapidus, eastern division sales manager; W. C. (Ollie) Williamson, southern division sales manager; Larry Leshansky, coordinator of field sales activities; Ralph Iannuzzi, head of the playdate department; Ed Williamson, midwestern sales manager, and Al Grubstick, western division sales manager. The meeting marked Goldstein's first at Warner Bros. since becoming general sales manager of the company.

Johnston Favors Enactment Of Trade Expansion Act

WASHINGTON—The motion picture industry must export in order to live, Eric Johnston, president of the Motion Picture Ass'n of America, told the Senate Finance Committee at hearings on the Trade Expansion Act of 1962.

In expressing reasons in favor of the enactment of the trade bill, Johnston said the film business could not exist on its domestic market alone, adding that "we discovered years ago that we had to get out into the world and compete."

Johnston said that American films dominated the theatre screens of almost every country in the world and that more than half of their revenue came from overseas business, pointing out that the American industry now was striving to expand film markets, especially in Africa, Asia and Latin America.

"And I can assure you," Johnston said, "that this has been no small task, no easy job. Over the years, the American motion picture has faced an endless variety of trade barriers. It has met stiff and unrelenting competition. It has encountered virtually every form of trade discrimination. But in this rugged never-ending battle, one fact stands out: Wherever we managed to get into a market, we found ways of doing business successfully. In short, we have had to be an outward-looking industry and it has paid off."

Johnston said the elimination of trade barriers among nations should be welcomed, not feared. He said the trade bill would set up machinery that would give American business a chance to compete, machinery that would provide access to the growing markets of the world. He asserted that the bill recognized that a healthy, mutually beneficial atmosphere of freer world trade was essential to America's prospects for increased economic growth.

Pathe Cinema Acquires 4 For Release by Union

NEW YORK—Pathe Cinema Corp. has acquired four French films, "Le Caporal Epingle," "Candide," "Vivre Sa Vie" and "The Marriage of Figaro," for release in the U.S. by Union Film Distributors, starting in the fall of 1962, according to Duncan McGregor, president.

"Le Caporal Epingle," directed by Jean Renoir from the Jaques Perret best-seller, stars Jean-Pierre Cassel and Claude Brasseur; "Candide," from Voltaire's satire, was directed by Norbert Carbonneaus and stars Jean-Pierre Cassel, Dahlia Lavi and Pierre Brasseur; "Vivre Sa Vie," by Jean-Luc Godard, stars his wife, Anna Karina, and "The Marriage of Figaro" was filmed by the Comedie Francaise and features Louis Seigner and Micheline Boudet.

'Porgy and Bess' London Premiere

HOLLYWOOD — "Porgy and Bess," Samuel Goldwyn production, has been set for a London opening on October 4 at the Dominion Theatre. A red carpet British premiere is planned by Goldwyn, who recently returned from a European trip during which he set the showing following a two-and-a-half years wait to secure the Dominion, which was occupied by "South Pacific."

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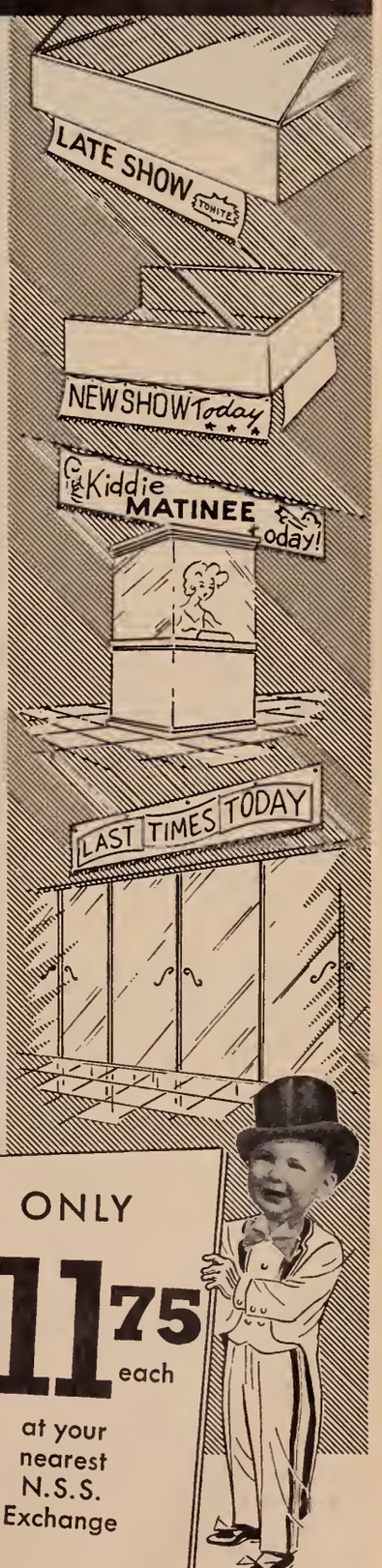












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Rackmil Is Named 'Pioneer of the Year'



Informing Milton R. Rackmil of his selection as "Motion Picture Pioneer of the year 1962" are representatives of the board of directors of the Pioneers. From left: S. H. Fabian, William J. German, Milton R. Rackmil, Herman Robbins, president, and Ned E. Depinet.

NEW YORK—Milton R. Rackmil will be this year's Motion Picture Pioneer of the Year. The president of Universal Pictures and Decca Records was selected unanimously by the Pioneers' executive committee.

Rackmil's selection will be observed formally at the Pioneers' annual dinner on November 19 at the new Hotel Americana in New York.

On behalf of the board of directors of the Motion Picture Pioneers, Herman Robbins, president, made the following statement:

"In honoring Milton Rackmil as the 'Pioneer of the Year,' we are recognizing one of the dynamic leaders of the entertainment world who has imbued the oldest continuous film company of the industry with a new pioneering spirit and has sent it soaring to new records.

"Assuming the presidency of Universal Pictures Co. ten years ago after more than 18 years of leadership in Decca Records, which he helped to found in 1934, Milton Rackmil immediately became an important influence in the motion picture industry, helping to shape a new form of operation to combat the economic ills which had beset the industry. In blazing new trails in the concept of motion picture production and distribution, Milton Rackmil has shown a true pioneering spirit.

"That these innovations have resulted in record earnings for Universal Pictures Co. and its parent company, Decca Records, for the past few years and that this year promises to be the biggest year for Universal of its fifty, is a living testimonial to Milton Rackmil's quality of leadership and his pioneering spirit which will help insure the future of the entertainment industry among the important industries of our nation and of the world."

Past "Pioneers of the Year" were Adolph Zukor, Gus Eyssell, Cecil B. DeMille, Spyros P. Skouras, the Warner Brothers, Nate Blumberg, Barney Balaban, Si Fabian, Herman Robbins, Bob O'Donnell, Joseph Vogel, Arthur Krim and Robert Benjamin (jointly), Steve Broidy, Joseph Levine and Abe Montague.

Ore. Supreme Court Rules 'Lovers' Is Not Obscene

PORTLAND, ORE.—The 1961 state obscenity law does not apply to motion pictures, according to a recent ruling of the Oregon supreme court. By a 4-3 vote the court upheld dismissal of a suit, in which the Multnomah County municipal district attorney attempted to stop the showings of "The Lovers," French film—first at the Guild Theatre, and later at the Paramount.

The 1961 legislature did not intend to apply the law to motion pictures, the high court's majority declared, but a provision that would apply to plays and dances was deleted by the House of Representatives.

It is illegal to "sell, deliver or provide" obscene matter, including "any writing, picture device, record or other representation or embodiment of the obscene," the law says. However, the word "provide" was interpreted by the majority of the court not to apply to movies.

Merle M. and Ronald K. Mesher, the defendants in the case, argued that the entire obscenity law is unconstitutional. The question of constitutionality was not passed on by the court.

AIP Executives Predict Gross to Double 1961

HOLLYWOOD—With a $750,000 gross racked up to date in only two major markets—New York City and Southern California—of American International's Poe's "Tales of Terror," AIP toppers James H. Nicholson and Samuel Z. Arkoff claim the company is assured of the most successful year in its history and that the company's gross has already tipped more than 150 per cent of last year's figures.

The pair predicted AIP will more than double last year's gross based on expected returns from additional "Terror" playdates and, from "Panic in Year Zero!", just released, and from "Marco Polo" which is scheduled for an August 15 release.

AB-Paramount in Record 2nd Quarter Profit

NEW YORK—American Broadcasting-Paramount Theatres reports an estimated net operating profit of $2,511,000 for the second quarter of 1962, a record high for the company, according to Leonard H. Goldenson, president. The net operating profit for the like period in 1961 was $2,269,000.

The 1962 second quarter figure is equal to 57 cents a share, compared with 52 cents a share for the second quarter of 1961.

Estimated net operating profit for the first six months of 1962 was $5,553,000, or $1.27 per share, as compared with $5,694,000, or $1.31 per share for the same period the previous year. For the first six months, there was a net capital loss of $157,000, compared with a net capital gain of $6,149,000 in the like period of 1961.

Goldenson reported that profit for the ABC broadcasting division reached an all-time high both for the second quarter and the six months. All other operations also were ahead with the exception of the theatre division, which was off. He mentioned that the launching of the "Telstar" satellite is expected to usher in a new era of international communications and the company has already established itself importantly in the field of international TV, being associated with 21 stations in 14 foreign countries.

He said that while theatre business was off in the first half, the summer season is usually a strong period and a higher level of theatre business is anticipated in the coming months than in the quarter just ended.

WB Consolidated Income $5,569,000 for 9 Months

NEW YORK—Consolidated net income of $5,569,000 was reported by Warner Bros. Pictures, Inc., for the nine months ending June 2, compared with $4,983,000 for the same period last year. The current report represents $1.15 per share on 4,830,052 shares of common stock outstanding, compared with $1.10 per share on shares outstanding at May 27, 1961.

Film rentals, including television, sales, etc., amounted to $59,590,000, dividends from foreign subsidiaries not consolidated were $313,000 and profit on sales of capital assets was $116,000 for the period, compared with $63,574,000, $389,000 and $523,000, respectively, for the nine-month period of the previous year.

Sheldon Smerling Forms Cinedome Theatres

LOS ANGELES—Sheldon Smerling has formed Cinedome Theatres, Inc., as the operating company for the five Cinerama Theatres, which he recently acquired. Smerling is president of the new organization, with Edwin Shapiro as vice-president and Charles Greenfield in an executive capacity.

The cities in which Smerling operates are Detroit, Montreal, San Francisco, Montclair, N.J., and Boston. He said he is ready to start construction this summer on four new Cine units, three in the southwest and one in the east.

'14 Greatest Films in U.S.' Shown at Seattle Fair

SEATTLE—"The 14 Greatest American Motion Pictures" was the title of a program presented by the motion picture department of the Seattle World's Fair. Names of the films and the producing companies follow: "Birth of a Nation," D. W. Griffith; "The Gold Rush," Chaplin Studios; "Anna Christie," MGM; "All Quiet on the Western Front," Universal; "I Am a Fugitive From a Chain Gang," Warner Bros.; "It Happened One Night," Columbia; "David Harum," 20th Century-Fox; "Wuthering Heights," Samuel Goldwyn; "The Wizard of Oz," Metro-Goldwyn-Mayer; "Gone With the Wind," David O. Selznick (MGM release); "Citizen Kane," RKO; "Sunset Boulevard," Paramount; "Shane," Paramount; and "Seven Brides for Seven Brothers," MGM.

The selection of the films was made through a poll of 292 film critics in the U.S.

In a letter to Eric Johnston, president of the Motion Picture Ass'n of America, Frederic B. Vogel, assisting director of the performing arts division, expressed his appreciation for the cooperation of the MPAA and the motion picture industry in helping to arrange for the films and stars Alan Jones and Dana Andrews who served as official hosts for the motion picture industry.

Estrada Suit Vs. Small-UA Is Settled Out of Court

HOLLYWOOD—An undisclosed five-figure settlement was made out of court to culminate a plagiarism suit by author-actor Art Estrada vs. Edward Small Productions, Inc. and United Artists.

Proceedings were instituted in 1959 following the UA release of Small's "Guns, Girls and Gangsters," starring Mamie Van Doren. The suit stated that the film incorporated the basic story line of "Blueprint for Crime," an original screenplay by Estrada and Steve Masino, that had been previously submitted to Small.

Following Small's rejection, the authors completed production and release negotiations for "Blueprint" with producer Al Gannaway and signed George Raft to star. Gannaway had begun preliminary production when "Guns, Girls and Gangsters" was released. He withdrew and the writers reimbursed his costs for return of all rights to their title and screenplay. Currently, Estrada is rewriting "Blueprint" with a new story line.

Skouras Boosts 20th-Fox Product At New York 'Balloon' Seminar

NEW YORK—Spyros Skouras, president of 20th Century-Fox, made a surprise appearance at Irwin Allen's seminar for his new "Five Weeks in a Balloon," to tell the 150 exhibitors attending about the company's high hopes for the picture as a smash summer attraction "if you exhibitors roll up your sleeves and get behind it." Skouras also mentioned another "great family film for the summer trade," "The 300 Spartans," and such big pictures as "Gigot" coming in the fall. Skouras again spoke enthusiastically about "Cleopatra," which he predicted would gross $250,000,000 worldwide.



Irwin Allen

Exhibitors from the five major eastern areas, New York, New Haven, Albany, Buffalo and Philadelphia, representing more than 1,500 theatres, attended the screening of Allen's "Five Weeks in a Balloon" Wednesday (25) and a roundtable discussion of the film's many selling points which followed.

In addition to the producer-director, other 20th-Fox executives who addressed the gathering included Glenn Norris, general sales manager, and Charles Einfeld, vice-president. Martin Moskowitz and Abe Dickstein were also on hand.

Allen pointed out that 20th-Fox has guaranteed $1,200,000 for exploitation of the picture during the next five or six weeks. He mentioned that at the west coast preview held last week, which accompanied the regular film attraction, "That Touch of Mink," a sophisticated comedy, 163 out of the 240 preview cards were marked "excellent" for a family comedy-adventure film.

Allen again stressed that the picture should be sold as a comedy-adventure, rather than science-fiction, to attract the teenage girls and mature women. Following the showing of the regular trailer and a teaser trailer highlighting Chester the Chimp from "Five Weeks," Allen also talked about the Pyramid Books paperback of the Jules Verne story, the several records already sent to disc jockeys of the title song from the picture, the color comic strip ad, which is already set to run in 37 key city newspapers the second week in August, and numerous other tieups including a "natural" with the Eagle Rubber Co., which makes imprinted balloons, long the favorite of youngsters.

Allen left for Washington Thursday (26) to conduct a second screening and merchandising seminar and he will also visit Boston, Chicago, Toronto, Detroit, St. Louis, New Orleans, Dallas, Denver, San Francisco, Seattle and Los Angeles before August 13, when the picture's first summer engagements start.

Variety Clubs Int'l Sets Meeting for Aug. 8, 9

NEW YORK—A meeting of all international officers and crewmen of Variety Clubs International has been called by Rotus Harvey, chief barker, of San Francisco. The gathering will be at the Essex House in New York August 8, 9. On the agenda will be a discussion of many welfare projects and future plans generally.

Other officers are: James Carreras, first assistant barker, London; Ralph W. Pries, second assistant, Philadelphia; J. J. Fitzgibbons jr., property master, Toronto; Joseph Podoloff, dough guy, Minneapolis; George C. Hoover, executive director, South Miami, Fla. Members of the international executive board are: John H. Harris, big boss; Marc J. Wolf, main guy; Edward Emanuel, chairman; Jack Beresin, George Hoover, John H. Rowley and George W. Eby.

Blumenstock in New Post

NEW YORK—Sid Blumenstock, who has been a director of the Long Beach, N.Y., Memorial Hospital and was its publicity chairman for eight years, has been named coordinator for the sales managers' $1,000,000 drive for the Will Rogers Hospital and the O'Donnell Research Laboratory by Ned E. Depinet, president of the hospital.

HOW TIMELY CAN YOU GET ??

As The United States Is Rushing To Get Spacecraft Mariner II On Its Way To Planet Venus—CROWN-INTERNATIONAL PICTURES *Is Rushing Its Plans to Release*

"FIRST SPACE SHIP ON VENUS"

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Publishers Like Advertising Code, Gordon White Says After Survey

NEW YORK—Newspaper publishers and editors regard the Advertising Code Administration's stamp of approval as a sign of both good taste and good quality in motion picture advertising, according to Gordon White, director of the ACA of the Motion Picture Ass'n of America.

White recently made a nationwide survey in person, by mail and by telephone of newspapers' attitude toward the Code.

"As newspaper and other publishers become more familiar with the operations of the Code, and with the solid support by MPAA members and other responsible advertisers, they look upon the Code as a thoughtful and efficacious example of voluntary self-regulation in a communications medium," White said. "In the past, media advertising managers have been disturbed, and I think rightly so, by some excesses in advertising. But now they are more and more distinguishing between Code-approved advertising and advertising outside the Code. Many of them ask, when ads are offered, 'Have these been approved by the MPAA Advertising Code?' "

Expressing strong praise for exhibitors, White said he found that exhibitors as a whole were as anxious as producers and distributors to live up to the standards of the Advertising Code. He said exhibitors told him that this policy not only helped relations in the community, but also was good for business. White said another encouraging sign was the recognition by media representatives of the great difficulty of the job that must be performed by motion picture advertising directors. He quoted one official as saying:

"I don't see how motion picture advertisers ever manage to turn out the large number of campaigns they create each year. Unlike other advertisers, they are required to create a different campaign for every new production. Some campaigns are developed under pressure in a matter of weeks and I consider it remarkable that motion picture advertising is so good . . . and I do think most of it is admirable."

Rogers Hospital Drive Off To an Encouraging Start

NEW YORK—Support of the Will Rogers Hospital fund drive indicates a fast start, but it is the finish that concerns the hospital management. Ned E. Depinet, newly elected president, stressed the need for full cooperation of all circuits and theatres.

Approximately 30 circuits have pledged participation in the campaign, among them being Stanley Warner, Kallet, Loew's, Trans-Lux, Allied of New York, Blatt Brothers, Basil, Kerasotes, Chakeres, Florida State, Weiss Amusement, Nutmeg, Fabian, Skouras, Brecher, United Artists, Jack Armstrong, General Drive-in and Neighborhood.

Depinet said 511 theatres had signed up, but that there obviously was a long way to go to the ultimate goal of 7,500 collecting theatres, "but we have confidence that exhibition will respond enthusiastically to put over this year's drive."



42ND YEAR WITH U — Frank Schreiber, manager of Universal's Cincinnati branch, celebrated his 42nd anniversary with the company during the recent regional sales meeting in Chicago. He is shown being presented a cake by Henry H. "Hi" Martin, Universal's general sales manager, as Pete Rosian, Universal's regional sales manager, looks on.

20th Century-Fox Acquires 'Sodom and Gomorrah'

NEW YORK—As indicated in last week's issue of Boxoffice, 20th Century-Fox has acquired "The Last Days of Sodom and Gomorrah" from Titanus Films. Deal calls for distribution right for United States and Canada.

"Sodom" was the third Titanus acquisition by 20th-Fox in recent months. The others were "The Condemned of Altona," now shooting in Italy, and "The Leopard," currently before the cameras in Sicily. "Condemned of Altona" stars Sophia Loren, Maximilian Schell, Fredric March and Robert Wagner. "The Leopard" has Burt Lancaster, Claudia Cardinale and Alain Delon.

Filmed on location in Morocco and at Titanus studios in Rome, "Sodom and Gomorrah" stars Stewart Granger, Pier Angeli, Rossana Podesta, Stanley Baker and Anouk Aimee. It was produced by Goffredo Lombardo and directed by Robert Aldrich.

Twentieth Century-Fox has tentative plans to release the picture in the late fall.

Hard Cover Book Available To Ballyhoo 'Barabbas'

NEW YORK—A hard cover book titled "Barabbas—The Story of a Motion Picture" has been prepared by Dino De Laurentiis, producer of "Barabbas" for Columbia release. The book will be distributed to press, radio and television outlets throughout the world.

The 190-page edition was edited by Lon Jones, advertising and publicity director for De Laurentiis.

The picture will have its American premiere on October 10 at the DeMille Theatre in New York on a reserved seat basis.

16mm Film Dealer Gets Three-Year Sentence

MINNEAPOLIS — U.S. District Judge Gunnar Nordbye on Friday (20) handed down a three-year sentence on a plea of guilty to a charge of mail fraud against Monroe Hodroff, 16mm film library dealer who operated as Capitol Films of Bloomington, Minn. Hodroff was charged with using the mails in a scheme to defraud distributors of 16mm films by obtaining films for his personal use and for renting to others.

The government claimed that Hodroff printed stationery using the names of nonexistent organizations and that he asked distributing companies to send 16mm films to these religious and benevolent societies, then rented the films he received at a profit to himself. It also was claimed that he made cuts in the films.

Nordbye directed that Hodroff serve five months of the three-year term in a correctional institution and that he be on probation for the balance of the term.

Hodroff was arrested last March on an indictment which followed extensive investigation by postal authorities. The original indictment, later superseded by the information that he had pleaded guilty, gave the names, titles and addresses of over 30 aliases claimed to have been used by Hodroff, among which were various "churches" having his home address.

At the time of his arrest, more than 50 feature films of various major companies were found in his home and seized. Among them were titles such as "Giant," "Call Me Madam," "Lili," "Silk Stockings," "The Searchers," "Magnificent Obsession," "Hamlet," "Perfect Furlough," "Eddy Duchin Story," "The Jolson Story," "Caine Mutiny," "Littlest Outlaw" and "Davy Crockett Goes to Congress."

Kastner and Mann Sign Sophia Loren for Film

HOLLYWOOD—Sophia Loren has been signed by producers Elliott Kastner and Abby Mann to star in "The Children of Sanchez," a joint venture between Mann-Kastner Productions and Carlo Ponti, which Vittorio De Sica will direct and Mann will write.

Ponti will finance the film, slated to go before the cameras in November in Mexico. The feature reteams Miss Loren and Mann with De Sica, the latter having recently completed directing the actress in "The Condemned of Altona," from a script by Mann.

'Enemy Within' Collections To Aid Retarded Children

HOLLYWOOD—All monies accrued by U.S. Attorney-General Robert Kennedy from "The Enemy Within" reportedly will be turned over to organizations aiding retarded children.

Kennedy's deal with 20th-Fox calls for a guarantee of about $50,000 against five per cent of the world gross from the first dollar.

The picture, slated to roll in September, was to have been produced by the late Jerry Wald. Budd Schulberg is currently finishing the final draft for Kennedy's approval.

ENLARGES DOWNTOWN ACTIVITY WITH A VARIETY OF OPERATIONS

In Face of Movement Toward Suburbia, Durwood Theatres Enliven Business in Principal Shopping District

By JOAN BAER

KANSAS CITY—A highly specialized entertainment center, offering a variety of motion picture processes, has been developed in downtown Kansas City by Durwood Theatres and its youthful president, Stanley Durwood.

In a day of continuous movement toward suburbia, by businesses as well as residents, Durwood and his circuit are expressing their faith in the downtown area—a field almost totally deserted in recent years by major theatre circuits. Biggest reason for such faith, Durwood said, is the vehicular mobility of Kansas City, with all of the major traffic arteries and feeder highways leading directly into the downtown area. In addition, the city is one of the nation's primary convention centers, due to its central location and the nearness of its airport to downtown; there are more than 4,000 hotel rooms in the area with more motels and hotels on the drawing boards, and there are some 30,000 parking spaces, with 1,000-car capacity lots within a block or so of each of the theatres.

While many shopping centers have been built in recent years in every direction from the city, not one has included a theatre, concurring with Durwood's contention that Kansas City is peculiarly unadaptable to shop center theatres.



Another citation was presented to the Durwoods, Richard (left) and Stanley (center), by Lester Siegel, head of Harzfeld's, Kansas City's leading women's store and chairman of the Downtown Committee's modernization program. The citation, in part, reads: "That Durwood Theatres, Inc., be hereby cited for its significant contribution to the downtown district resulting from the aggressive improvements to the Capri and Roxy Theatres, with innovations encouraging to the entertainment and theatre industry."

MOVE A CALCULATED RISK

Durwood admits that his heavy investment in downtown theatres is a calculated risk. The shopping habits of the public have changed, from downtown to suburbs, but it is Durwood's aim to bring these people back downtown and firm up their old patterns of shopping and showgoing.

As the first step in this direction, Durwood recently completed arrangements with major downtown parking lot operators to provide free nighttime (after 6 p.m.) parking for patrons of the Durwood houses.

Less than ten years ago, there were seven first-run theatres downtown, all, except Durwood's Roxy, affiliated with major theatre circuits. Fox Midwest had the Tower, Esquire and Orpheum; RKO, the Missouri; Loew's, the Midland; and Tri-State had and still retains the Paramount.

Today, the Tower and Esquire have been dismantled and the Orpheum is being wrecked for construction of a motel; the old Missouri, now a Durwood operation, has been renamed the Empire, offering Cinerama attractions; Loew's Midland, after an unsuccessful venture by a professional bowling league establishment, has been taken over by Durwood and transformed into the Saxon and a tiny, de luxe art house, the Studio. Durwood still operates the first-run Roxy and also has the 70mm long-run Capri in what formerly was the old Victoria, a legitimate theatre.

Durwood's interest in the downtown area has received tremendous cooperation from the municipal government, police department and organizations such as the Merchants Ass'n, the Chamber of Commerce and Downtown Unlimited, the publicity group of which Durwood is vice-president. Individual merchants have expressed delight at the Durwood effort and have cooperated by keeping windows lighted late at night and by decorating store fronts.

In taking over the theatres, most of which have been mammoth in size, Durwood's aim has been to reduce their seating, not only for economy in operation but also for the psychological effect upon patrons. As Durwood describes it, 300 patrons in a 600-seat house look like a good crowd, but the same 300 in a 3,500-seat house are lost.

Typical of the reducing program is the Capri. Durwood took only the heart of the theatre, both upstairs and down, draping off the remainder of the house and converting it to a 1,238-seater at full capacity. It also can be used as a 600-seat theatre by utilizing the orchestra floor only.

Durwood cut the capacity of the 3,200-seat Empire to 1,294 by widening aisles and spacing seating, draping off the upper balcony and making "an incision" in the balcony loge. The Empire can operate as an 806-seat, one-floor theatre. Special effect also is gained in the Empire by lighting which directs attention inward toward the center of the house. While it is airy and spacious, the total effect is one of intimacy. By removing the upper balcony drapes, the theatre would seat as many as 1,900.

In the huge Saxon, formerly the 3,500-seat Midland, largest theatre between St. Louis and the west coast, Durwood had seating rebuilt and respaced, then converted the operation to a one-floor, stadium-type house, with 1,594 seats. The balcony and loges are not used, but it is Durwood's hope that attractions can be brought in that will fill the entire house.

VARIETY OF OFFERINGS

The apple of his eye is the tiny Studio, with the "largest restroom in the world." When Durwood took over the Midland, the huge lower lounge area, with its walnut paneling and luxurious carpeting was transformed into a 150-seat intimate art theatre. A slightly raised area at one end of the 40x90-foot lounge is used as a balcony, or can be utilized as a stage. Durwood placed movable director-type chairs in the Studio. The projection booth was located against one wall and the theatre operates with one projector, which means that every picture has an intermission while reels are changed. This has proved an asset, since the intermission gives art picture patrons a chance to move about, smoke and enjoy the beauty of the theatre.

Thus, Durwood now has a variety of entertainment available downtown, ranging from a small, intimate art house, to first-run, to a 70mm house for long runs, a

(Continued on next page)









The Capri, with 1,238 seats, specializes in roadshow attractions on a hard-ticket, two-a-day basis. Prior to its takeover by the Durwoods, it was known as the Victoria, which played stage shows.

The Roxy had been virtually a last-run house. It was updated and modernized and changed to a first-run, single-feature operation.

The Saxon, for 30 years known as Loew's Midland, had been converted into a unit of a national bowling league. Then the Durwoods took it over and, again, put it into the de luxe theatre class.

The Empire, its seating reduced and respaced, from 3,200 to 1,294, and completely refurbished, shows 70mm and Cinerama productions.

ENLARGES DOWNTOWN ACTIVITY

(Continued from preceding page)

Cinerama theatre and a big versatile house which can be used for any purpose.

"When we have strong pictures, we do tremendous business," Durwood said of the downtown operations. The Capri, for instance, has had phenomenal success, although it is in an off-location, away from the 100 per cent retail establishments. Capri patrons are those who must make a special trip into the downtown area for the express purpose of attending the Capri. Much of its success has been due to promotion and to the physical structure of the theatre with its many extras, such as the long red carpet stretching to the street, the lengthy walkway canopy and the Espresso coffee bar.

Durwood has built up an effective group sales organization headed by Bob Goodfriend, sales and advertising executive. Three women handle specific facets of the sales work; one makes outside calls on industrial firms and clubs; another contacts schools in the five-county metropolitan area as well as nearby colleges and universities, both by mail and phone, and the third handles the paper work, setting up reservations, mail orders and the routine details.

The sales group has a cross-filed mailing list of about 10,000 persons in the area, so that specific groups can be contacted according to their interests for individual pictures. For instance, for "The Music Man," the sales organization will devote special attention to the music teachers, orchestra leaders and other musical groups in the cross-file.



The Studio is a novel addition, being a 150-seat art operation, with portable chairs, and, though it has a separate street entrance, it actually is part of the Saxon.

For "El Cid," which recently completed a lengthy run at the Capri, the sales force reasoned that many persons had never heard of the legendary Spanish hero. They contacted the many boards of education in the area and arranged a screening for school teachers. The following day, the teachers had a sales packet from the picture on their desks. When the teachers checked back with their principals about the desirability of presenting the material to students, Durwood had already cleared the way with a go-ahead from the various school boards.

In addition to the Kansas City interests, the Durwood circuit also operates first-run theatres and drive-ins in St. Joseph and Jefferson City, Mo., and Leavenworth, Kas. Diversification plays a big part in the operations, with real estate development a primary interest. Currently, Durwood has on the boards a housing development of some 20 units in the $55,000 price range.

Parking lots are another of the circuit's operations. In St. Joseph, the old Electric Theatre was razed and a de luxe 150-car parking lot was installed. The site contains a building with 6,000 square feet of space and a drive-in bank. The lot, in the heart of downtown St. Joseph, covers half a block and is designed in a Spanish motif.

The Durwood organization is a very young one. Both Stanley, president of the circuit since his father's death in 1960, and Richard, his younger brother who is film buyer for the company, exude youthful energy and determination.

Stanley graduated from Harvard University in 1943, where he starred in football and wrestling. He became an Air Force navigator and instructor and, after his discharge from the Air Force in 1945, came into the company as executive vice-president. He was married in 1947 and is the father of five children, ranging in age from 6 to 14.

A member of the Harvard Alumni, Stanley belongs to the committee which interviews 50 boys per year for Harvard. He is a member of the board of the Kansas City Athletic Club, an active member of the Chamber of Commerce and the Rotary Club. In addition, Stanley devotes much time in youth work and is among those who this year started a summer day camp at the Homestead Tennis Club for about 100 children.

Richard, younger of the Durwood brothers, has three children and is a graduate of Brown University.

Meyer Hutner Appointed UA Publicity Manager

NEW YORK—Meyer Hutner has been appointed publicity manager of United Artists by Fred Goldberg, vice-president of UA. Hutner resigned from Astor Pictures where he was vice - president and director of advertising and publicity.



Meyer Hutner

Previous posts were associate publicity director of 20th Century - Fox, national publicity manager of Warner Bros., advertising and publicity director of Samuel Goldwyn Productions and vice-president and advertising director of William Goetz Productions.

Funeral for A. P. Waxman; Industry Veteran Was 69

ATLANTIC CITY, N. J.—Funeral services for A. P. Waxman, 69, who handled the introduction of Vitaphone for Warner Bros. while advertising and publicity director for the company in the late 1920s, were held at the Hilleson Funeral Home Sunday (22). Waxman died at the Polyclinic Hospital Thursday (19).

Waxman, who had been with Stanley Warner in an executive capacity for the past nine years, had a film career that included posts with RKO-Pathe, the Roxy Theatre, Radio City Music Hall, Gaumont-British and Ascap. He also produced stage plays, including "Sadie Thompson," the musical adapted from the Broadway dramatic success, and "Rain," which starred June Havoc. Waxman is survived by his wife, Roberta, and his sister, Sophia Abrams of Atlantic City.

Show Richard Quine Films At Festival in Paris

HOLLYWOOD—From Paris comes news that Richard Quine, director of "Paris When It Sizzles," Paramount Technicolor comedy shooting there with Audrey Hepburn and William Holden starred, is being honored by French film critics with a "one man" film festival of the pictures he has helmed.

Among the pictures being shown are "Pushover," "My Sister Eileen," "Solid Gold Cadillac," "Full of Life," "Operation Madball," "It Happened to Jane," "Bell, Book and Candle," "The World of Suzie Wong" and "Strangers When We Meet."

Ascher Quits Interworld; Kesten, Kasdan Take Over

NEW YORK—Stanley Ascher has resigned as president of Interworld Film Distributors. Executive functions will continue with Maurice B. Kesten as executive vice-president; Saul Kasdan as vice-president; Nicholas Papadakos as treasurer and Michael F. Mayer as secretary.

Interworld, located at 1776 Broadway, is distributing two French films, both of them dubbed, "Maxime" and "Lovers on a Tightrope."

BETWEEN THE LINES

By AL STEEN

Arbitration?

IN THIS business, one gets a lot of strange telephone calls. A couple of days ago, we received a call and the conversation went something like this:

"Are you the editor?"

"I'm the eastern editor."

"Well, my name is ....." (it sounded like Phlugg.)

"Yes, Mr. (Phlugg)."

"I sold my theatre in 1953 and I was all hepped up about the possibility of an arbitration system in this '$%&%' business. I figured this would be the salvation for us '$%&%' exhibitors. I wrote to Abram Myers and gave him my ideas on the matter. I wrote Gael Sullivan (deceased) at TOA. They both told me I had a great idea. So I sold my theatre and went into the fertilizer business."

"Very interesting. What's your problem?"

"I don't have any problem. As an old subscriber to Boxoffice, I want to know whether an arbitration plan was ever set up."

"No, it never materialized."

"Well, I'll be a $%&% $%&% $%&%. What's wrong with you $%&% trade paper editors? You could have kept it alive."

"We only report the news."

"You're a bunch of $%&%. Meet me at the Warwick Hotel bar and I'll tell you a thing or two."

"Okay. What's your name?"

A click told us he had hung up the receiver.

Who knows? Maybe he had a good idea. Nice talking to him, anyway.

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New Faces

WHILE looking up some data in a Boxoffice issue of ten years ago, we ran across a full-page ad by a major company pointing up its policy of delivering new faces to the screen, faces that would bring "new boxoffice power." Of the 11 new faces shown, only one has survived to a point where he is a recognized name, although not an important one. One other male player has won fame on television. One feminine player died early in her career. The other eight apparently have passed into oblivion insofar as motion pictures are concerned.

What caused this? Did the studio fail to give them a chance? Were the performers cast in the wrong kind of pictures? Did the studio fail to give them the right kind of buildups? Or did they just not click with the public?

With so much effort being made to build new talent, it would be well to probe into reasons why past "new faces" drives have not been 100 per cent successful. Well, a 100 per cent success would be improbable, but there could be a higher ratio than the above instance.

Naturally, every star today once was a "new face." But why did he or she click? The answer is with the public; that's who makes the final decision and fashions the fate or success of every performer. But the right role in the right picture has had a lot to do with it—plus the right kind of publicity.

The industry needs new talent—and a new formula, perhaps, for creating it.

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A Producer's Dream

TO BE ABLE to get production costs back in two weeks of showings of a picture should be any producer's dream. But that can happen, and often does happen, in India. A current visitor in New York is Dev Anand, a combination producer-star from Bombay, whose film, "Hum-Dono," was the official Indian entry at the recent Berlin Film Festival.

Anand explained that such a quick playoff was possible only when a film got blanket day-and-date bookings throughout the country, mainly in India's 700 first-run theatres. He said that an average black and white feature costs around $400,000 in India. Inasmuch as the country has no other form of entertainment except motion pictures, the film theatres and the traveling units get all the patronage.

The Indian producer told of a quaint custom of picture-making in his country. Every picture must have three songs and three dances in it. No law, but it's an established custom and the patrons expect it. However, Anand broke all tradition when he made "Hum-Dono," which means "We Three." He has neither a song nor a dance in it. Also, it's shorter than most Indian pictures. Anand said that his people were accustomed to pictures running three hours. "Hum-Dono" runs only an hour and 35 minutes. Quite revolutionary, he said.

Because there has been a curtailment of raw stock importation, the government restricts a picture's length to a maximum of 14,000 feet. Plans are under way to construct a raw stock plant in India.

The producer said he was aiming at the international market when he produced "Hum-Dono" and that he believed he would be successful in arranging for an American distribution deal. In fact, that was why he was here, he said.

There are about 40 studios in India, Anand said, and they turn out between 225 and 250 feature pictures a year. That's more than Hollywood produces. Although Anand makes all his pictures in the Hindistani language, which is understood in all parts of India, the films are titled for the outside market.

UA GIVES ALL-OUT PRESELL CAMPAIGN TO 'TARAS BULBA'

By AL STEEN

PERHAPS no picture in United Artists' career has been given such a concentrated presell campaign as has been accorded to Harold Hecht's production of "Taras Bulba." For example, at last month's Berlin Film Festival, Tony Curtis played host in a local night club to leading festival visitors, about 40 important Berlin and West German journalists and some 20 key foreign correspondents. The affair was covered by a contingent of photographers and treated extensively in the next day's newspapers, spotlighting the picture in which Curtis costars with Yul Brynner.

The evening affair, a huge success, was not an impromptu one by any means. It was one of a series of well-planned meetings Curtis is now holding with the press in key European cities to present selected "Taras Bulba" artwork available for publication. The star's tour is similar to the one made throughout the United States by Jim Denton, production publicity director for the United Artists' release. Eight months in advance of the picture's domestic Christmas-New Year's opening, UA vice-president Fred Goldberg was in a position to inform the trade press that Denton already was personally delivering exciting promotional material to exhibitors. In addition to Denton, UA's field representatives, under the supervision of Al Fisher, exploitation manager, were visiting newspapers, TV and radio stations, as well as exhibitors.

Denton was an ideal choice to tour the nation. In addition to his being on the set throughout the picture's filming in Argentina and Hollywood, he knows the needs of the press. He is a former reporter, city editor, rewrite man and college English instructor. During March and April of this year, Denton visited 18 leading U.S. and Canadian cities. In addition to meeting reporters and taking photo orders, he appeared on scores of radio and TV programs. He returned to Hollywood with a memo pad listing hundreds of names of exhibitors, newsmen and broadcasting personalities.

Curtis is not just exhibiting a valuable "Taras Bulba" art display of hundreds of color and black and white blowups of exceptional location and studio photographs by unit photographers Ted Allen and Marv Newton. The star is actually taking scores of orders from his guests at these presentations for copies of the photos.

The presell campaign for the $7,000,000 epic under Goldberg's direction already stands as one of the most effective in industry history.

What is as noteworthy as the tremendous early start of the merchandising drive is its world-blanketing extent.

UA, fully aware of the importance of still photographs to convey the size, action and color of the epic, assigned four noted still photographers—in addition to Allen and Newton—to do special location shooting in Salta, Argentina. They were Ernst Haas, Gordon Parks, Inge Morath and Cal Bernstein.

Their noted skills plus the tremendous subject matter paid off handsomely.

Life Magazine's May 18 issue devoted ten pages—an unusually high number—to the prizeworthy photos (by Miss Morath and Bernstein) and to text about "Taras Bulba," featuring stars Curtis, Brynner and Christine Kaufmann, director J. Lee Thompson, plus hundreds of the 7,000 horsemen used in the Hecht film. Life described the horse sequences as "rivaling the most spectacular ever done for a movie."

Look also thought "Taras Bulba" would make good copy for its millions of readers. In its June 5 issue, it carried a five-page illustrated story about Miss Kaufmann, the 17-year-old beauty from Munich who was acclaimed by both the critics and the public in her first American film, "Town Without Pity," also a UA release. Earlier, Life, in its April 13 issue, had another photo layout of the young star, crediting "Taras Bulba." Life's international edition, in its February 26 issue, gave eight pages to the picture, devoting its coveted



Tony Curtis and Yul Brynner get set for one of the exciting battle scenes in "Taras Bulba."



Yul Brynner, as the Cossack chieftain, leads his men against the Poles in Harold Hecht's $7,000,000 epic, filmed on location in Argentina.

cover to Christine. This was published at a time when the smoke had barely cleared from the film battles just completed on the Pampas.

Other national magazines, including the leading fan publications, have accorded an unusually large amount of space to the mammoth production.

Newspapers around the world have given extensive coverage to the making of the giant production. A photo of Curtis and Brynner in costume using swords to carve a turkey, while on location on the Pampas, was carried by hundreds of U.S. newspapers at Thanksgiving.

The motion picture footage taken of the filmmaking in South America is an example of the long-range planning executed for "Taras Bulba." On April 15, the ABC Television Network presented an 11-minute feature from this footage, whetting the moviegoing appetites of millions.

Based on the celebrated Nikolai Gogol novel about the fight for freedom of the Cossacks against the Poles 400 years ago, "Taras Bulba" is truly a grand-scale production. It took nine ships (which were almost lost in a hurricane) to bring to Salta, Argentina, practically every item used in filming. A full-scaled reproduction of a walled and turreted 16th Century city was built, finally razed at the culmination of historic battles. Some 10,000 gauchos and 1,000 Argentine cavalry were involved. Location-shooting, which began last October 12, took more than three months. Cameraman Joe MacDonald



Christine Kaufmann, 17-year-old beauty from Munich, who plays the leading feminine role in the film, was the subject of a five-page illustrated article in Look Magazine.



James R. Velde, UA vice-president, points out dramatic scenes from "Taras Bulba" to Bernie Meyerson of Fabian Theatres, center. Fred Goldberg, UA vice-president, left, who is directing the international presentations of the film's high-budget promotion unit. The photographs, shot by Ted Allen and Marv Newton, unit photographers, were part of the exhibit taken around the country by Jim Denton.

supervised four cameras during the fighting scenes. After two additional months of filming were completed in Hollywood, director Thompson faced one of the most overwhelming tasks of his distinguished career (which includes directing "The Guns of Navarone"). He had to edit nearly 60 miles—some 300,000 feet—of exciting color film.

How do you complete a picture of this monumental size on schedule? Producer Hecht modestly admits he was five days late finishing in Argentina. He fails to point out that he had to overcome a railroad strike—which deprived him of his cavalrymen for eight days—as well as quick-changing weather. Despite his huge budget, Hecht was not one to squander any of it. To outguess the unpredictable weather, Thompson had three different setups always ready—one for sunny days, one for overcast, a third for rain.

The mammoth dimensions of the multi-million dollar production have been matched by its merchandising campaign, which includes a major budget for film trade publication advertising.

With scores of promotional plans still to be executed, and with almost half a year—a long period in the jet-paced motion picture industry—remaining, United Artists, by Christmas, undoubtedly will have made "Taras Bulba" one of the most widely-discussed, eagerly anticipated motion pictures the industry has ever offered the world's moviegoers.

Hollywood Report

By CHRIS DUTRA

Several Story Purchases Made by Independents

Even though there has been the usual hiatus in summer production around town, there has also been increased buying activity on the part of some independent producers.

Leading the parade is Frank Sinatra's Essex Productions with the purchase of "A Young Man's Fancy," an original comedy by Daniel X. Beaumont, who also will do the screenplay.

Next in line is Doris Vidor Productions and the recently acquired film rights to "Royal Flush," also an original story by Fay and Michael Kanin. The property is reported to be the first of a series of motion pictures to be produced in association with the Mirisch Co. for United Artists release.

With the forming of Caesar Productions, actor Anthony George, fresh out of TV's "Checkmate" series, has acquired "Love and Money," a romantic comedy by Joseph Hood as a starring vehicle for himself. The picture will precede "Daybreak" and "The Sensation Seekers"—both of which are on the actor-producer's slate.

Joe Steinberg has purchased "Pass On, Regardless," a novel by Anne Taylor and Feme Mosk, and has added the comedy to his film producing schedule.

From Phoenix, Ariz., Ben Pincus, Television City Arizona executive, has put "Revolt on the Painted Desert" by Earl Haley on his film production schedule for early next year. Pincus, partnered with Ben Pivar and others in the new enterprise, is working out of the organization's temporary headquarters in the Arizona Bank Bldg., Phoenix . . . Robert Jiras and Woodstock Productions announced the acquisition of "The River," a short story by Flannery O'Connor. Don Murray has been set to guest star in the film in the role of a "healing" preacher. Slated to roll in Georgia in the fall, the project will precede "Walk Egypt," the picture which actress Hope Lange is coproducing with Jiras here and in the south. "River" treats with a young boy who seeks love in a world that has no time for either. Jiras will direct from his own script. No distribution has been set yet.

Two More Films Are Added To Lesser-Barsha Slate

Lesser-Barsha Films have announced two features to be added to its production schedule for this year. They are "Follow the Moon Shadow," a story of outer space travel and occult phenomena and "Camel Boy," a story to be shot in Pakistan. Both pictures will be made by the independent company for distribution to a circuit of specialty houses . . . Producer-director George Englund has added "There Am I" to the production schedule of his independent company. The drama is an original by David Z. Goodman . . . Peter Glenville has been signed by 20th Century-Fox Studios to direct the Ingrid Bergman starrer, "The Promise of Dawn" . . . Sidney Buchman is penning first draft screenplay from the Romain Gary best-seller. Production is set for October start date in Paris . . . Producer Aaron Rosenberg has signed Daniel Taradash to script "Morituri" from the German novel by Werner Lueddecke, which he will film for 20th Century-Fox.

Les Martinson Replaces Milestone on 'PT-109'

Lewis Milestone, who previously withdrew from directorial chores on Warner Bros. "PT-109," but was prevailed upon to return to the project, has been replaced by Les Martinson.

The studio issued a statement saying: "Satisfactory progress is not being made and we decided a replacement was necessary."

The film, dealing with President John F. Kennedy's wartime experiences, has been before the cameras for four weeks in Key West, Fla. In the picture's pre-production stage, Milestone replaced Raoul Walsh as director. Bryan Foy produces under the personal supervision of Jack L. Warner, WB head.

Gina Lollobrigida Is Among Top Castings of the Week

Gina Lollobrigida, currently starring opposite Stephen Boyd in "The Imperial Venus" shooting in Rome, has been signed to star in "The Thaw," which will be produced by Italy's Galatea Films in English for the American market. The film is scheduled to roll in December with Franco Rossi directing the De Concini script . . . Brigid Bazlen has been set by Blake Edwards and Martin Jurow to star in "Working Girl," which will be produced by them under their J & E Productions banner. The firm is negotiating with MGM to shoot the property at the Culver City studio, where scripters Ben Starr and Robert O'Brien, coauthors of the original story, are doing final screen treatment . . . Molly Picon, currently starred in the stage hit, "Milk and Honey," has been signed by producers Bud Yorkin and Norman Lear for her first major motion picture role as Frank Sinatra's mother in "Come Blow Your Horn." . . . Another casting announced by Paramount has rodeo star Monte Montana set to appear as himself in "Hud Bannon," being produced by Martin Ritt and Irving Ravetch . . . The production team of Jules Levy, Arthur Gardner and Arnold Laven has signed Chuck Connors to a two-picture deal, calling for one feature to be made next year, the other in 1964 . . . Susan Strasberg has been signed to star in the Italian production of "This Our Desire," a romantic drama to be filmed in Rome and Spain . . . Natalie Wood, who just returned from a world-wide trip, reports to Warner Bros. Studios this week to film a special theatre and TV trailer in connection with her starring role in the Mervyn LeRoy production of "Gypsy" . . . Walt Disney has signed Brian Keith, Tommy Kirk, Kevin Corcoran and Jeff York for his feature film, "Savage Sam," sequel to "Old Yeller," which is slated to roll on August 13. Norman Tokar will direct, and Bill Anderson coproduces with Disney . . . Producer Peter Lawford has set Sammy Davis jr. to costar in "Johnny Cool," United Artists release. William Asher will direct the Lawford production which will also star Henry Silva.



ROYAL HONOR FOR FOREMAN—Carl Foreman, producer of "The Guns of Navarone" for Columbia release, is congratulated by Princess Katharine of Greece while wearing the insignia of the Royal Order of the Phoenix, presented to him by the Greek government on behalf of King Paul of the Hellenes. Foreman is now preparing "The Victors," his new Highroad production, for Columbia release. Foreman will produce and direct the film, which will start August 7 from his own screenplay.

Paramount to Introduce New Star Over TV Net

Nineteen-year-old Laurel Goodwin, newest Paramount contract star, who in her first two motion pictures has had starring roles, first with Elvis Presley in Hal Wallis' "Girls! Girls! Girls!" and currently with Jackie Gleason in "Papa's Delicate Condition," will be introduced to television audiences this summer on NBC's coast-to-coast TV program, "Here's Hollywood."

Producer Henry Weinstein Forms Independent Unit

Due to the recent shelving of "Something's Got to Give" at 20th Century-Fox, producer Henry Weinstein has formed an independent company and, in association with Jerry Epstein, has acquired "The Day the Clown Cried," an original story by Joan O'Brien and Charles Denton, as the initial production.

The new company known as Pagasus Productions is partnered with Weinstein as president and chairman; industrialist Irvin R. Sylvern, executive vice-president; former Gov. Goodwin J. Knight, vice-president and board member, and Paul R. Ziffren, secretary-treasurer.

The producers' continuing pact with the studio calls for creation of new TV properties as well as motion pictures.

'Longest Day' Debut to Aid Int'l Rescue Committee

NEW YORK—With tickets priced from $5 to $100, Darryl F. Zanuck's "The Longest Day" will be given an exclusive advance showing for the benefit of the International Rescue Committee, Inc., on October 3 at the Warner Theatre here. Gen. Omar Bradley is chairman of the benefit affair.

The International Rescue Committee is an organization which aids refugees from dictatorships and resettles them in the free world. It was founded in 1933 to help victims of the Adolph Hitler regime in Germany and has continued ever since, currently aiding those who want to leave Red China and Castro's Cuba.

The advance showing was announced at a meeting of press and society representatives in the Hotel Waldorf Astoria on July 23. The chairman was General Bradley who told the gathering that Zanuck had spent more time on the Normandy beach than he had on D-Day. He said that those buying $50 and $100 tickets would be guests at a pre-screening dinner on the night of October 3.

Zanuck addressed the meeting and said that the shooting on "The Longest Day" took nine months and 17 days and used 23,000 troops provided by the governments of the United States, Great Britain, France and West Germany.

Victor Moore, 86, Dies; Star of Stage, Screen

NEW YORK—Funeral services for Victor Moore, 86, beloved Broadway stage star who also played in many motion pictures, were held at the Universal Funeral Chapel Thursday (26). Moore died of a heart attack at the Percy Williams Convalescent Home in East Islip, L.I., July 23.

Moore, who was a vaudeville star before he starred on Broadway in George M. Cohan's "Forty-Five Minutes From Broadway" in 1905, last appeared on the stage in a revival of "Carousel" in 1957. He first appeared in films for Jesse Lasky in 1916. Some of his later pictures included "Dangerous Nan McGrew," "Romance in the Rain," "Swing Time," "True to Life," "Make Way for Tomorrow," "Duffy's Tavern," "The Heat's On," "Louisiana Purchase," "Carolina Blues" and "It Happened on Fifth Avenue," the last for Allied Artists in 1947. Moore also played a bit in "The Seven-Year Itch," starring Marilyn Monroe, in 1955.

Moore is survived by his wife, the former Shirley Paige, and three children by his first marriage, Victor Moore jr., Robert Emmett Moore and Mrs. Andres Mora.

'First Space Ship on Venus' New Title for Crown Film

HOLLYWOOD—The title of "Spaceship to Venus," to be distributed by Crown-International Pictures, Inc., has been changed to "First Space Ship on Venus," according to Newton P. "Red" Jacobs, president of the releasing organization.

The film will be ready for release throughout the United States and Canada on or about September 1. Filmed in widescreen and Technicolor, the drama features a rocket ship landing on the planet Venus and its return to Earth.

London Report

By ANTHONY GRUNER

THE LION is roaring loudly in London these days. In the words of MGM's British chairman and managing director, Morris Davis: "By next August we should have about 18 features in release, which is the most we have ever had, even in the lush days."

At his first major press conference since taking over as head of MGM British operations, Davis had a solid success story to tell about his company. There was, he declared, a great upsurge of output that will be felt in the next 12 months, thanks to the drive of president Joseph R. Vogel. No fewer than seven West-End theatres would be involved with MGM productions. This includes the new Empire, the most luxurious theatre in Europe," the Columbia, Royalty, Plaza, Coliseum, Ritz and London Casino. Moreover, MGM studios at Boreham Wood has an avalanche of pictures to fill all the stages for at least the next two years.

Davis said he was aiming to open at the new Empire on or about December 15 with the big circus musical, "Billy Rose's Jumbo," starring Doris Day, Stephen Boyd, Martha Raye, and Jimmy Durante. On September 6, there will be a gala premiere of "Lolita" in aid of the Widows and Orphans of the Printers Pension Corp. On September 20, MGM will hold a gala premiere of the Dmitri de Grunwald production, "The Dock Brief" with Peter Sellers and Richard Attenborough. In October, at the Plaza, there will be another premiere of MGM's Seven Arts production, "The Main Attraction," starring Pat Boone and Nancy Kwan, while November will see a Variety Club charity premiere at the Royalty Theatre for "Mutiny on the Bounty" for which a tremendous campaign is being planned by Ronald A. Lee, director of publicity, advertising and exploitation. The first MGM Cinerama picture, "How the West Was Won," will also be premiered towards the end of October at the London Casino.

This important revival of the fortunes of MGM has made front page news in the tradepress and augurs well for exhibitors who are seeking top quality product during the months ahead.

* * *

James H. Nicholson and Sam Arkoff, the president and executive vice-president of American International Pictures, respectively, held court at the headquarters of Anglo-Amalgamated last week to meet the tradepress and discuss AIP's plans for the future. The venue was not chosen haphazardly for Anglo and American International Pictures have been partners for eight years in distribution and coproduction. Nat Cohen, chairman and joint managing director of Anglo-Amalgamated, stated: "We have both moved up in the world since eight years ago when we were making modest-budget pictures overselves and distributing the same type of product for our two friends, Jim and Sam."

The purpose of the conference was to enable Nicholson and Arkoff to explain their plans for a considerable amount of British coproduction with Anglo as part of the 12 major high-budget pictures scheduled to be made by AIP during the next 12 months. Three, at least, will be coproduction shots in this country. The AIP lineup includes "Panic in Year Zero!" with Ray Milland, "Marco Polo," "The Young Racers," "The Raven" with Vincent Price, "Sea-Fighters," "The Haunted Village" with Ray Milland, "Beach Party," a musical, and "Masque of the Red Death." All these, except "Panic in Year Zero!" will be in color.

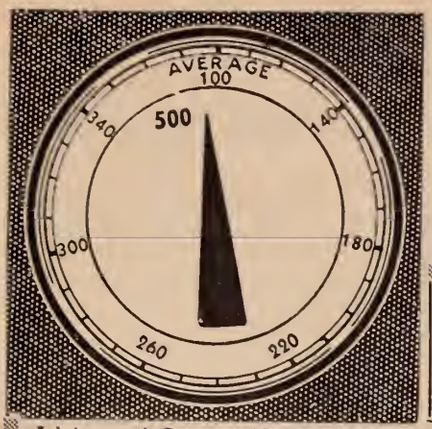
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There were two further productions "on the cards," said Nicholson, "Genghis Khan," and H. G. Wells' "War of the Worlds." Arkoff mentioned one of the subjects likely to be made in this country starring Vincent Price, based on the H. G. Wells story, "When the Sleeper Awakes." Said AIP's executive vice-president: "We have discovered that the taste of patrons in America and in Britain is growing much alike. In fact, they are becoming almost identical. Pictures that do well in the United Kingdom are almost certain to do well in the States, and vice-versa." Corroborating this point of view, Nat Cohen added: "An example is 'Circus of Horrors,' which did outstanding business in America and enjoyed excellent grosses over here." The feature, which was produced by Independent Artists for Anglo was a coproduction with AIP made at Beaconsfield Studios.

* * *

Anglo-Amalgamated, who is now enjoying one of the highest grosses of any picture with its "A Kind of Loving," the Joseph Janni production, directed by John Schlesinger, last week touched the highest accolade, when Nat Cohen and Stuart Levy were hosts to Prince Philip following the world premiere of their picture, "Some People," a Technicolor comedy-drama with music about a group of working boys who become involved in the Duke of Edinburgh's scheme of training. Produced by James Archibald, directed by Clive Donner and scripted by John Eldridge, the film was acclaimed by the press last week as one of the freshest to deal with the contemporary problem of young people and their frustrations. The cast is headed by Kenneth More, the only star name in the film, but the juvenile actors and actresses are all going to be heard of in the future, especially Ray Brooks, David Andrews, David Hemmings, Annika Wills and Anita Douglas.

This sociological comedy-drama is unfolded against a vivid Bristol City backdrop and tells how an aimless trio of teenage boys and their girl friends eventually find an outlet for their natural intelligence and exuberance in the Duke of Edinburgh's award scheme which encourages worthwhile hobbies. The idea of making the film came from James Archibald, a former executive in charge of production at Pinewood Studios, who obtained the backing of the National Film Finance Corp. Anglo agreed to distribute the film at cost and ABC to release it on its circuit. All the profits will go to the Prince Philip award project.



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Advise and Consent (Col)	125	250	95	195	75		190			200	210		125	120		175	130	150	150	150	**156**
All Fall Down (MGM)	120	110	125	200	90		115	70	110	100	150	100	105	150	90	160	95	125	150		**120**
Bernadette of Lourdes (Janus)		225			90					150					90	120	90				**128**
Big Red (BV)	130			175	90		150	125	110	240	75	150	150	100			150	165	125	125	**137**
Black Tights (Magna)	130			160	150	275	100	150		325	300	200		100		200			200		**191**
Bon Voyage (BV)		150	115	200			360	125		365	290	150	200	150		175			150	150	**198**
Boys' Night Out (MGM)			135	225	100		150	125	135	200	205	300		175	110	195		150	125	125	**164**
Bridge, The (AA)		150		175	100	115	150		110				150	110	90	200			250		**145**
Brushfire (Para)								100		100	100		100		90			100			**98**
Cabinet of Caligari, The (20th-Fox)	100	175	85	145			100	70	100	115	190		95	100	90	135	100		100		**113**
Cape Fear (U-I)	125	150	95	190	100	125	100	200	100	100	70	175	125	150	105	180	95	155	150		**131**
Colossus of Rhodes, The (MGM)	125		90		85	190		140	135	100	75	150	100		90		115		130	100	**116**
Couch, The (WB)			110					100	90	80	65		90		90		100				**91**
Counterfeit Traitor, The (Para)	140		125	150	95		150	135	100	130	185			300	115	200	110	150	150	100	**146**
Day the Earth Caught Fire, The (U-I)	110		90		100		90	85		140	65	115	100	110	85	175	85	125	125		**107**
Desert Patrol (U-I)							90	100	100			100					85	100			**96**
Desert Warrior (Medallion)				100			100	100			100		100					100			**100**
Devil's Eye, The (Janus)	125	200		150		225			110					100	115	160			225		**157**
Escape From Zahrain (Para)	110	150	110	150			110	110	90	110	105	100	115	100	90		90	125	100		**110**
Experiment in Terror (Col)	120		125	160	100	130	80			100	110	110	100	100	90	165	85	150	200	110	**120**
Five Day Lover, The (Kingsley)	125			155	90	75				150	125		180	90	90	145		135			**124**
Five Finger Exercise (Col)	130	150	100	195	100		65		90		100		100	90	95	185	70	125	95		**113**
Flight of the Lost Balloon (Woolner)	125			185	110			135		115			100		85		110	110		100	**118**
Forever My Love (Para)	100	175		170	90						90					190					**136**
Geronimo (UA)		150	85	125	100		110			140		100		100	80				90		**108**
Girl in Room 13, The (Astor)				140			100	100					100							85	**105**
Gun Street (UA)							100	100			65		100		80			100			**91**
Hand of Death (20th-Fox)							65	70		100					90		100				**85**
Hatari! (Para)	100	250		250			200	130			185					195			200		**189**
Kitchen, The (Kingsley)				135	75						90					140		100			**108**
Last Year at Marienbad (Astor)	130			130							130		225	100	135	200					**150**
Lolita (MGM)			125	190	95					150				275		200			400		**205**
Malaga (WB)			110				100	100		80	65				90			100	90		**92**
Merrill's Marauders (WB)		110	110		95		135	115		140		100	90		105		100	155		75	**111**
Mr. Hobbs Takes a Vacation (20th-Fox)	100	250	125	250	150		130	120		310	200	210		150	95	165		175	120	160	**169**
My Geisha (Para)			100	195	90									110		165					**132**
Notorious Landlady, The (Col)			115	200	125			110		280			125								**159**
Only Two Can Play (Kingsley)	140	175	110	160	280	190					250	105	200		115	200					**175**
Ride the High Country (MGM)	110		100		110	90		100	110	100		100	100	90			95	100	150		**104**
Road to Hong Kong, The (UA)	120	200	125	175	200		110	135		290	130	100	175	120	105		200	175	300		**166**
Taste of Honey, A (Cont'l)		200			200					190			175		100	195			350		**201**
West Side Story (UA)	200	400	200	275	200	225	240	175	225	300	260	500	300	250	175	250	450	250	400	300	**279**

TOP HITS — OF — THE WEEK

Individual runs, not an average. Listings are confined to opening week figures on new releases only.

1. West Side Story (UA)
   Memphis 500
2. Black Tights (Magna)
   Kansas City.....325
3. Notorious Landlady, The (Col)
   Kansas City.....280
4. Bird Man of Alcatraz (UA)
   Chicago 210
5. Hemingway's Adventures of a Young Man (20th-Fox)
   Chicago 200
6. Hatari! (Para)
   New York.....195

'Bon Voyage' Triples Par in Omaha State

OMAHA—The opening week of "Bon Voyage" packed the State Theatre and rolled up more than three times the average gross—and the second week was expected to hit the high spots, too. Others on the first-run front did fairly well. The Cooper went 20 per cent above average the 11th week of "Cinerama Holiday." "That Touch of Mink" had a good fourth week at the Omaha.

(Average Is 100)

Admiral—**Reprieve** (AA) 100
Cooper—**Cineroma Holidoy** (Cinerama), 11th wk. 120
Dundee—**Black Tights** (Magna) 105
Omaha—**That Touch of Mink** (U-I), 4th wk. ..120
Orpheum—**The Counterfeit Troitor** (Para), 2nd wk. 90
State—**Bon Voyage** (BV) 325

'Landlady' Shows Class As Mill City Opener

MINNEAPOLIS—"The Notorious Landlady," which opened at the World, scored 150 per cent. That percentage was equaled by "That Touch of Mink," which went into its fifth week at the State Theatre.

Academy—**Oklahoma!** (Magna), revival, 2nd wk. 90
Century—**Advise and Consent** (Col), 5th wk. .. 90
Gopher—**Mr. Hobbs Takes a Vacation** (20th-Fax), 2nd wk. 125
Lyric—**Boys' Night Out** (MGM), 4th wk. 125
Mann—**West Side Story** (UA), 23rd wk. 120
Orpheum—**Bon Voyage** (BV), 4th wk. 90
Park—**Lolita** (MGM), 3rd wk. 140
State—**Thot Touch of Mink** (U-I), 5th wk. 150
Suburban World—**I Like Money** (20th-Fox), 2nd wk. 90
Uptown—**The Counterfeit Traitor** (Para), 4th wk. 140
World—**The Notorious Londlody** (Col) 150

'Hobbs' Does All Right As Milwaukee Opener

MILWAUKEE—"That Touch of Mink" went into its fourth week at the Towne Theatre here, and again was the leading grosser for the week. With Telenews going first-run and opening with "Lolita," and the Warner also opening with "The Music Man"—and both packing 'em in as we go to press—it looks as if the good days are with us once more.

Downer—**A Toste of Honey** (Cont'l), 2nd wk. 150
Palace—**Windjammer** (Cinemiracle), 9th wk. ..175
Riverside—**Bon Voyage** (BV), 3rd wk. 150
Strand—**West Side Story** (UA), 18th wk. 200
Times—**Only Two Can Ploy** (Kingsley), 2nd wk. ..175
Towne—**Thot Touch of Mink** (U-I), 4th wk. 300
Warner—**The Notorious Londlody** (Col), 2nd wk. 150
Wisconsin—**Mr. Hobbs Takes o Vocotion** (20th-Fox) 150

MILWAUKEE

Promotions were the theme for the week.

For example, John McKay, Riverside Theatre manager, on his "Hatari!" exploitation, wound up with a packed house, full of youngsters, and buses lined up for a solid block. Joe Reynolds, Towne manager, as a result of his saturation on "That Touch of Mink," was packing 'em in. Milt Harman, Palace, with "Windjammer," and Estelle Steinbach, Strand, on "West Side Story," and time running out on both (new pictures booked in,) were still doing great. Harry Boesel, Wisconsin, was getting off to a good start on "Mr. Hobbs Takes a Vacation." Over at the Telenews, Jack Kois, manager, was all smiles, with his house going first run on "Lolita," and a big campaign under way. "Gabe" Guzman at the Warner was whipping up a sizzler on "The Notorious Landlady." Making the territory covering Wisconsin, Upper Michigan and Minnesota, was Fox publicist Louis Orlove, doing groundwork on "Mr. Hobbs Takes a Vacation," with a flock of contests running simultaneously on a dozen radio stations within the area and all prizes promoted.

Former Milwaukeeans Carol and Kathy Coogan have proved that dreams do come true. When Carol at 15 organized the first Pat Boone fan club back in 1955, she told her mother, "I'm going to be Pat's secretary someday." Kathy, then 13, wrote a speech for a high school class about her own plans to work for Pat. You guessed it, Carol is now secretary to Pat and to his personal manager, while Kathy became the office receptionist. There is a total staff of 11 serving the Pat Boone organization, Cooga Mooga, Inc., according to the girls, who visited their parents here recently.

According to our understanding, Allied Artists' "El-Cid" is reaping fantastic grosses in Chicago and is to open at the Strand here. But with "West Side Story" in its 18th week at the Strand and still classed among the best grossers, the big question is, when WILL "El Cid" open here? Give Estelle Steinbach, managing director at the Strand, the material to work with and you can bank on an extended run.

Harold "Bud" Rose, who tendered his resignation effective July 9 with Allied Artists in Cleveland due to ill health, has returned to Milwaukee. He told the writer that he would "take it easy for a few months," and then perhaps might "indulge" in some public relations work he has been asked to handle. He and his charming wife attended the little "Doughnut 'n' Coffee" meeting at the Milwaukee Press Club Friday (20) to help get Mike Wolke's bid for sheriff of Milwaukee County off the ground. He may agree to supervise the publicity, he said.

First Airer Installation Of 70mm in St. Paul Area

ST. PAUL — The first installation of 70mm equipment in an outdoor theatre in the territory has been completed at the Maple Leaf Drive-In in suburban Maplewood. The new equipment went into operation Wednesday (25) with the showing of "El Cid."

The Maple Leaf is operated by Chet Herringer of Minneapolis, who also operates the 100 Twin Drive-In in the Minneapolis suburb of Columbia Heights.

Several changes were made in the booth at the Maple Leaf so that the new equipment could be installed. Aside from the fact that the drive-in is the first and only one so equipped in this area, it is one of the few outdoor theatres in the entire country to have a 70mm installation.

The opening of "El Cid" broke all previous records at the Maple Leaf, Herringer said.

Blake Edwards is directing Warner Brothers' "Days of Wine and Roses."



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BOXOFFICE

OMAHA

A. F. Mueting, who has the Chief Theatre and drive-in at Pocahontas, Iowa, and who recently completed the drive-in at Hartington, has purchased the drive-in at Denison, Iowa, from Fred Ballantyne.

Chelsea Jones, father-in-law of a 20th-Fox salesman and a movie projectionist in Omaha, was a pallbearer at the funeral of Clyde Cooley, veteran machine operator and for many years an official in the IATSE. Returning from the services, Jones was injured in an auto accident . . . Clayton Yost is the new projectionist at the Fox screening room, replacing Cooley. He also is staff projectionist at the Cooper Theatre and had served as relief man for Cooley.

George Luehrs, exhibitor at Ainsworth, is recuperating satisfactorily at his home following a major operation at Lutheran Hospital in Norfolk . . . Merle Burns, theatre owner at Menno, S.D., has been on the jump with added duties at his sporting goods store . . . Sophie Volkert, who has been relief inspector at Fox, is now filling the same spot with Universal-International . . . May Witthauer, secretary to the exchange manager at Fox, attended an Iowa state meeting of the WSCS at Indianola. May has held numerous state offices in the church organization.

Ad woman in the news: Joella Cohen, daughter of Columbia salesman Ed Cohen, has been named radio-television director of Savage-Dow, Omaha advertising agency. A journalism graduate of Creighton University, she has been in advertising and public relations work 15 years, is former public service director of WHB, Kansas City, and has directed promotional activities for the American Red Cross, Kansas City; Omaha Post No. 1, American Legion; Douglas County Chapter of the Red Cross and was public relations representative for Ruder & Finn, New York City.

Smitty Smith, who owns the Lorain Theatre at Armour, S.D., saw his theatre escape damage when a tornado hit the community but his dance hall at Bass Beach was wrecked . . . Tony Goodman of Fox competed in the Nebraska golf tournament during his vacation . . . Marian Wallace Sokey, former Fox clerk in Omaha and later with Fox in Chicago, lost her husband by drowning in a fishing mishap in Wisconsin . . . Mrs. Frank Larson, wife of the Fox manager, and sons Brad and Randy returned from a visit with her folks in Salt Lake City, their former home.

Arnold Johnson, Onawa, Iowa, exhibitor, is now walking without hobbling. He has recovered from an injury suffered when he stepped on a nail . . . Allied Artists reported "El Cid" was knocking them over in Rock Island, Waterloo and Dubuque. It is scheduled in Omaha at the Admiral, Chief and Sky-View Drive-In.

And more cheer came from the Buena Vista office which was getting king-size reports on "Bon Voyage" from Lincoln, Council Bluffs, Sioux City, Cedar Rapids and Des Moines . . . Chick Evens, publicist for 20th-Fox, was in town for advance work on "Hemingway's Adventures of a Young Man," which will open at the Astro early in August.

Charlie Vickers, exhibitor at Mapleton, Iowa, had lots of support when he visited Filmrow last week. With him were daughters Jean, Frances, Charleen and Barbara Jo . . . Other exhibitors on the Row included Nebraskans Clarence Frasier, Havelock; Sid Metcalf, Nebraska City; Phil Lannon, West Point; Frank Hollingsworth, Beatrice; Don Campbell, Central City; Jack and Phil March, Wayne, and Iowans Al Haals, Harlan; A. F. Mueting, Pocahontas, and Arnold Johnson, Onawa.



Carlton 70mm to Cost More Than $50,000

TORONTO—Frank H. Fisher, vice-president and general manager of Odeon Theatres, reported the installation of equipment in the Carlton for 70mm operation which will be used for the first time October 4 for the North American premiere of "Barabbas" from Columbia Pictures. Fisher said a new screen will be 58 feet and it will completely fill the proscenium opening. The cost of the new projectors and ancillary equipment will be more than $50,000. The Carlton, 2,318 seats, was opened in 1948.

Seven Arts Pacts Two Meggers

HOLLYWOOD—Directors Phil Karlson and Richard Rush have been inked to new multiple-picture deals by Seven Arts, under which Karlson initially will helm "The Enchantress," starring Robert Mitchum, and Rush will handle megaphone chores on "This Property Is Condemned," Tennessee Williams play which Fred Coe will produce.

Fall Film Trailers At Ohio State Fair

COLUMBUS—Trailers for fall attractions will be shown in the Ohio State Fair exhibit arranged by the Independent Theatre Owners of Ohio, announced Ken Prickett, ITOO executive secretary. A similar exhibit last year "was a great deal of benefit in increasing motion picture attendance throughout the state," said Prickett. The fair opens August 24 and continues through Labor Day.

Prickett said his office has been able to work out a plan whereby Ohio theatres will run short trailers plugging the fair and its top attractions—Red Skelton and the stars of television's Bonanza series. Prickett urges theatres to run these trailers and then pass them on to another theatre.

Prickett said at last year's fair exhibit some 70,000 persons watched the trailers for forthcoming attractions.

Barling Screens Three Films for K. C. Exhibitors

KANSAS CITY—Circuit heads and film buyers were the guests of Emanuel Barling, vice-president in charge of domestic distribution for Herts-Lion International of Hollywood, at a luncheon at the Hotel Muehlebach, Wednesday (18). Barling is on a tour of key cities with prints of three H-L features, which were screened for the theatremen. The films are "A Matter of WHO," "The Devil's Messenger" and "Carnival Souls."

"Carnival Souls," which was filmed in part at Lawrence, Kas., was produced and directed by Herk Harvey from a story written by John Clifford. Both men also attended the luncheon and the screenings.

Earl Dyson and Larry Biechele, district manager and branch manager, respectively, of American International Pictures, also attended the luncheon and screenings. The films, which are being distributed through independent exchanges, are being handled by AIP in the Kansas City territory.

'Bird Man' Tops Record Of 'Hong Kong' in N.Y.

NEW YORK—United Artists' second Premiere Showcase attraction, "Bird Man of Alcatraz," grossed $37,626 in 10 theatres in its first day, Wednesday, compared with $21,123 opening day receipts on "The Road to Hong Kong," the leadoff Showcase film, in 13 theatres.

Arnold Picker, UA executive vice-president, said opening day records were set in five of the theatres on "Bird Man." They were the Luxor, Bronx; Kingsway, Brooklyn; Green Acres, Valley Stream; Meadows, Queens, and Plainview, Plainview. The Astor on Broadway had a near-record opening gross of $5,863, Picker said.

High 'Terror' Gross

LOS ANGELES—American International Pictures' Poe's "Tales of Terror" made its local area multiple bow with a record first-day gross of $24,750, according to sales chief Leon P. Blender, who said the figure was an alltime high for an opening day of AIP product in the Southland.

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DES MOINES

Morrie Steinman of M. W. Steinman & Associates, St. Paul, has been here beating drums for "El Cid" in advance of its August 3 opening at the Capri, the only theatre in Iowa to play the Allied Artists' spectacular in 70mm. Steinman reports that the film is doing a big business everywhere.

Oldtime vaudeville may be dead, but its ghost will live on—in birdbaths decorating at least three Des Moines gardens. C. L. McFarling recently had an old ornamental balcony ripped off the front of the Orpheum in the interest of progress and safety. When the noise of crashing masonry was heard in the Tribune newsroom across the street, sentimentalists dashed out and retrieved a few of the little white pillars which formed the balcony. With basins mounted on the columns, they should be garden conversation pieces to a generation old enough to remember being spellbound at the RKO when Blackstone the Magician sawed away at a box containing a beautiful lady—"before your very eyes!"

Robert Gray of Des Moines is working to get the long-closed theatre at State Center in operation by early August. With the prospect of once-a-week showings, the State Center paper notes that "It will be wonderful for our town to have a movie once again" . . . The State Theatre at Fort Madison has a new 50-ton air-conditioning system.

From a page one editorial in the Ottumwa Courier: ". . . Too many cheap, sexy pictures have been made and exhibited. They have sickened a large part of the country. But there has been evidence of reform. One such is 'Judgment at Nuremberg,' now playing at the Capitol Theatre in Ottumwa. It is a powerful story, told wonderfully well in this film . . . Now comes the sad fact. 'Judgment at Nuremberg' is playing here to small audiences. It might be a money-loser. Our people who quarrel with movieland because it has been tampering with the soul of America . . . seem to be passing up a product which might help restore America's sight."



Irving Briskin Launches Independent Film Unit

HOLLYWOOD — Irving Briskin has resigned as vice-president of Columbia Pictures to enter independent production. Plans are under way to form Variety Enterprises to make feature films and most likely television production.

Briskin still has an exclusive two-picture deal with Columbia calling for production of the films over a two-year period. After expiration of the pact, he goes nonexclusive to concentrate on films and TV possibilities.

No properties have been set for the new independent unit which will headquarter at Columbia Studios.



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BOXOFFICE THE NATIONAL FILM WEEKLY 52 issues a year
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MINNEAPOLIS

With vacations the principal activity along Filmrow and at the local theatres, there were few new developments last week. Theatre operators were vying with the Minneapolis Aquatennial and its program of activities including the Aqua Follies, Minnesota Twins baseball games, daylight saving time and other factors to get the public's dollar.

Audrey Hagen, biller at Warner Bros., vacationed at Kenora, Canada . . . Ed Linder, manager of the Gopher Theatre, and his wife are vacationing in New York state and at Montreal. During Linder's absence, Sheldon Kliman took over as manager . . . Bob Thill, manager of the Lyric, took in some Minnesota Twins games on his recent in-town vacation . . . Miles Carter, shipper at National Screen Service, vacationed in northern Minnesota and in the Black Hills.

Art Levy, brother of Fox manager M. A. Levy, representing the Jam Handy Organization, was in . . . Outstate exhibitors on the Row were Arvid Olson, Pine Island; Pete and Mike deFea, Milbank, S.D.; Sid Heath, Wells; Gabe Delury, Waconia; Stan McCulloch, Hibbing; Jim Fraser, Red Wing; Mickey Justad, Austin, and Julius Edelstein, Hibbing.

E. W. Kerr's Theatres Have Entertained for 25 Years

BETHANY, MO.—The 25th anniversary of Kerr theatre operation here was observed for a week with a program change each night at the Frontier Drive-In Theatre. E. W. Kerr of Pine, Colo., is owner of the theatres.

Frestle Chenoweth also marked his 25th anniversary as manager of the local theatres, having come here in July 1937 to manage the Noll and Roxy for Kerr. As a special anniversary treat for his Harrison County patrons, Chenoweth chose an all-color lineup of such popular pictures of recent years as "Please Don't Eat the Daisies," "Trapeze," "Where the Boys Are" and "Tammy and the Bachelor."

The Frontier Drive-In was opened in July 1953 and the Roxy Theatre was closed at the same time. During the 25 years, Kerr and Chenoweth have made periodic improvements in both the indoor and outdoor theatres, among them the installation of CinemaScope and widescreens. The screen at the Frontier was replaced following the tornado-like wind of September 1959.

U. S. Bond Queen Films Short With Rock Hudson

MISSOULA, MONT.—Mrs. Emily Terrall, who is Mrs. U.S. Savings Bonds of 1962 and mother of a 13-year-old boy, said in an interview here that the most interesting event of her reign thus far was the making of a film short about U.S. bonds with actor Rock Hudson. Mrs. Terrall said the making of the one-minute film took about an hour.

"Believe it or not," she added, "Rock is even better looking in person than he is in the movies."

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- ALPHABETICAL INDEX
- EXHIBITOR HAS HIS SAY
- FEATURE RELEASE CHART
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- SHORT SUBJECT REVIEWS
- REVIEWS OF FEATURES
- SHOWMANDISING IDEAS

BOXOFFICE Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

Kicks for Newspaper Folk in 'Call Girls' Campaign

'Magnifique' Promotion (Perfume and Lingerie) In Bilingual Montreal Nets Reams of Space

Les empreintes de levres des "call-girls" donnent rendez-vous a tout Montreal!



Sylvie Louvain, hired to deliver perfumed notes to Montreal newsfolk calling their attention to "The Call Girls," also served in the Mercier Theatre lobby "apartment" to answer phone calls that flooded the lines as a result of the distribution of 32,000 "Discreet Rendezvous" cards.

The above three-column headline greeted Sunday morning readers in bilingual Montreal two weeks before the opening of "The Call Girls" at the Mercier Theatre. The La Patrie heading proclaimed:

Lip Prints of Call Girls
Invite All Montreal!

Other publications, in gossip columns, pictures, stories and reviews, took up the unusual subject—a film concerning girls in the forbidden traffic was coming to the Mercier. Most handled the subject lightly, with a passing mention of "the oldest profession."

One columnist wrote: "Felicitations au cinema Odeon-Mercier pour leur magnifique pulicite du film 'Les Call-Girls.' Ca nous fait passer de petits frissons," which means:

"Congratulations to the Odeon Mercier on its magnificent publicity for 'The Call Girls.' It gave us a throb of excitement."

JACQUES MARTIN'S CAMPAIGN

Behind this buildup was Jean Jacques Martin, manager of the Mercier. The film also was opening at the Villeray and Electra theatres. First, to give a bang to the disc jockeys, newspapermen, television-radio folk and restaurant owners, he sent pink, perfumed messages, on one side of which were the imprints in red of a pair of red lips, and on the other side this message: "The Call Girls Are in Town . . . Discreet Rendezvous . . . See Them at 4620 Ste. Catherine East." This was in type. Added in feminine handwriting was, "I hope to see you soon." A feminine hand holding a telephone receiver suggested a date.

One hundred and fifty of these were sent out, after which two weekend newspapers front-paged such stories as:

"The problem of call girls is one which comes regularly to public attention. Everyone knows the evil exists, but all efforts to remedy it are as bungling as they are fruitless. Be that as it may, beginning Saturday, the 'call girls' will be installed as "queens" of Montreal for at least a good two weeks. Several newspapermen have even received personal invitations to see them at their 'rendezvous,' the Odeon Mercier Theatre."

There followed a discussion of the actors, etc., in the film.

Illustrated with the articles was pretty Sylvie Louvain, who figured in Manager Martin's second big promotional stroke. A model, Sylvie was installed as "Miss Call Girl" in the Mercier lobby in a very special negligee. Promoted for her living room were overstuffed divans, tables, a record player and other furniture. She not only posed for newspaper photos and TV cameras, made the lip imprints and wrote the personal messages on the cards, but answered phone calls.

Manager Martin set up a telephone teaser promotion by distribution of 32,000 cards and teaser ads.

One-column teaser ads in the papers started the phone stunt one week prior. The copy was the same as the message on the perfumed notes, except that three phone numbers—at the Mercier, Villeray and Electra — were substituted for the Mercier address.

32,000 CARDS USED

The card distribution was started a day before opening. Young men distributed 32,000 cards (3½x2) in restaurants and bars and on windshields of cars all over town. They read simply: "The Call Girls Are in Town . . . Discreet Rendezvous . . . At 4620 Ste. Catherine East.

Radio promotion included a one-minute special disc mat for each week prior and

(Continued on next page)

Movie Chatter Folder in Use 30 Years By Frank Shaffer of Staunton, Va.

Offset, Paid Ad Makes Theatre Booklet Economical

One of the most effective printed promotion pieces is the folder or booklet featuring motion picture production items, stories and illustrations about the stars, items about coming attractions, plus whatever the showman-editor thinks will interest his readers.

The news-type pieces have been put out over the years under such titles as Movie News, Movie Views or Movie Chatter.

An advantage is the space they offer the showman-manager for use of the big pressbook ads, illustrations and stories in length. Today, through the offset printing process, any copy, photo or ad layout that comes to the attention of the editor-theatreman is available to him without cost. All he needs is a pair of sharp scissors to cut his selections out of their original sheets, and a paste pot for pasting them down on his Movie News page form.

Neither mailing nor house-to-house distribution comes cheap, but these outlays need not be excessive when carefully controlled. The Movie News copies can be judiciously limited to those persons or groups who will respond in the most numbers at the boxoffice.

One of the most successful among American showmen in the use of the offset-printed movie news-type folder who have come to the attention of BOXOFFICE Shomandiser in the last 20 years is Frank K. Shaffer, manager of the Dixie Theatre in Staunton, Va., for the Stanley Warner circuit. Shaffer has been putting out his Movie Chatter for 30 years, starting back in 1926 when he was with the small Palace Theatre Co. of Frostburg, Md. He has carried on with the same title at Harrisonburg, and Staunton in Virginia.

Shaffer gets his materials from pressbook, studio publicity releases and newspaper Hollywood chatter columns. He also includes jokes, wise sayings, etc., clipped from wherever he finds them. He uses these when he has room or needs something for a change of pace, under such headings as Cracker Barrel Wisdom, Y'Heard These.

His page size is ample, 9x12 inches, which divides up into four columns of either newspaper or pressbook size. Note in the accompanying photo, the standard flag line featuring two housewives talking over a backyard fence.



Reproduced here is the front page of the Movie Chatter which Frank K. Shaffer, manager of the Dixie Theatre in Staunton, Va., puts out via offset, and distributes to a selected mailing list of patrons, leaves at motels and restaurants and has inserted in the Sunday editions of Washington and Richmond newspapers distributed to local subscribers. Shaffer has been editing his Movie Chatter for 30 odd years.

The back page this summer has been sold by Manager Shaffer to Shenandoah Acres Resort to advertise its swimming pool, picnic grounds, dancing in its large pavilion, cottages, etc. The resort ad pays for the printing of the 2,000 copies which he mails direct to a selected list of patrons. The balance he has inserted in the Sunday editions of the Washington and Richmond newspapers which are distributed in Staunton, through an arrangement with the local newsboys. Copies also are left at the motels and restaurants.

Thus he has a selected coverage of the community at a minimum of cost.

Family Weekend Aids Two Vacation Films

A super-duper vacation right in the old hometown was promoted by Jack King, manager for Interstate Theatres at Amarillo, Tex., for two vacation pictures—"Mr. Hobbs Takes a Vacation" and "Bon Voyage."

The vacation, a weekend at an Amarillo motel plus meals at a local restaurant, was the grand prize in a letter-writing contest in which the entrants had to tell in 25 words or less why they would like to spend a vacation with their family. Entries were to be mailed to any of the three Amarillo theatres of Interstate or to the Interstate postoffice box number. Contest forms included use of the titles as inspiration.

Other prizes King promoted, all designed to increase vacation pleasure, were flash camera outfits, men's and women's tennis shoes, a tank of gas and grease job, a fishing reel, a cooler, swim suits and picnic jugs.

Les Stephner's Success Grows With the Years

Since Lester Stephner took over the Evanston (Ill.) Theatre seven years ago, his promotions have always had as an objective the establishment of the theatre as a community activity. His success has been steady and substantial. On each anniversary he plans to introduce some special gimmick to focus patron interest, and on each anniversary he strikes a "balance sheet" on his operation.

This year, during his seventh anniversary celebration, he figures that the assets far overshadow the occasional liabilities. On the "black" side are:

- Twenty-two PTA organizations have endorsed the Stephner operation policies.
- A thriving art gallery is maintained in generous space in the Evanston Theatre lobby.
- Special children's matinees on Saturdays have grown steadily. One good family picture is also shown on Saturdays.
- Free coffee is served at all times.
- Parking space has been provided for 2,000 cars. "State Fair" was the anniversary week attraction.

Showman Cone Honored For High MP Standards

Members of the Motion Picture Council of Claremont, Calif., honored Richard Cone, manager of the Village Theatre, at a luncheon at the Claremont inn. The tribute was expressed in a framed plaque worded as follows:

"You have labored diligently to fulfill in the Village Theatre this council's purpose—to help secure for Claremont the best available motion pictures and public support for them. You have been patient and thoughtful in dealing with the citizens of our community and its children, and have gained their respect and gratitude. May you continue to uphold the highest standard of cinema art and entertainment."

The four officials of the council—Mrs. L. Wendell Fifield, president; Mrs. Lawrence Wilson, vice-president; Mrs. H. E. Peterson, secretary; Mrs. Harry Levine, treasurer—signed the plaque.

Kicks for Newspaper Folk . . .

(Continued from preceding page)

during the run on two radio stations, but the total radio expenditure did not exceed $300.

Newspaper advertising was kept to a minimum with the telephone gimmick and word of mouth relied on for a solid three-week run at the three houses day and date.

Martin reports the distribution of the 32,000 "rendezvous cards" kept the telephone lines into the Mercier busy from 12 noon until midnight one week prior and for the first two weeks of the run. Sylvie "Miss Call Girl" Louvain gave the boys, etc., making the phone calls a bang, inviting them, of course, to make a date to see the call girls on the Mercier screen.

Manager Martin carried out a red, white and black color scheme throughout the 15x40-foot theatre front. Giant figures of girls in scanty lingerie (from picture scenes) gave lots of life to the decoration. They were hand-painted. The title was in tinsel.

The glass doors were blocked with white paper and painted with black phones, red hearts and red lips. Peepholes were cut man-height to permit passers-by to look at "Miss Call Girl" in the lobby.

Sailboat in Contest For 'Hobbs' Vacation

A $2,000 O'Day sailboat went to the winner of a "Mr. Hobbs Vacation" contest conducted in behalf of "Mr. Hobbs Takes a Vacation" at the Fox Theatre in San Francisco and the Paramount in Oakland, Calif. Entry blanks were available at the theatres. Four Irish setters such as featured in the film appeared at a Fox Theatre matinee ten days before opening. It was so popular that Manager Bob Apple had them back four days prior.

Legal Summons Issued For 'Carry On' Twin Bill

The Hellman Theatre in Albany, N. Y., distributed a legal-appearing "Summons," a four-sided folder summoning recipients to "Appear at the Theatre" to view "Carry On, Constable" and "Carry On, Sergeant," English features.

"For Details, Open This Flap" read the front page. The inside caption declared: "It Will Be a Crime Not to See . . . The Clowning 2-Hit Laff-Riot Achievement of the Year! . . . Carries On Where 'Carry On Nurse' Left Off! And With the Same Cast." A scene from "Howler No. 1" (Constable), and another from "Screamer No. 2" (Sergeant) were reproduced, with capsules of both plots, list of cast, and other copy.

The back of the summons stated: "You Are Hereby Sentenced to Three Hours of Escape From Your Everyday Cares and Woe . . . Your Fine (admission price) Will Be Waived (no charge) If This Number (stamped in) Is Posted at the Boxoffice of the Hellman Theatre During This Engagement (dates tabbed)."

The arresting folder was passed out downtown and elsewhere in the city. Dave Weinstein manages the two-year-old Hellman and handles advertising and promotion for Neil Hellman locally. The "Carry On" series has usually been boxoffice clicks around Albany. Fabian's State in Schenectady, 15 miles distant, played the English pair about the same time.

Color Disney Film Dogs In Paper for 'Big Red'

The Knickerbocker News in Albany, N.Y., conducted a coloring contest to focus attention on "Big Red" at the Palace Theatre there. After a series of promotional stories on the contest, the paper started a series of line drawings of five dogs from Walt Disney pictures, one each day. Children were asked to clip the illustrations, identify the dogs and color them. The competition, open to youngsters between 6 and 12, carried 25 prizes, headed by a $50 U.S. savings bond. Second prize was a transistor radio, courtesy of Hill Top TV, Inc., of Rensselaer; third, $5, while prizes 4 through 25 were a pair of tickets to the Palace.

Winners were selected by judges whom the paper and the theatre appointed. Bill With manages the 2,810-seat Palace.

A Summer Sig Line

The sig line of the Rivoli Theatre in Hartford, Conn., was redesigned for the summer by Frank McQueeney and Charlie LaFlamme to read, "Every Seat a Cool Retreat."

Boxoffice Showmandiser

CITATION WINNERS FOR JUNE 1962

WALTER MEIER, *manager of the Florida Theatre, Jacksonville, Fla.* For outstanding promotions at this big Florida State Theatres flagship; specifically for his campaign on "The Premature Burial."

•

BILL WILSON, *manager, Penn Theatre, Washington, Pa.* Displays and his "do it yourself" sign work.

•

BEN DARGUSH, *manager, Center Theatre, Buffalo, N.Y.* Campaign on "Jessica."

•

CLIFF KNOLL, *manager, State Theatre, Sioux Falls, S.D.* Campaign in behalf of "State Fair."

•

L. E. FORESTER, *advertising manager, Frontier Theatres, Dallas.* For leadership in the Frontier circuit's outstanding Salute to Young America June Jubilee showmanship drive.

•

JAY SCHULTZ, *Select Theatres, Cleveland, Ohio.* For his part in this circuit's 15-week SAM (Showmanship Awakens the Masses) drive-in managers campaign.

•

M. J. SPARKS, *manager, Villa Cross Theatre, Handsworth, Birmingham, England.* "In the Doghouse" campaign.

•

LEE PRESCOTT, *manager, Odeon Theatre, Bury, Lancashire, England.* His 25th anniversary campaign.

•

ERNEST GRECULA, *associate in the operation of three theatres at Hartford and Torrington, Conn.* For vision and faith in exhibition and the power of showmanship.

•

DICK NIZZI, *manager, Strand Fort Dodge, Iowa.* Street "powwow" in behalf of "Geronimo."

Mink Stole for 'Mink'

The Hellman Theatre in Albany, N. Y., arranged a tieup with Menchel's Furrier, for "That Touch of Mink." The downtown store advertised "Win a Luxurious Mink Stole . . . Free! See Cary Grant, Doris Day in 'That Touch of Mink,' a Universal-International Release Now Showing at the Hellman. Register Your Name at Our Store (56 South Pearl St.) or at the Hellman Theatre. Win a Luxurious Mink Stole Free." Dave Weinstein manages the Hellman, a 1,050-seater, now in its third year of operation.

A Menagerie Tour

A menagerie of elephants, camels, leopards and horses, all in oriental trappings, are being assembled by King Bros. of Los Angeles to go on tour in promotion of openings of MGM's "Captain Sindbad." The animals will be furnished by the Hagenbeck circus in Copenhagen.

Has Pass-Back Guarantee

The Amenia Theatre in Amenia, N. Y., just over the Connecticut line, has this boxoffice sign: "This theatre is the only theatre in the world operating on a pass-back guarantee. If you are not satisfied, please write a letter to Amenia Theatre, Amenia, N. Y., and we will send you a pass for another show subject to the rules covering the picture."

Capital Punishment Contest for 'Reprieve'

Entries poured into radio station KBOX, Dallas, in a ten-day "capital punishment" contest conducted by the station in a tiein with the opening of "Reprieve" at the Capri Theatre there.

The contest was sparked by a KBOX live interview with John Resko, whose story the picture tells and who was on a national tour coordinated with openings of "Reprieve." The responses in the contest, for or against the death penalty in Texas, were turned over to Gov. Price Daniel.

Resko, who at 18 panicked and killed a man during a New York holdup, was granted a last-minute reprieve from death in the electric chair by Gov. Franklin Roosevelt. His sentence later was commuted to life, he became a noted painter in Dannemora prison and was paroled after 19 years.

$750 in Twist-O-Rama

Each Friday starting at 6:30, the Alameda Theatre in San Antonio has been conducting a Twist-O-Rama on the stage in cooperation with the bakers of Rainbo bread. Two combos furnish the music while the dancers compete for a total of $750 in prizes.

Old Theatre Organs Can Be Made to Pay Off . . . Here's How One Manager Does It

The Theatre Organ Club of El Paso, Tex., captured a six-column spread in the El Paso Herald-Post for Interstate Theatres with a feature story on the Plaza Theatre organ project. The article included two pictures—one of the Wurlitzer console as it was being repainted by organist Don Shearer and Phil Stewart, and another shot taken inside the pipe chambers showing Jim Connor and Walt Hanlon examining the rare brass pipes of the organ. The article announced that the public is invited to "drop in" to the theatre every Sunday morning at 10 o'clock for an informal organ concert, and anyone with a "yen" to play and the ability to do so, is welcome.

Quoting some facts from the newspaper article that seem calculated to delight a theatre manager's heart are: All work done on the organ is volunteer . . . None of the boys receive any salary, not even the organists; they all contribute their talents out of pure devotion to the organ, etc. . . . The Plaza Theatre has one of the few remaining Wurlitzer organs in the country. The original cost was in excess of $45,000, but today it is practically priceless.

In addition to being responsible for Saturday and Sunday night programs, the club also makes recordings from the organ and broadcasts them over El Paso's only FM station, KHMS.

Thus a wise theatre manager, such as Bill Chambers, is making the old theatre organ pay off again, both in publicity for the house, and for pure enjoyment for his patrons.

Newsboy Show Nets $700 in Space; Small Cards Get Major Window Spots

A Saturday morning screening for route carriers of the Fort Worth Star-Telegram helped spread the news around of the opening the following midweek of "King of Kings" at the Hollywood Theatre.

LeRoy Ramsey, manager, estimates the free ads and art breaks resulting from the newsboy screening he and assistant Bob Lynch set up amounted to more than $700 at the regular rates charged to the theatre. The Star-Telegram had two 4-col., 8-in. ads announcing the showing. In addition, the circulation department sent out letters to each carrier's home telling about the showing. The letter was addressed to the parent rather than the carrier. Each boy was entitled to bring a guest to the screening.

BOYS' PICTURE IN PAPER

Later the paper carried a photo of the carriers at the showing, and mention in daily columns.

The city had just gone through a week of bad weather, so Ramsey suggested that the Star-Telegram circulation department sponsor the "premiere" of "King of Kings" in appreciation of the loyalty of the carrier boys during the bad weather.

Another effective gimmick was a Valentine Sweethearts tieup with a supermarket group, in which the grocery chain offered two tickets (regular price, $1.50 each) for the price of one. Hill's bought 50 radio spots to advertise the offer, and also spotlighted the deal in its newspaper ads. Advertising urged:

"Attend Hill's Sweetheart Theatre Party, Valentine's Day, Hollywood Theatre . . . Be a Real Valentine to Your 'Sweetheart'! Take Her to See the Inspiring Motion Picture . . . KING OF KINGS . . . The Greatest Human Drama the World Has Ever Known . . . Save 50% on Admission Price. Get Your FREE Ticket Good for ONE FREE Admission With One Paid, Without Cost or Obligation at Any Hill's Supermarket . . . Two Admissions for the Price of One . . . Two Adult Admissions for Only $1.50 Instead of $3. You Save $1.50 . . . Only at Hill's Are These 2 for 1 Tickets Available . . . Another Hill's Savings for You."

Smaller window cards sometimes get better position than the larger ones, Ramsey relates. For "King of Kings" over 100 9x14-inch cards were made up. These, Ramsey says, are ten to one times easier to get in store windows with regular merchandise than the regular large cards.

"These small cards always are in good company," Ramsey reports, "lying near a $25 pair of women's shoes or purse, or leaning discreetly against a good-looking easy chair in better furniture store windows."

GETTING A SCREEN PHOTO

Efforts to get some publicity on the Hollywood's new $10,000 screen failed until the Hollywood showmen thought of a trick photgraph—of Ramsey apparently holding up the screen by taking the picture at an illusion-giving angle. This shot got into the paper.

Other promotions:

Three thousand table tents placed in restaurants and coffee shops.

A 24-sheet was placed on the Hollywood Theatre's lighted 24-sheet board three weeks in advance with flashers.

Cards, inserts and standees at points all over in the theatre weeks in advance.

Produced own radio spots to stress action as well as spectacle.

State Schools Chief Recommends 'Red'

Thomas D. Bailey, head of the state of Florida's Department of Education at Tallahassee, gave welcome recognition to a motion picture, "Big Red," in a letter of recommendation sent to all 67 county superintendents of education in Florida. His letter went out prior to the summer closing of public schools so that the county heads of schools would have an opportunity to pass on his recommendation to students in time for June and July first-run bookings of "Big Red" in Florida theatres.

Superintendent Bailey's letter stated:

"I have read the story of BIG RED which is being presented by Walt Disney in a motion picture and will be showing in many theatres of the state at an early date. With many pictures today considered unacceptable for children and youth, I am gratified that this picture seems most appropriate for our children.

"The principles of fidelity and devotion between a dog and his master as presented in this story should be most appealing to our youth."

Bailey's letter was an outgrowth of negotiations between him and his friend LaMar Sarra, vice-president and general counsel of Florida State Theatres, who is also legislative representative for the Motion Picture Exhibitors of Florida.

Two-for-One for Fathers

Frank Ferguson, general manager and advertising director of the Maurice Bailey Theatres at New Haven, Conn., offered a two-for-one admission plan on Fathers Day at the Whitney and Westville. The purchaser of one adult ticket was entitled to take a companion free. On the screen were "Murder She Said" and "Carry On, Constable."



"Mr. Hobbs Takes a Vacation" is an excellent summertime tieup picture. It tells the story of a man and his family on a crazy, mixed-up vacation and the potential tieins are endless, since the picture's national release date is July and it will be playing across the country during the warm weather period. In the picture's initial opening at Beverly Hills, Calif., in the Wilshire Theatre, Kerr's sports shop utilized the caricatured figure of James Stewart and all the possible paraphernalia a vacationer manages to bring with him.

An interpretive analysis of lay and tradepress reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panavision Ⓡ Regalscope; Ⓣ Technirama. Symbol ◎ denotes BOXOFFICE Blue Ribbon Award; Ⓒ color photography. For listings by company in the order of release, see FEATURE CHART.

REVIEW DIGEST AND ALPHABETICAL INDEX

ails scons

Very Good; + Good; ± Fair; − Poor; = Very Poor.

In the summary # is rated 2 pluses, = as 2 minuses

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2633	Advise & Consent	(139)	Ⓟ Drama	Col	5-28-62	#	+	#	#	+	±	#	12+
2648	Air Patrol	(70)	© Crime	20th-Fox	7-16-62	±				+	±		3+2—
2616	All Fall Down	(11)	Drama	MGM	3-26-62	#	+	+	#	#	±	+	10+1—
2637	◎Assignment Outer Space	(79)	SW-Fantasy	AIP	6-11-62	±							1+1—
	—B—												
2586	◎◎Babes in Toyland	(100)	Mus.	BV	12-11-61	+	#	±	#	+	#	+	10+1—
2583	◎Bachelor Flat	(91)	© Com.	20th-Fox	12- 4-61	+	±	+	#	#	+	±	9+2—
2576	◎Bachelor in Paradise	(109)	© Com.	MGM	11- 6-61	#	+	+	#	#	+	+	10+
2628	◎Bachelor of Hearts	(97)	Com.	Cont'l	5- 7-62	+							1+
2570	◎Back Street	(107)	Drama	U-I	10-16-61	#	#	+	#	+	+	±	10+1—
2605	Bashful Elephant, The	(82)	Com-Dr.	AA	2-19-62	+		±		−	±		3+3—
2634	Belle Sommers	(62)	Drama	Col	5-28-62	±	±		+		+	±	5+3—
2609	Big Money, The	(89)	Comedy	Lopert	3- 5-62	+							1+
2624	◎Big Red	(89½)	Adv.	BV	4-23-62	#	±	+	+	#	#		9+1—
2640	Big Wave, The	(73)	Drama	AA	6-18-62	+					+		2+
2641	Bird Man of Alcatraz	(142)	Dr.	UA	6-25-62	#	#	#	#	#	#		12+
2608	◎Black Tights	(120)	Ⓣ Ballet	Magna	2-26-62	#	±	+	#	#	#		10+1—
2579	Bloodlust	(68)	Horror	Crown	11-20-61	−							1—
2582	◎Blue Hawaii	(101)	Ⓟ Com/Mus	Para	11-27-61	+	±	+	+	+	+	±	7+2—
2631	◎◎Bon Voyage	(132)	© Comedy.	BV	5-21-62	#		#	#	#	#	#	12+
2640	◎Boys' Night Out	(115)	© Com.	MGM	6-18-62	#	±	±	#	+	+	#	10+2—
2566	Boy Who Caught a Crook	(72)	Ac.	UA	10- 2-61	+	−	±	±	±	−		4+5—
2568	◎Breakfast at Tiffany's	(115)	C'y	Para	10- 9-61	#	+	#	#	#	+	+	11+
2625	◎Broken Land, The	(60)	© W'n	20th-Fox	4-30-62	±							1+1—
2406	Brushfire	(80)	War Dr.	Para	2-12-62	+	±	−		+	±	±	5+4—
2619	Burn, Witch, Burn	(90)	Susp.	AIP	4- 9-62	+	−		+		+	±	4+2—
	—C—												
2633	Cabinet of Caligari	(104)	© Horror Drama	20th-Fox	5-28-62	+	−	+	#	+	+	+	7+1—
2578	◎Call Me Genius	(105)	Com.	Cont'l	11-13-61	±	−				#		3+2—
2613	Cape Fear	(105)	Suspense Dr.	U-I	3-19-62	+	#	+	#	#	+	#	11+
2583	Capture That Capsule!	(75)	Action Drama	Riviera-SR	12- 4-61	±		−		±			2+3—
2603	Cash on Demand	(84)	Suspense.	Col	2-12-62	+	−		+		#	#	5+1—
2588	Children's Hour, The	(109)	Dr.	UA	12-18-61	#	#	#	#	#	#	#	14+
2608	Choppers, The	(64)	Melodrama	SR	2-26-62	±							1+1—
2599	◎Cinderella	(84)	Ballet Film.	Janus	1-29-62	±		#			+	#	6+1—
2639	Clown and the Kid	(65)	Com-Dr.	UA	6-18-62	±							1+1—
2589	◎Colossus of Rhodes, The	(128)	Ⓢ Adv. Spect.	MGM	12-25-61	+	±	+	+	±	+		6+2—
2575	◎Comancheros, The	(107)	© Outdoor Drama	20th-Fox	11- 6-61	#	+	+	#	+	#	+	10+
2645	Concrete Jungle, The	(86)	Dr.	Fanfare	7- 9-62	+		+	+		±		4+1—
2650	Confessions of an Opium Eater	(85)	Shock Melodrama	AA	7-23-62	+					±		2+1—
2590	Continental Twist, The	(See "Twist All Night")											
2607	Couch, The	(89)	Suspense	WB	2-26-62	±	±	±	+	+	±	±	7+5—
2621	◎◎Counterfeit Traitor, The	(140)	Drama	Para	4-16-62	#	#	+	#	#	#	#	13+
	—D—												
2600	Day the Earth Caught Fire, The	(90)	Suspense Drama	U-I	1-29-62	#	+	#	#	+	#	#	12+
2625	Dead to the World	(87)	Melo.	UA	4-30-62	−					±		1+2—
2602	Deadly Duo	(69)	Drama	UA	2- 5-62	+		−	+	+	−	±	4+3—
2594	Desert Patrol	(78)	War Drama	U-I	1-.8-62	+	+	+	#		+	+	7+
2607	◎Devil Made a Woman, The	(87)	Adv.	Medallion	2-26-62	±							1+1—
2573	Devil's Hand, The	(71)	Horror-Terror	Crown-SR	10-30-61	±							1+1—
2624	◎Doctor in Love	(93)	Com.	Governor	4-23-62	+	±	+	+	±	±	+	7+3—
2621	Don't Knock the Twist	(87)	Drama/Twist numbers	Col	4-16-62	+	±	±	±	+	±	±	7+5—
2588	Double Bunk	(92)	Farce	Showcorp	12-18-61	+		±			±	+	4+2—
	—E—												
2647	◎East of Kilimanjaro	(72)	Adv.	Parade	7-16-62	±							1+1—
2588	◎El Cid	(184)	Ⓣ Hist. Spec.	AA	12-18-61	#	#	+	#	#	#	#	13+
2585	Errand Boy, The	(92)	Comedy.	Para	12-11-61	+	±	#		+	#	±	8+2—
2636	◎Escape From Zahrain	(93)	Ⓟ Adventure Drama	Para	6- 4-62	+	±	+	+	+	+	+	7+1—
2577	Everything's Ducky	(80)	Comedy.	Col	11-13-61	−	±	±	+	±	+	±	6+5—
2615	Experiment in Terror	(123)	Susp.	Col	3-26-62	#	+	+	#	#	#	#	12+
	—F—												
2577	Fear No More	(80)	Suspense Dr.	Astor	11-13-61	+							1+
2623	Five Finger Exercise	(109)	Dr.	Col	4-23-62	+	±	±	#	+	+	+	8+2—
2575	◎Flight of the Lost Balloon	(91)	Ⓢ Adventure	Woolner	11- 6-61	+		−	±	+			3+2—
2580	◎◎Flower Drum Song	(133)	Ⓟ Musical	U-I	11-20-61	#	+	+	#	#	#	#	12+
2613	◎Follow That Dream	(110)	Ⓟ Com.	UA	4- 2-62	+	+	+	#	+	#		8+
2577	◎Force of Impulse	(84)	Dr.	Astor	11-13-61	+							1+
2619	◎Forever My Love	(115)	Romantic Drama	Para	4- 9-62	+	±	+	+	±	+	#	8+2—
2606	◎Four Horsemen of the Apocalypse, The	(153)	© Drama	MGM	2-19-62	#	#	+	#	+	#	#	12+
	—G—												
2585	George Raft Story, The	(105)	Biographical Drama	AA	12-11-61	+	+	+	#	+	+	+	8+
2626	◎Geronimo	(101	Ⓟ Outdoor Dr.	UA	4-30-62	+	+	+	#	+	+		7+
2644	◎Gigot	(104)	Comedy	20th-Fox	7- 2-62	#	±	#	#	#	#		11+1—
2579	◎Gina	(92)	Adv. Dr.	Astor	11-20-61	#							2+
2605	◎Girls at Sea	(81)	Com.	Seven Arts	2-19-62	#							2+
2581	Great Impostor, The	(112)	Dr.	U-I	11-28-60	#	#	+	#	#	#	+	12+
2587	Gun Street	(67)	Western	UA	12-18-61	±	−	−		+	−		2+4—
2593	◎Guns of the Black Witch	(81)	© Adv. Dr.	AIP	1- 8-62	±					−	±	2+3—
	—H—												
2613	Hand of Death	(60)	S-F'n	20th-Fox	3-19-62	±					±	±	3+3—
2626	◎Hands of a Stranger	(85½)	Susp.	AA	4-30-62	±					±	±	3+3—
2598	Happy Thieves, The	(88)	Com-Dr.	UA	1-22-62	+	±	+	#	±	±	+	8+3—
2625	Harold Lloyd's World of Comedy	(94)	Comedy	Cont'l	4-30-62	+	±	#	#	#	#		10+1—
2572	Head, The	(95)	Horror	Trans-Lux	10-23-61	+	−	−	+	±	−		3+4—
2634	◎Hatari!	(159)	Adv. Dr.	Para	5-28-62	#	+	#	+	#			10+
2634	Hell Is for Heroes	(90)	War Dr.	Para	5-28-62	+	±	+	+		+	+	6+1—
2612	◎Hellions, The	(87)	Ⓣ Outdoor Drama	Col	3-12-62	+	±	±			−	±	4+4—
2639	◎Hemingway's Adventures of a Young Man	(145)	© Dr.	20th-Fox	6-18-62	#	±	+	#	#	#		10+1—
2590	Hey, Let's Twist!	(80)	Musical	Para	12-25-61	+	±	+	+	+	±	±	7+3—
2610	Hitler	(107)	Drama	AA	3- 5-62	±	±	−	+	+	−		4+4—
2620	◎Horizontal Lieutenant, The	(90)	Comedy	MGM	4- 9-62	+	±	±	+	+	#	+	8+2—
2641	Horror Chamber of Dr. Faustus, The	(95)	Horror Drama	Lopert	7- 2-62	+							1+
2623	House of Women	(83)	Drama	WB	4 23 62	±	±	+	+	+	−	±	6+4—
2565	Hustler, The	(134)	© Drama.	20th-Fox	10- 2-61	+	+	+	#	#	#	#	11+
	—I—												
2596	◎I Bombed Pearl Harbor	(98)	Widescope, War Dr.	Parade	1-15-62	+		±		+			3+1—
2636	◎I Like Money	(81)	© Com.	20th-Fox	6- 4-62	+	±	+	#		+	+	7+1—
2635	Incident in an Alley	(83)	Dr.	UA	6- 4-62	±					±	±	3+3—
2626	Information Received	(77)	Dr.	U-I	4-30-62	+		±	+		+	+	5+1—
2587	Innocents, The	(100)	© Suspense Drama	20th-Fox	12-18-61	#	±	#	#	#	#	#	13+1—
2638	Interns, The	(120)		Col	6-11-62	#	#	±	+	#	+		9+1
2628	Intruder, The	(83)	Dr.	Astor	5- 7-62	+	±	#	+	#	+	+	9+1
2644	◎It Happened in Athens	(92)	© Comedy-Drama	20th-Fox	7- 2-62	+	+	−	+	±	+		5+2—
	—J—												
2645	◎Jack the Giant Killer	(94)	Adv-Fantasy	UA	7- 9-62	+	−		#		±		4+2—
2615	◎Jessica	(105)	Ⓟ Rom. Comedy	UA	3-26-62	#	±	±	+	+	±	+	8+3—
2608	Jet Storm	(88)	Suspense	UPRO	2-26-62	+		+		+			3+
2604	◎Journey to the Seventh Planet	(80)	Adv.-Fantasy	AIP	2-12-62	+		±	±	±	+	−	5+4—
2574	Judgment at Nuremberg	(189)	Dr.	UA	10-30-61	#	#	#	#	#	#	#	14+
	—K—												
2592	Karate	(80)	Ac Dr.	Brenner	1- 1-62	±							1+1—
2571	◎◎King of Kings	(161)	Ⓣ Religious Drama	MGM	10-23-61	#	#	#	#	#	+	#	13+
2582	Kitchen, The	(74)	Drama.	Kingsley	11-27-61	+		#			+	±	5+1—
	—L—												
2627	◎Lad: a Dog	(98)	Drama.	WB	5- 7-62	#		+	±	+	+		6+1—
2631	◎Last of the Vikings	(102)	Dyaliscope, Adv.	Medallion	5-21-62	+			+			±	3+1—
2595	◎Light in the Piazza	(101)	© Romantic Drama	MGM	1-15-62	#	+	#	#	#	#	#	13+
2630	◎Lisa	(112)	© Adv. Dr.	20th-Fox	5-14-62	+		+		+	#	#	7+
2642	Lolita	(152)	Comedy-Drama	MGM	6-25-62	#	±	+	#	#	±	#	11+2—
2628	Lonely Are the Brave	(107)	Ⓟ Outdoor Drama	U-I	5- 7-62	+	+	+	#	+	#	+	9+
2593	Long and the Short and the Tall, The	(102)	War Dr.	Cont'l	1- 8-62	#		+		+	+		5+
2593	Lost Battalion	(83)	War Dr.	AIP	1- 8-62	±					+		2+1—
2590	◎Lover Come Back	(107)	Comedy.	U-I	12-25-61	#	+	#	#	#	+	#	12+
	—M—												
2604	Madison Avenue	(94)	© Dr.	20th-Fox	2-12-62	±	+		+	+	+	+	6+1—
2563	Flight That Disappeared, The												
2622	◎Magic Sword, The	(80)	Fantasy-Adventure	UA	4-16-62	+		+	+	+	+		5+
2580	◎◎Majority of One, A	(147)	Comedy-Drama	WB	11-20-61	#	+	#	#	#	#	#	13+
2601	Make Mine a Double	(86)	Com.	Ellis	2- 5-62	#							2+

REVIEW DIGEST
AND ALPHABETICAL INDEX

In the summary ## is rated 2 pluses, = as 2 minuses. ## Very Good; + Good; ± Fair; − Poor; = Very Poor.

P. G.	Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
	2607	Malaga (97)		Drama	WB	2-26-62	+	+	±	##	±	+	±	8+3−
	2621	Man Who Shot Liberty Valance, The	(123)	Western	Para	4-16-62	±	##	+	##	##	+	##	11+1−
	2641	Manster, The	(72)	Horror Dr.	Lopert	7- 2-62	±					−		1+2−
	2576	Mask, The	(83)	Depth-dimension Horror Drama	WB	11- 6-61	+	−	−	+	##	±	±	6+4−
	2642	⊙Mermaids of Tiburon, The	(77)	Underwater Adv.	Filmgroup	7- 2-62	±		±		±			3+3−
	2632	⊙Merrill's Marauders (98)	©	Dr.	WB	5-21-62	+		##	##	##	##	±	10+1−
	2594	⊙Midsummer Night's Dream	(74)	© Puppet Fantasy	Showcorp	1- 8-62	±	+	##	##	+	+	+	9+1−
	2629	Miracle Worker, The	(106)	Dr.	UA	5-14-62	##	+	##		##	##	##	11+
	2599	⊙Moon Pilot (98)		Comedy	BV	1-29-62	+	±	##	+	##	##	##	11+1−
	2611	Most Wanted Man, The	(85)	Com.	Astor	3-12-62	−							1−
	2632	Mothra (90)		Tohoscope, HoDr.	Col	5-21-62	+		−	+	+	±		4+2−
	2632	⊙Mr. Hobbs Takes a Vacation	(116)	© Comedy	20th-Fox	5-21-62	##	##	+	##	##	##	##	13+
	2597	Murder She Said (87)		Mystery	MGM	1-22-62	+	+	+	##	+	+	+	8+
	2624	⊙Music Man, The (151)	Ⓣ	Musical Comedy	WB	4-23-62	##	##	##	##	##	##		12+
	2617	⊙My Geisha (120)	Ⓣ	Com-Dr.	Para	4- 2-62	+	##	+		##	##	+	9+
	2587	⊙Mysterious Island (101)		Adv.	Col	12-18-61	+	+	+	##	##	+	±	9+1−
		—N—												
	2620	Nearly a Nasty Accident (86)		Farce-Comedy	U-I	4- 9-62	+		±	+		+	±	5+2−
	2649	Never Let Go (90)		Melodr.	20th-Fox	7-23-62	+		+					2+
	2631	⊙Night Creatures (81)		Adv.	U-I	5-21-62	+		+	##		+		5+
	2591	No Love for Johnnie (110)		Drama	Embassy	1- 1-62	+	+	##	##	+	+	##	10+
	2643	Notorious Landlady, The	(123)	Com.	Col	7- 2-62	+	±	+	##	+	+		7+1−
		—O—												
	2583	One, Two, Three (115)	Ⓟ	Comedy	UA	12- 4-61	##	+	##	##	##	##	##	13+
	2610	Only Two Can Play (106)		Com.	Kingsley	3- 5-62	+	+	+	##	+	+	±	8+1−
	2589	Outsider, The (108)		Drama	U-I	12-25-61	+	±	±	##	##	##	##	11+2−
		—P, Q—												
	2591	Pagan Island (60)		Adv.	Cinema Syn	1- 1-62	±							1+1−
	2643	Panic in Year Zero! (95)		Dr.	AIP	7- 2-62	+	+	+	±	+	±		6+2−
	2642	Paradise Alley (81)		Comedy	Astor	7- 2-62	+							1+
	2633	⊙Peeping Tom (86)		Suspense	Astor	5-28-62	+							1+
	2637	Phantom Planet, The (82)		SF-Fantasy	AIP	6-11-62	±							1+1−
	2640	⊙Phantom of the Opera (84)		Ho.	U-I	6-18-62	##	±	+	##	+			7+1−
	2648	Pigeon That Took Rome, The (101)	Ⓟ	Comedy	Para	7-16-62	+	##	##	+	+	+		8+
	2585	⊙Pirate of the Black Hawk, The (75)	Ⓢ	Adventure	Filmgroup	12-11-61	+						−	1+1−
	2578	⊙Pocketful of Miracles (137)		Comedy-Drama	UA	11-13-61	##	±	+	##	##	+	##	11+1−
	2614	⊙Premature Burial, The (81)	Ⓟ	Horror Drama	AIP	3-19-62	+	+	±	+		+	±	6+2−
	2606	⊙Prisoner of the Iron Mask, The (80)	©	Adv. (Eng. dubbed)	AIP	2-19-62	±	±		±			±	4+4−
	2573	⊙Purple Hills, The (60)	©	Western	20th-Fox	10-30-61	+		+		±	+		4+1−
	2580	⊙Purple Noon (115)		Murder Dr.	Times	11-20-61	+			##		±	+	5+1−
		—R—												
	2620	Reprieve (105½)		Drama	AA	4- 9-62	+	+	±	+		+		5+1−
	2629	⊙Ride the High Country (94)	©	Western	MGM	5-14-62	+		+	+	##	+	+	7+
	2611	Ring of Terror (71)		Horror	SR	3-12-62	±							1+1−
	2568	Risk, The (81)		Drama	Kingsley	10- 9-61	+			+		+	+	4+
	2635	Road to Hong Kong, The (91)		Com.	UA	6- 4-62	+	+	##	##	+	+	+	9+
	2584	⊙Roman Spring of Mrs. Stone, The (104)		Drama	WB	12- 4-61	+	±	+	+	##	+	+	8+1−
	2614	⊙Rome Adventure (118)		Com-Dr.	WB	3-19-62	+	+	±	+	##	+	+	8+1−
		—S—												
	2623	Safe at Home! (83)		Com-Dr.	Col	4-23-62	+	−	±	+	+	+	+	6+2−
	2592	Sail a Crooked Ship (88)		Comedy	Col	1- 1-62	+	±	±	##	+	+	+	8+2−
	2599	Saintly Sinners (79)		Com-Dr.	UA	1-29-62	±	−	+	+	±	±	±	6+5−
	2622	⊙Samar (89)		Action Dr.	WB	4-16-62	+	±	±	+	+	+	±	7+3−
	2568	Sand Castle, The (70)		True-Life Fantasy	DeRochemont	9- 4-61	##		##		+	##	+	8+
	2627	Satan in High Heels (93),		Exploitation Melodrama	Cosmic	5- 7-62	−	=					±	1+4−
	2610	⊙Satan Never Sleeps (125)	©	Comedy-Drama	20th-Fox	3- 5-62	+	+	±	+	+	+	+	7+1−
	2569	Season of Passion (92)		Dr.	UA	10-16-61	+	±	##	##	±	±	+	9+3−
	2575	⊙Second Time Around, The (99)	©	Farce-Comedy	20th-Fox	11- 6-61	+	+	±	##	+	##	+	9+1−
	2612	Secret File Hollywood (85)		Melodrama	Crown Int'l	3-12-62	±							1+1−
	2561	Sergeant Was a Lady, The (72)		Service Comedy	U-I	9-18-61	+	±	±	±	±	−		5+5−
	2602	⊙Sergeants 3 (112)	Ⓟ	Outdoor	UA	2- 5-62	+	+	+	##	+	+	+	8+
	2605	7th Commandment (82)		Melo.	Crown	2-19-62	±							1+1−
	2570	Seven Women From Hell (88)												
		© Action Dr.			20th-Fox	10-16-61	+	±	−	+	+	+		5+2−
	2619	⊙Shame of the Sabine Women, The (80)		Adv. Dr.	UPRO	4- 9-62	±				±			2+2−
	2627	⊙She Didn't Say No! (96)		Comedy Satire	Seven Arts	5- 7-62	##							2+
	2600	⊙Siege of Syracuse (87)	Ⓣ	Adv.-Ac.	Para	1-29-62	+	±	−	+	-	−		3+4−
	2594	Singer Not the Song, The (98)	©	Drama	WB	1- 8-62	+	±	+	##	+	+	±	8+2−
	2615	⊙Six Black Horses (80)		W'n.	U-I	3-26-62	+		±	+	+	+	±	6+2−
	2646	⊙Sky Above—the Mud Below, The (90)		Documentary	Astor	7- 9-62	##	±	##	+		##	+	9+1−
	2591	Something Wild (112)		Dr.	UA	1- 1-62	±	±		+	+	±	+	6+3−
	2635	⊙Spiral Road, The (140)		Adv.	U-I	6- 4-62	+	±	##	##	##			9+1−
	2616	⊙⊙State Fair (118)	©	Musical.	20th-Fox	3-26-62	+	##	±	+	##	+	##	10+1−
	2637	⊙Story of the Count of Monte Cristo, The (132)	Ⓢ	Adv.	WB	6-11-62	+	±	±		+	##		6+2−
	2647	⊙Stowaway in the Sky (82)		Adventure	Lopert	7-16-62	+	±		+		##	##	7+1−
	2584	⊙Summer and Smoke (118)	Ⓟ	Dr.	Para	12- 4-61	##	##	##	##	##	##	##	14+
	2611	⊙Sweet Bird of Youth (120)	©	Drama	MGM	3-12-62	##	+	##	##	##	+	##	12+
	2622	⊙Swingin' Along (74)	©	Com/Mus.	20th-Fox	4-16-62	+		±			−		2+2−
		—T—												
	2636	⊙Tales of Terror (90)	Ⓟ	Ho.	AIP	6- 4-62	##	−		##	##	##	±	9+2−
	2644	⊙Tartars, The (83)		Action	MGM	7- 2-62	±	±	−	+	±	±	±	6+6−
	2650	⊙Tarzan Goes to India (86)	©	Ac.	MGM	7-23-62	+		+					2+
	2630	Taste of Honey, A (100)		Dr.	Cont'l	5-14-62	##		##	##	##	##	+	11+
	2614	Tell-Tale Heart, The (78)		Horror Drama	Danziger-SR	3-19-62	+							1+
	2613	Temptation (94)		Melodr.	Cameo	3-19-62	+							1+
	2596	⊙Tender Is the Night (146)	©	Drama	20th-Fox	1-15-62	##	+	##	##	+	+	##	11+
	2632	⊙That Touch of Mink (99)	Ⓟ	Com.	U-I	5-14-62	##	+	+	##	##	+	##	11+
	2598	Then There Were Three (82)		Ac.	Parade	1-22-62	±		+		+			3+1−
	2639	There Was a Crooked Man (106)		Comedy	Lopert	6-18-62	##							2+
	2629	13 West Street (80)		Dr.	Col	5-14-62	±	±	±	+	±	+	+	7+4−
	2597	Three Stooges Meet Hercules, The (89)		Farce-Comedy	Col	1-22-62	−	−	±	+	+	+	±	5+4−
	2647	Three Stooges in Orbit, The (87)		Farce-Comedy	Col	7-16-62	+	−	+	+	+			4+1−
	2597	Too Late Blues (110)		Dr.	Para	1-22-62	±	±	+	+	+	±	±	7+4−
	2572	Town Without Pity (105)		Dr.	UA	10-23-61	##	+	+	##	±	±	##	10+2−
	2646	Trauma (93)		Suspense Dr.	Parade	7- 9-62	+							1+
	2586	Trunk, The (72)		Suspense Dr.	Col	12-11-61	+					+	±	3+1−
	2600	Twenty Plus Two (102)		Mys.	AA	1-29-62	±	±	±		−	±	±	5+6−
	2616	Twist All Night (85)		Comedy With Music, color prolog	AIP	3-26-62	+		±	±	+	−		4+3−
	2592	Twist Around the Clock (86)		Musical	Col	1- 1-62	+	±	±	+	+	±	±	7+4−
	2589	Two Little Bears, The (81)	©	Comedy-Fantasy	20th-Fox	12-25-61	±	−	+	+	±	##		6+3−
	2565	Two Women (105)		Dr. (Eng. dubbed) Also with titles	Embassy	10- 2-61	##	##	##	##		##	##	12+
		—U—												
	2603	Underwater City, The (78)		Adv.-Fantasy	Col	2-12-62	±	±	±		±	+	±	6+5−
		—V—												
	2648	Valiant, The (89)		War Drama	UA	7-16-62	+	+	±	+		+	+	6+1−
	2581	Valley of the Dragons (79)		Adv.	Col	11-27-61	±	−	−	+	±	−	±	4+6−
	2606	Victim (100)		Drama	Astor	2-19-62	##	+	##	##	+	##	##	12+
	2601	View From the Bridge, A (110)		Drama	Cont'l	2- 5-62	##	+	##	##	##	##	##	13+
		—W—												
	2602	Walk on the Wild Side (114)		Dr.	Col	2- 5-62	##	##	+	##	##	−	+	10+1−
	2638	What a Carve Up! (87)		Farce.	Embassy	6-11-62	+	−	±	+				3+2−
	2618	War Hunt (81)		War Drama	UA	4- 2-62	±	±	+	+	##	##		8+2−
	5286	Weekend With Lulu, A (91)		Comedy	Col	12-11-61	##		±	+	##	+	±	8+2−
	2567	⊙⊙West Side Story (155)		Panavision. Musical Dr.	UA	10- 9-61	##	##	##	##	##	##	##	14+
	2646	⊙When the Girls Take Over (80)		Comedy	Parade	7- 9-62	±							1+1−
	2612	Whistle Down the Wind (98)		Drama	Astor	3-12-62	##	+	##	+	##	##	##	12+
	2584	Wild for Kicks (92)		Dr.	Times	12- 4-61	±	−		+				2+2−
	2645	⊙Wild Westerners, The (70)		W'n.	Col	7- 9-62	+	±	±	+	+			5+2−
	2609	Womanhunt (60)		Mystery	20th-Fox	3- 5-62	−					−		2−
	2576	⊙Wonders of Aladdin, The (93)	©	Comedy-Fantasy	MGM	11- 6-61	##	−	±	+	±	+	±	7+4−
	2609	World in My Pocket (93)		Suspense	MGM	3- 5-62	+	+	+	+	±	±		6+2−
		—XYZ—												
	2579	⊙X-15 (112)	Ⓟ	Dr.	UA	11-20-61	+	±	±	+	##	##	+	9+2−
	2638	Zotz! (85)		Comedy	Col	6-11-62	±	−	+	+	+	+		5+2−

Feature productions by company in order of release. Running time is in parentheses. © is for CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panavision; Ⓡ Regalscope; Ⓣ Technirama. Symbol ◐ denotes BOXOFFICE Blue Ribbon Award; ◎ color photography. Letters and combinations thereof indicate story type—(Complete key on next page.) for review dates and Picture Guide page numbers, see REVIEW DIGEST.

FEATURE CHART

	ALLIED ARTISTS Type Rel. No.	AMERICAN INT'L Type Rel. No.	COLUMBIA Type Rel. No.	M-G-M Type Rel. No.	PARAMOUNT Type Rel. No.	
JANUARY			Sail a Crooked Ship (88)..C..614 Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs Twist Around the Clock (83) .....M..616 Chubby Checker, Dion, the Marcels, Vicki Spencer	Murder She Said (87)..My..208 Margaret Rutherford, Arthur Kennedy	Hey, Let's Twist! (80) ..M..6108 Joey Dee and the Starliters, Teddy Randazzo, Kay Armen Too Late Blues (100) ....D..6109 Bobby Darin, Stella Stevens	JANUARY
FEBRUARY		◎Premature Burial (81) Ⓟ Ho..702 Ray Milland, Hazel Court	The Three Stooges Meet Hercules (89) .....Ad..617 Stooges, Vicki Trickett The Underwater City (78) SF..618 William Lundigan, Julie Adams Walk on the Wild Side (114) D..619 Laurence Harvey, Capucine, Barbara Stanwyck, Jane Fonda	◎Light in the Piazza (105) © .....D..207 Olivia de Havilland, R. Brazzi, G. Hamilton, Y. Mimieux	◎Summer and Smoke (118) Ⓣ .....D. 6107 Laurence Harvey, Geraldine Page ◎Siege of Syracuse (87) Ⓣ .....Ad..6110 Rossano Brazzi, Tina Louise	FEBRUARY
MARCH	The Bashful Elephant (80) OD..6201 Molly Mack, Buddy Baer Hitler (107) .....BiD..6203 Richard Basehart, Cordula Trantow, Maria Emo	Twist All Night (87) ...M..703 June Wilkinson, Louis Prima, Sam Butera and the Witnesses (includes a color sequence)	◎The Hellions (87) Ⓣ ....Ac..620 Richard Todd, Anne Aubrey Belle Sommers (62) .....D..621 Polly Bergen, David Janssen	◎Four Horsemen of the Apocalypse (153) © ....D..209 Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb World in My Pocket (93)..D..210 Rod Stelger, Nadja Tiller, Peter Van Eyck	◎Forever My Love (115)..D..6111 Romy Schneider, Karl Boehm Brushfire (80) .....D..6112 John Ireland, Jo Morrow, Everett Sloane	MARCH
APRIL	Hands of a Stranger (85½) D..6204 Paul Lukather, Joan Harvey, Jas. Stapleton, Irish McCalla The Big Wave (73).....D..6202 Sessue Hayakawa, Mickey Curtis	Burn, Witch, Burn (89)..Ho..704 Janet Blair, Peter Wyngarde Phantom Planet, The (82) SF..711 Dean Fredericks, Coleen Gray ◎Assignment Outer Space (79) .....SR..712 Archie Savage, Gaby Farinon	Don't Knock the Twist (87) .....M..622 Chubby Checker, Mari Blanchard Experiment in Terror (123)..D..623 Glenn Ford, Lee Remick Safe at Home (83).....D..624 Mickey Mantle, Roger Maris, Patricia Barry	◎Sweet Bird of Youth (120) © .....D..212 Geraldine Page, Paul Newman, Ed Begley, Rip Torn ◎The Horizontal Lieutenant (90) © .....C..213 Jim Hutton, Paula Prentiss All Fall Down (111).....D..211 Eva Marie Saint, Warren Beatty, Karl Malden, Angela Lansbury	The Man Who Shot Liberty Valance (123) .....W..6114 James Stewart, John Wayne, Vera Miles ◐◎The Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer (pre-release)	APRIL
MAY	Rider on a Dead Horse (72) .....OD..6212 John Vivyan, Lisa Lu, Bruce Gordon, Kevin Hagen	The Brain That Wouldn't Die (71) .....Ho..705 Herb Evers, Virginia Leith Invasion of the Star Creatures (81) .....SF..706 Bob Ball, Frankie Ray	Five Finger Exercise (109)..D..625 Rosalind Russell, Maximilian Schell, Jack Hawkins, Richard Beymer 13 West Street (80).....D..626 Alan Ladd, Rod Steiger, Dolores Dorn, Michael Callan ◎Mothra (90) .....Ac..627 All-Japanese cast (Eng-dubbed)	◎Ride the High Country (94) © .....OD..216 Randolph Scott, Joel McCrea	◎Escape From Zahrain (93) Ⓣ .....Ac..6115 Yul Brynner, Madlyn Rhue, Sal Mineo	MAY
JUNE	Reprieve (110) .....D..6205 Ben Gazzara, Stuart Whitman, Ray Walston, V. Price, R. Stelger, S. Davis jr. The Bridge (104) .....D..6207 (Eng-dubbed version) Volker Bohnet, Fritz Wepper Confessions of an Opium Eater (85) .....D..6206 Vincent Price, Linda Ho Payroll (80) .....Ac..6210 Michael Craig, Francoise Prevost		Advise and Consent (138) © D..628 Charles Laugbton, Henry Fonda, Don Murray, Walter Pidgeon, Gene Tierney, Franchot Tone ◎The Wild Westerners (70) W..629 Jas. Philbrook, Nancy Kovack, Guy Mitchell, Duane Eddy	Lolita (152) .....D..217 James Mason, Shelley Winters, Peter Sellers, Sue Lyon ◎Boys' Night Out (115) © C..218 Kim Novak, James Garner, Tony Randall, Janet Blair ◎The Tartars (83) .....Ad..223 Orson Welles, Victor Mature, Liana Orfei	Hell Is for Heroes (90)..D..6116 Steve McQueen, Bobby Darin, Fess Parker, Bob Newhart	JUNE
JULY	The Frightened City (97) D..6211 Herbert Lom, John Gregson, Yvonne Romain	◎Tales of Terror (90) Ⓟ .....Ho..710 Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget Panic in Year Zero! (95) © D..708 Ray Milland, Jean Hagen, Frankie Avalon	The Notorious Landlady (123) .....MyC..701 Jack Lemmon, Kim Novak, Fred Astaire Zotz! (87) .....C..702 Tom Poston, Julia Meade, Cecil Kellaway	◎Tarzan Goes to India (86) .....Ad..222 Jock Mahoney, Simi, Mark Dana ◎Damon and Pythias (99) Ad..214 Guy Williams, Don Burnett	◐◎The Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer ◎My Geisha (120) Ⓣ..CD..6118 Shirley MacLaine, Yves Montand, Edw. G. Robinson, Bob Cummings	JULY
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FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (D) Drama; (F) Fantasy; (FC) Farce-Comedy; (Ho) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

	20TH-FOX	UNITED ARTISTS	UNIVERSAL-INT'L	WARNER BROS.	COMING
JANUARY	⊙Bachelor Flat (91) ©..C..201 Terry-Thomas, Tuesday Weld, Richard Beymer, Celeste Holm Madison Avenue (94) © ..D..202 Dana Andrews, Eleanor Parker, Eddie Albert, Jeanne Crain	One, Two, Three (108) Ⓟ C..6208 James Cagney, Horst Buchholz, Arlene Francis, Pamela Tiffin Mary Had a Little (79)..C..6203 Agnes Laurent, John Bentley Something Wild (112) ....D..6210 Carroll Baker, Ralph Meeker The Happy Thieves (88)..CD..6209 Rex Harrison, Rita Hayworth		⊙The Singer Not the Song (98) © .....D..152 Dirk Bogarde, John Mills, Mylene Demongeot	**ALLIED ARTISTS** ⊙El Cid (170) Ⓣ.....D..6220 Charlton Heston, Sophia Loren (add 21 min. for additional music and intermission) Special release **AMERICAN-INT'L** ⊙Prisoner of the Iron Mask © Ad.. Michel Lemoine, Wandisa Guida (Special release) ⊙Reptilicus .....SF..715 Bodil Miller, Carl Ottosen ⊙Goliath and the Mongols © .....Ad..714 Gordon Scott, Yoko Tani ⊙The Young Racers .....Ac..716 Mark Damon, Bill Campbell **BUENA VISTA** ⊙The Search of the Castaways Ad.. Maurice Chevalier, Hayley Mills, Geo. Sanders, W. Hyde White Son of Flubber .....C.. Fred MacMurray, Nancy Olson, Keenan Wynn, Ed Wynn **COLUMBIA** ⊙Barabbas Ⓣ .....D.. Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine The War Lover .....D.. Steve McQueen, Robert Wagner, Shirley Ann Field ⊙Bye Bye Birdie Ⓟ.....C/M.. Janet Leigh, Dick Van Dyke, Ann-Margret, Bobby Rydell ⊙Lawrence of Arabia super Ⓟ .....D.. Alec Guinness, Anthony Quinn, Jose Ferrer, Peter O'Toole Congo Vivo .....Ad Jean Seberg, Gabriele Ferzetti The Old Dark House .....My.. Tom Poston, Robert Morley ⊙Pirates of Blood River Ⓢ ..Ad.. Kerwin Mathews, Marla Landi Maniac .....D.. Kerwin Mathews, Nadia Gray **MGM** ⊙Mutiny on the Bounty (Ultra Panavision-70) ....Ad.. Marlon Brando, Trevor Howard, Hugh Griffith, Tarita ⊙⊙King of Kings Ⓣ ....Bib D.. Jeffrey Hunter, Siobhan McKenna ⊙Billy Rose's Jumbo .....M.. Doris Day, Stephen Boyd, Jimmy Durante ⊙The Golden Arrow .....Ad.. Tab Hunter, Rossana Podesta ⊙I Thank a Fool ©.....D Susan Hayward, Peter Finch **PARAMOUNT** ⊙A Girl Named Tamiko Ⓟ....D.. Laurence Harvey, France Nuyen, Martha Hyer, Miyoshi Umeki ⊙Who's Got the Action? Ⓟ....C.. Dean Martin, Lana Turner, Eddie Albert, Nita Talbot ⊙Girls! Girls! Girls!.....C..6205 Elvis Presley, Stella Stevens It's Only Money .....C..6206 Jerry Lewis, Joan O'Brien ⊙My Six Loves .....CD.. Debbie Reynolds, David Janssen **20TH-FOX** ⊙The Lion ©.....Ad.. William Holden, Capucine, Trevor Howard ⊙The Queen's Guard .....D.. The Longest Day © .....D.. All-star cast; depiction of the Allied landings on D-Day ⊙Cleopatra Todd-AO.....D.. Elizabeth Taylor, Richard Burton, Rex Harrison ⊙The Leopard Ⓣ .....D.. Burt Lancaster, Claudia Cardinale **UNITED ARTISTS** ⊙Taras Bulba Ⓟ .....Ad.. Tony Curtis, Yul Brynner ⊙Beauty and the Beast (77) .....Ad..6223 Joyce Taylor, Mark Damon, Eduard Franz, Merry Anders The Manchurian Candidate (..)..D.. Frank Sinatra, Laurence Harvey, Janet Leigh, Angela Lansbury A Child Is Waiting .....D.. Burt Lancaster, Judy Garland Two for the Seesaw .....D.. Shirley MacLaine, Robert Mitchum **UNIVERSAL-INT'L** Freud .....BiD.. Montgomery Clift, Susannah York, Susan Kohner ⊙If a Man Answers .....C.. Sandra Dee, Bobby Darin To Kill a Mockingbird ....D.. Gregory Peck, Mary Badham. ⊙Lancelot and Guinevere Ⓟ .....Ad.. Cornel Wilde, Jean Wallace ⊙40 Pounds of Trouble Ⓟ..CD.. Tony Curtis, Phil Silvers, Suzanne Pleshette **WARNER BROS.** ⊙Term of Trial .....D..252 Laurence Olivier, Simone Signoret, Sarah Miles, Terence Stamp ⊙Gypsy .....M.. Rosalind Russell, Karl Malden Natalie Wood
FEBRUARY	⊙Tender Is the Night (146) © .....D..203 Jennifer Jones, Jason Robards jr., Joan Fontaine, Tom Ewell ⊙Swingin' Along (74) © C/M..204 Noonan and Marshall, Barbara Eden, Ray Charles, Roger Williams, Bobby Vee	⊙Sergeants 3 (112) Ⓟ ..OD..6213 Frank Sinatra, Dean Martin, S. Davis jr., P. Lawford, J. Bishop Saintly Sinners (78)....CD..6205 Don Beddoe, Ellen Corby Deadly Duo (69).....D..6212 Craig Hill, Marcia Henderson	⊙Spartacus (193) Super-Technirama 70.....D..6204 Kirk Douglas, Sir Laurence Olivier, Jean Simmons, Tony Curtis, Peter Ustinov (regular release)	⊙⊙A Majority of One (147) .....C..153 Rosalind Russell, Alec Guinness	
MARCH	The Innocents (99) ©....D..207 Deborah Kerr, Michael Redgrave Womanhunt (60) .....D..206 Steve Piccaro, Lisa Lu, Berry Kroeger ⊙Satan Never Sleeps (124) © .....D..205 William Holden, Clifton Webb, France Nuyen	The Children's Hour (109) .....D..6211 Audrey Hepburn, Shirley MacLaine, James Garner The Clown and the Kid (65) .....D..6207 John Lupton, Mike McGreevey	⊙Lover Come Back (107)..C..6205 Rock Hudson, Doris Day, Tony Randall, Edie Adams Desert Patrol (78).....Ac..6206 Michael Craig, John Gregson, Richard Attenborough	The Couch (89) .....D..160 Shirley Knight, Grant Williams Malaga (96).....Ad..161 Trevor Howard, Dorothy Dandridge, Edmund Purdom	
APRIL	⊙⊙State Fair (118) ©..D/M..208 Pat Boone, Bobby Darin, Pamela Tiffin, Ann-Margret, Alice Faye, Tom Ewell ⊙Broken Land (60) ©....W..209 Kent Taylor, Jody McCrea, Dianna Darrin	⊙The Magic Sword (80)..Ad..6214 Basil Rathbone, Estelle Winwood, Gary Lockwood, Anne Helm ⊙Mighty Ursus (90)....Ad..6220 Ed Fury ⊙Jessica (105) Ⓟ.....C..6219 Maurice Chevalier, Angie Dickinson War Hunt (81) .....D..6217 John Saxon, Robert Redford	The Outsider (108).....D..6207 Tony Curtis, Bruce Bennett, James Franciscus Nearly a Nasty Accident (86) .....C..6208 Jimmy Edwards, Shirley Eaton, Kenneth Connor	⊙Rome Adventure (118)....D..162 Troy Donahue, Angie Dickinson, Rossano Brazzi, Suzanne Pleshette	
MAY	Hand of Death (60) .....Ho..212 John Agar, Paula Raymond The Cabinet of Caligari (104) © .....HoD..211 Glynis Johns, Dan O'Herlihy	⊙Follow That Dream (110) Ⓟ .....C..6216 Elvis Presley, Anne Helm, Arthur O'Connell ⊙Geronimo (102).....OD..6221 Chuck Connors, Kamala Devi Incident in an Alley (83) D..6218 Chris Warfield, Erin O'Donnell Third of a Man (80) ....D..6226 Simon Oakland	Cape Fear (106).....D..6209 Gregory Peck, Robert Mitchum, Polly Bergen The Day the Earth Caught Fire (91) .....D..6210 Janet Munro, Leo McKern	House of Women (85)....D..163 Shirley Knight, Andrew Duggan ⊙Samar (89) .....Ad..164 George Montgomery, Gilbert Roland, Ziva Rodann, Joan O'Brien	
JUNE	⊙Lisa (112) © .....D..210 Stephen Boyd, Dolores Hart ⊙It Happened in Athens (92) © .....Ad..214 Jayne Mansfield, Nico Minardos	Road to Hong Kong (91)..C..6227 Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour	⊙Night Creatures (81)..Ho..6213 Peter Cushing, Yvonne Romain ⊙Six Black Horses (80)..W..6214 Audie Murphy, Dan Duryea, Joan O'Brien Lonely Are the Brave (107) Ⓟ .....OD..6215 Kirk Douglas, Gena Rowlands, Walter Matthau	⊙Lad: a Dog (98) .....D..158 Peter Breck, Peggy McCay	
JULY	⊙Mr. Hobbs Takes a Vacation (116) © .....C..215 James Stewart, Maureen O'Hara, Fabian, Lauri Peters Air Patrol (70) ©.....Ac..216 Willard Parker, Merry Anders	⊙Jack the Giant Killer (94) .....Ad..6222 Kerwin Mathews, Judi Meredith The Miracle Worker (106) D..6225 Anne Bancroft, Patty Duke West Side Story (155) Ⓟ 70mm .....M..6201 Natalie Wood, Richard Beymer, Russ Tamblyn, Rita Moreno, G. Chakiris The Valiant (89) .....D..6228 John Mills, Ettore Manni	⊙That Touch of Mink (99) Ⓟ .....C..6216 Cary Grant, Doris Day, Gig Young, Audrey Meadows Information Received (77) D..6217 Sabina Sesselman, Wm. Sylvester	⊙Merrill's Marauders (98) © .....D..165 Jeff Chandler, Ty Hardin ⊙The Music Man (151) Ⓣ M..168 Robert Preston, Shirley Jones (Special engagements only)	
AUGUST	⊙5 Weeks in a Balloon (..) © .....Ad..218 Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre ⊙Hemingway's Adventures of a Young Man (145) ©....D..213 Richard Beymer, Susan Strasberg, Diane Baker, Paul Newman	Bird Man of Alcatraz (143) D..6230 Burt Lancaster, Karl Malden ⊙Hero's Island (94) Ⓟ Ad..6229 James Mason, Neville Brand, Kate Manx, Rip Torn Judgment at Nuremberg (189) .. ..D..6206 S. Tracy, B. Lancaster, R. Widmark, M. Dietrich, M. Clift, J. Garland	⊙The Spiral Road (140)..D..6218 Rock Hudson, Burl Ives, Gena Rowlands	⊙Guns of Darkness (103)..Ad..169 Leslie Caron, David Niven	
SEPTEMBER	⊙I Like Money (81) © ....C..241 Peter Sellers, Nadia Gray, Herbert Lom ⊙The 300 Spartans (113) © .....Ad..219 Richard Egan, Diane Baker, Sir Ralph Richardson	Pressure Point (..) .....D.. Sidney Poitier, Bobby Darin ⊙Kid Galahad (95)....CD..6231 Elvis Presley, Gig Young, Lola Albright, Joan Blackman	⊙The Phantom of the Opera (84) .....Ho.. Herbert Lom, Heather Sears, Michael Gough, Edw. de Souza	⊙The Story of the Count of Monte Cristo (132) Ⓢ..Ad..167 Louis Jourdan, Yvonne Furneaux	
OCTOBER	⊙Gigot (104) .....C..220 Jackie Gleason, Katherine Kath, Jean LeFebvre, Gabrielle Dorziat ⊙Loves of Salammbo (.) © .....Ad..223 Jeanne Valerie, Jacques Sernas, Edmund Purdom		No Man Is an Island (..) .....D.. Jeffrey Hunter, Marshall Thompson, Barbara Perez	⊙The Chapman Report (..)..D..231 Efrem Zimbalist jr., Shelley Winters, Jane Fonda, Claire Bloom, Glynis Johns	

FEATURE CHART

MISCELLANEOUS

ASTOR
Never Take Candy From a Stranger (82) .....D..Oct 61
Jean Carter, Felix Aylmer
Ⓒ Gina (92) .....Ad..Nov 61
Simone Signoret, Georges Marchal
Victim (100) .....D..Feb 62
Dirk Bogarde, Sylvia Syms, Dennis Price
Whistle Down the Wind (98) .....D..Mar 62
Hayley Mills, Bernard Lee
Peeping Tom (86).....D..May 62
Karl Boehm, Moira Shearer
The Intruder (83) ....D..May 62
William Shatner, Frank Maxwell

BUENA VISTA
Ⓒ Babes in Toyland (100) Ⓒ .....M..Dec 61
Ray Bolger, Tommy Sands, Annette, Ed Wynn
Ⓒ Moon Pilot (98) .....C..Apr 62
Tom Tryon, Dany Saval, Brian Keith, Edmond O'Brien
Ⓒ Bon Voyage (132) ..C..Jun 62
Fred MacMurray, Jane Wyman, Michael Callan, Deborah Walley
Ⓒ Big Red (89) .....OD..Jul 62
Walter Pidgeon, Gilles Payant

CONTINENTAL
View From the Bridge, A (110) .....D..Feb 62
Carol Lawrence, Raf Vallone, Maureen Stapleton
Harold Lloyd's World of Comedy (94) (Episodes from Lloyd's 1924-39 features) .....C..Apr 62
Ⓒ Bachelor of Hearts (97) C..May 62
Hardy Kruger, Sylvia Syms, Ronald Lewis
A Taste of Honey (100)..D..May 62
Dora Bryan, Rita Tushingham
Never Let Go (90) ....D..Jun 62
Peter Sellers, Richard Todd

EMBASSY
No Love for Johnnie (110) Ⓒ .....D..May 62
Peter Finch, Mary Peach
Two Women (99) .....D..Jun 62
(Eng-dubbed)..Sophia Loren
What a Carve Up! (87)..HoC..Jul 62
Kenneth Connor, Shirley Eaton
Ⓒ The Sky Above—The Mud Below (90) .....Doc..Jul 62
Strangers in the City (80) .....D..Aug 62
Robert Gentile, Kenny Delmar
Ⓒ Constantine and the Cross (114) .....Ad..Aug 62
Cornel Wilde, Christine Kaufmann

FAIRWAY INT'L
The Choppers (64) .....D..Feb 62
Arch Hall jr., Marianne Gaba
Ⓒ Eegah (90) .....Ad..May 62
Arch Hall jr., Marilyn Manning
Fallguy (64) .....D..May 62
Ed Dugan

FILMGROUP
The Devil's Partner (75) Ac Sep 61
Ed Nelson, Jean Allison, Edgar Buchanan
Ⓒ The Pirate of the Black Hawk (75) Ⓢ .... Ad..Dec 61
Mijanou Bardot, Gerard Landry

GOVERNOR
Ⓒ Doctor in Love (87)..C..Apr 62
Michael Craig, Virginia Maskell, James Robertson Justice

MEDALLION
Ⓒ Last of the Vikings (102) Ⓢ .....Ad..May 62
Cameron Mitchell, Edmund Purdom

PARADE RELEASING ORG.
Ⓒ I Bombed Pearl Harbor (98) Widescope .....Ac..Dec 61
Toshiro Mifune, Y. Natsuki
Then There Were Three (82) .....Ac..Jan 62
Alex Nicol, Frank Latimore
A Public Affair (75)..D..Mar 62
Myron McCormick, Edw. Binns
Ⓒ When the Girls Take Over (80) .....C..May 62
R. Lowery, M. Miller, J. Ellison
Ⓒ East of Kilimanjaro (75) Vistarama .....Ad..May 62
Marshall Thompson, Gaby Andre
Trauma (92) .....D..May 62
Lynn Bari, John Conte
Ⓒ Make Way for Lila (90) .....D..Jun..62
Erika Remberg (Eng-dubbed)

SHOWCORPORATION
Double Bunk (92) .....C..Nov 61
Ian Carmichael, Janette Scott, Sidney James
Ⓒ Midsummer Night's Dream (74) .....F..Dec 61
(Puppets; voices of Old Vic Players)

TIMES FILM
Ⓒ Purple Noon (115)..My..Oct 61
(Eng-dubbed)..Alain Delon, Marie LaForet, Maurice Ronet
Wild for Kicks (92)....D..Jan 62
David Farrar, Noelle Adam, Gillian Hills, Shirley Ann Field
Frantic (81) .....D..Mar 62
(Eng-dubbed) Jeanne Moreau
Also available with sub-titles at 90 minutes running time

UNITED PRODUCERS (UPRO)
Jet Storm (91) .....D..Sep 61
Richard Attenborough, Stanley Baker, Diane Cilento
Ⓒ Shame of the Sabine Women (80) .....Ad..
Lex Johnson, William Wolf

WOOLNER BROS.
Ⓒ Flight of the Lost Balloon (91) Ⓢ .....Ad..Oct 61
Mala Powers, Marshall Thompson

FOREIGN LANGUAGE

FRANCE
Five Day Lover, The (86)..2-19-62
(Kingsley)..Jean Seberg, Jean-Pierre Cassel, Micheline Presle
Jules and Jim (105)..... 6-11-62
(Janus)..Jeanne Moreau, Oskar Werner
La Belle Americaine (100) 1-22-62
(Cont'l)..R. Dhery, C. Brosset
Last Year at Marienbad (98) 4-16-62
(Astor)..Delphine Seyrig, Giorgio Albertazzi, Sacha Pitoeff
Les Liaisons Dangereuses (106) 1- 8-62
(Astor)..Gerard Philipe, Jeanne Moreau, Annette Vadim
Maiden, The (90) 5-21-62
(Green-Roth)..Claudine Dupuis
Night Affair (92) 1-22-62
(President)..Jean Gabin, Nadja Tiller, Danielle Darrieux
Rififi for Girls (97) .. 6-11-62
(Cont'l)..Nadja Tiller, R. Hossein
The Magnificent Tramp (76) 7-16-62
(Cameo)..Jean Gabin, Darry Cowl
Tomorrow Is My Turn (117) 4- 9-62
(Showcorp)..Charles Aznavour
Ⓒ Web of Passion (101)..11- 6-61
(Times)..Madeleine Robinson, Jean-Paul Belmondo
Zazie (86) 4- 30-62
(Astor)..Catherine Demongeot

GERMANY
Ⓒ Arms and the Man (96) 3-26-62
(Casino)..O. W. Fischer, Lilo Pulver

ITALY
Bell' Antonio (101)..... 5-21-62
(Embassy)..Marcello Mastroianni, Claudia Cardinale, P. Brasseur
Ⓒ Boccaccio '70 (165).... 7-16-62
(Embassy)..Sophia Loren, Anita Ekberg, Romy Schneider
From a Roman Balcony (84) 11-27-61
(Cont'l)..Jean Sorel, Lea Massari
Girl With a Suitcase (108) 10-16-61
(Ellis)..Claudia Cardinale
L'Avventura (145) 6- 5-61
(Janus)..Monica Vitti, Gabriele Ferzetti, Lea Massari
Love Is a Day's Work (84) 3-19-62
(Cont'l)..Jean Sorel, Lea Massari
Man Who Wagged His Tail, The (91) 10- 9-61
(Cont'l)..Peter Ustinov, Pablito Calvo (Span-lang; Eng. titles)
Night, The (La Notte) (120) 3-19-62
(Lopert)..Jeanne Moreau, Marcello Mastroianni, Monica Vitti
Rocco and His Brothers (175) 7-17-61
(Astor)..A. Delon, A. Girardot

JAPAN
Rice (118) 9-18-61
(SR)..Yuko Moshizuki
Throne of Blood (108) 4- 9-62
(Brandon)..Toshiro Mifune

POLAND
Ashes and Diamonds (105) 9- 4-61
(Janus)..Z. Cybulski
Eve Wants to Sleep (93) 10- 9-61
(Harrison)..Barbara Lass
Kanal (96) 11- 6-61
(Kingsley)..T. Izewska, T. Janczar

SPAIN
Viridiana (90) 4-16-62
(Kingsley)..Francisco Rabal, Silvia Pinal, Fernando Rey

SWEDEN
Devil's Eye, The (90) 12-18-61
(Janus)..Jarl Kulle, Bibi Andersson
Through a Glass Darkly (91) 4- 30-62
(Janus)..Harriet Andersson, Max von Sydow

U.S.S.R.
Summer to Remember, A (80) 12-18-61
(Kingsley)..B. Barkjatov, S. Bondarchuk

SHORTS CHART

Short subjects, listed by company, in order of release. Running time follows title. Date is national release month. Color and process as specified.

COLUMBIA

ASSORTED & COMEDY FAVORITES (Reissues)

Prod. No.		Rel. Date
6432	Pleasure Treasure (16)	Nov 61
6433	Dance, Dunce, Dance (18½)	Dec 61
6422	Parlor, Bedroom and Wrath (16)	Nov 61
6423	Flung by a Fling (16)	Dec 61
6424	The Gink at the Sink (16½)	Feb 62
6434	The Fire Chaser (16)	Mar 62
6435	Marinated Mariner (16)	Mar 62
6425	Let Down Your Aerial (17)	Apr 62
6426	Clunked in the Clink (16)	May 62
6436	Microspook (16)	Jun 62

CANDID MICROPHONE (Reissues)

6551	No. 1, Series 3 (11)	Sep 61
6552	No. 2, Series 3 (10)	Nov 61
6553	No. 3, Series 3 (10½)	Jan 62
6554	No 4, Series 3 (11)	Apr 62
6555	No. 5, Series 3 (10½)	May 62

COLOR SPECIALS

5502	Rooftops of New York (10)	May 61

COLOR FAVORITES (Technicolor Reissues)

6601	Red Riding Hood Rides Again (7)	Sep 61
6602	The Music Fluke (7)	Sep 61
6603	Imagination (6½)	Oct 61
6604	The Miner's Daughter (6½)	Nov 61
6605	Grape-Nutty (6)	Nov 61
6606	The Popcorn Story (6½)	Dec 61
6607	Cat-Tastrophy (6)	Jan 62
6608	Wonder Gloves (7)	Jan 62
6609	Dr. Bluebird (8)	Feb 62
6610	The Family Circus (6½)	Mar 62
6611	Big House Blues (7)	Mar 62
6612	The Oompahs (7½)	Apr 62
6613	The Air Hostess (8)	May 62
6614	Giddyap (6½)	Jun 62

FILM NOVELTIES (Reissues)

5854	Yukon Canada (10)	Apr 61

LOOPY de LOOP (Color Cartoons)

5707	Fee Fie Foes (6½)	Jun 61
5708	Zoo Is Company (6½)	Jul 61
6701	Catch Meow (6½)	Sep 61
6702	Kooky Loopy (7)	Oct 61
6703	Loopy's Hare-Do (7)	Dec 61
6704	Bungle Uncle (7)	Jan 62
6705	Beef for and After (7)	Mar 62
6706	Swash Buckled (7)	Apr 62
6707	Common Scents (7)	May 62
6709	Bearly Able (7)	Jun 62

MR. MAGOO REISSUES (Technicolor)

5758	Magoo Goes West (6)	Jul 61
6751	Safety Spin (7)	Sep 61
6752	Calling Dr. Magoo (6½) (© and standard)	Oct 61
6753	Magoo's Masterpiece (7)	Nov 61
6754	Magoo Beats the Heat (6) (Both © and standard)	Dec 61
6755	Magoo Slept Here (7)	Feb 62
6756	Magoo's Puddle Jumper (6½) (© and standard)	Mar 62

SPECIAL COLOR FEATURETTES

5443	Wonderful Greece (19)	Jun 61
6441	Images of Luangua (18)	Oct 61
6442	Wonderful Israel (19)	Dec 61
6443	Wonders of Philadelphia (18)	Mar 62
6444	Pleasure Highway (19½)	Apr 62

SERIALS (15 Chapter-Reissues)

5140	The Great Adventures of Captain Kidd	Mar 61
5160	Cody of the Pony Express	Aug 61
6160	Monster and the Ape	May 62

STOOGE COMEDIES (Reissues)

5407	Scotched in Scotland (15½)	May 61
5408	Fling in the Ring (16)	Jul 61
6401	Quiz Whiz (15½)	Sep 61
6402	Fifi Blows Her Top (16½)	Oct 61
6403	Pies and Guys (16½)	Nov 61
6404	Sweet and Hot (17)	Jan 62
6405	Flying Saucer Daffy (17)	Feb 62
6406	Oils Well That Ends Well (16)	Apr 62
6407	Triple Crossed (16)	May 62

WORLD OF SPORTS

6801	Aqua Ski-Birds (9½)	Oct 61
6802	Clown Prince of Rasslin (..)	Feb 62
6803	On Target (9)	Apr 62

M-G-M

TOM AND JERRY CARTOONS All 1.75-1 Ratio (Color—All New)

W361	Switchin' Kitten (9)	Sep 61
W362	Down and Outing (7)	Oct 61
W363	Greek to Me-ow (7)	Dec 61
W364	High Steaks (7)	Jan 62
W365	Mouse Into Space (7)	Mar 62
W366	Landing Stripling (7)	Apr 62
W367	Calypso Cat (7)	Jun 62

PARAMOUNT

COMIC KINGS

F21-1	Frogs Legs (6)	Apr 62
F21-2	Home Sweet Swampy (10)	May 62
F21-3	Hero's Reward (10)	May 62
F21-4	Psychological Testing (9)	Jun 62
F21-5	Snuffy's Song (8)	Jun 62
F21-6	The Hat (10)	Jun 62

COLOR SPECIALS (2 Reels)

B21-1	Spring in Scandinavia (15)	Dec 61

MODERN MADCAPS (Technicolor)

M21-1	Plot Sickens (7)	Oct 61
M21-2	Crumley Cogwheel (6½)	Oct 61
M21-3	Popcorn & Politics (6)	Nov 61
M21-4	Giddy Gadjets (6)	Mar 62
M21-5	Hi Fi Jinx (6)	Mar 62
M21-6	Funderful Suburbia (6)	Mar 62
M21-7	Samson Scrap (10)	Mar 62

NOVELTOON (Technicolor)

P21-1	Munro (9)	Sep 61
P21-2	Turtle Scoup (6)	Sep 61
P21-3	Kozmo Goes to School (6)	Nov 61
P21-4	Perry Popgun (6)	Jan 62
P21-5	Without Time or Reason (6)	Jan 62
P21-6	Good and Guilty (6)	Feb 62
P21-7	TV or No TV (6)	Mar 62

POPEYE CHAMPIONS

E21-1	Fireman's Brawl (7)	Sep 61
E21-2	Toreadorable (7)	Sep 61
E21-3	Popeye, the Ace of Space (7)	Sep 61
E21-4	Shaving Muggs (7)	Sep 61
E21-5	Taxi Turvey (6)	Sep 61
E21-6	Floor Flusher (6)	Sep 61

SPORTS IN ACTION (1-Reel Color)

D21-1	Symphony in Motion (10)	Jan 62
D21-2	Bow Jest (10)	Apr 62
D21-3	Fun in the Sun (9)	Jul 62
D21-4	Mighty Mites (..)	Jul 62
D21-5	On the Wing (..)	Aug 62

20th CENTURY-FOX

MOVIETONE CINEMASCOPES (Color, unless specified)

7107	Hills of Assisi (10)	Jul 61
7108	Assignment Pakistan (9)	Aug 61
7109	Ski New Horizons (10)	Sep 61
7110	Assignment India (9)	Oct 61
7111	Assignment South Africa (10)	Nov 61
7112	Sound of Arizona (10)	Dec 61
7201	Sport Fishing Family Style (8)	Jan 62
7202	Mel Allen's Football Highlights of 1961 (10) black and white	Feb 62
7203	Primitive Fighters (8)	Mar 62
7204	Holiday in Ireland (9)	Apr 62
7205	Champion Angler (9)	May 62
7206	Quebec Sports Pageant (9)	Jun 62
7207	City of the World (10)	Jul 62
7209	Story Book Wedding of Princess Sophia and Prince Juan Carlos (..)	Aug 62
7208	Dance Magic (11)	Sep 62

TERRYTOON 2-D's All Ratios—Color

5126	Sappy New Year (7)	Dec 61
5221	Klondike Strike Out (7)	Jan 62
5222	Where There's Smoke (7)	Feb 62
5223	He-Man Seaman (6)	Mar 62
5224	Nobody's Ghoul (7)	Apr 62
5225	Riverboat Mission (7)	May 62
5226	Rebel Trouble (7)	Jun 62
5227	Taming the Cat (7)	Jul 62
5228	Runaway Mouse (7)	Aug 62

TERRYTOON CINEMASCOPES

5107	Unsung Hero (6)	Jul 61
5108	Banana Binge (6)	Jul 61
5109	Meat, Drink and Be Merry (6)	Aug 61
5110	Really Big Act (6)	Sep 61
5111	Clown Jewels (6)	Oct 61
5112	Tree Spree (6)	Nov 61
5201	Honorable House Cat (6)	Jan 62
5202	Honorable Family Problem (7)	Mar 62
5203	Peanut Battle (7)	Apr 62
5204	Loyal Royalty (6)	May 62
5205	Send Your Elephant to Camp (6)	Jul 62
5206	Honorable Paint in Neck (..)	Sep 62

UNIVERSAL-INT'L

COLOR SPECIALS (One Reel)

4178	Restless Island (9)	Jun 61
4271	Treasure of the Deep	Nov 61
4272	Caramba ©	Dec 61
4273	Mabuhay	Jan 62
4274	Leaping Dandies	Feb 62

WALTER LANTZ CARTUNES (Technicolor..Can be projected in the Anamorphic Process, 2.35-1) (All run between 6 and 7 min.)

4119	Clash and Carry	Apr 61
4120	St. Moritz Blitz	May 61
4121	Bear and the Bees	May 61
4122	Sufferin' Cats (WW)	Jun 61
4123	Mississippi Slow Boat	Jul 61
4124	Franken-Stymied (WW)	Jul 61
4125	Busman's Holiday (WW)	Aug 61
4126	Tricky Trout	Sep 61
4127	Woody's Kook-Out (WW)	Sep 61
4129	Phantom of the Horse Opera (WW)	Oct 61
4211	Doc's Last Stand	Nov 61
4212	Case of the Red-Eyed Ruby	Dec 61
4213	Rock-a-Bye Gator (W. Woodpecker)	Jan 62
4214	Home Sweet Homewrecker (W. Woodpecker)	Jan 62

WALTER LANTZ REISSUES (Color Cartues..Can be projected in the Anamorphic process, 2.35-1)

4231	The Tree Medic	Nov 61
4232	After the Ball	Dec 61
4233	Chief Charlie Horse	Jan 62
4234	Woodpecker from Mars	Feb 62
4235	Calling All Cuckoos	Mar 62
4236	Niagara Fools	Apr 62
4237	Arts and Flowers	May 62

SPECIAL 2-REEL COLOR SPECIALS

4201	All That Oriental Jazz (16) ©	Nov 61
4202	Land of the Long White Cloud (..) ©	Mar 62
4204	Football Highlights of 1961 (10)	Dec 61

WARNER BROS.

BLUE RIBBON HIT PARADE (Technicolor Reissues—7 min.)

8312	The Lion's Busy	May 61
8313	Thumb Fun	Jun 61
8314	Corn Plastered	Jul 61
8315	Kiddin' the Kitty	Aug 61
8316	Ballot Box Bunny	Apr 61
9301	A Hound for Trouble	Sep 61
9302	Strife With Father	Sep 61
9303	The Grey Hounded Hare	Oct 61
9304	Leghorn Swaggled	Nov 61
9305	A Peck of Trouble	Dec 61
9306	Tom-Tom Tomcat	Jan 62
9307	Sock-a-Doodle-Do	Feb 62
9308	Rabbit Hood	Mar 62

BUGS BUNNY SPECIALS (Technicolor—7 min.)

8723	The Abominable Snow Rabbit	May 61
8724	Compressed Hare	Jul 61
9721	Prince Violent	Sep 61
9722	Wet Hare	Jan 62

MERRIE MELODIES LOONEY TOONS (Technicolor—7 min.)

8711	Birds of a Father	Apr 61
8712	D'Fightin' Ones	Apr 61
8713	Lickety-Splat	Jun 61
8714	A Scent of the Matterhorn	Jun 61
8715	Rebel Without Claws	Jul 61
8716	The Pied Piper of Guadalupe	Aug 61
9701	Daffy's Inn Trouble	Sep 61
9702	What's My Lion?	Oct 61
9703	Beep Prepared	Nov 61
9704	The Last Hungry Cat	Dec 61
9705	Nelly's Folly	Dec 61
9706	A Sheep in the Deep	Feb 62
9707	Fish and Slips	Mar 62
9708	Quackodile Tears	Mar 62

WORLD-WIDE ADVENTURE SPECIALS (Color Reissues) (Two-Reel)

8002	The Man From New Orleans (20)	Mar 61
8003	Winter Wonders (18)	Jul 61
9001	Where the Trade Winds Play (17)	Oct 61
9002	Fabulous Mexico (18)	Mar 62

(One-Reel)

8502	Alpine Champions (10)	Feb 61
8503	Kings of the Rockies (10)	Apr 61
8504	Grandad of Races (10)	May 61
8505	Snow Frolics (9)	Jun 61
8506	Hawaiian Sports (9)	Aug 61
9501	This Sporting World (10)	Nov 61
9502	Emperor's Horses (9)	Dec 61
9503	Wild Water Champions (9)	Feb 62

THE EXHIBITOR HAS HIS SAY ABOUT PICTURES

'David' Has Good Draw

"David and Goliath" from Allied Artists is a swell little picture that can really do the business. We had kids all over the place for the matinee and good adult business that night. Good scope, story and color. Don't be afraid of it. It paid off for us on our Sun.-Mon. chonge.

A. MADRIL

La Plaza Theatre,
Antonito, Colo.

AMERICAN INTERNATIONAL

House of Usher, The (AIP)—Vincent Price, Myrna Fahey, Mark Damon. Good horror film that really brought 'em. And on Sundays that's a bit unusual. Would have done better if National Screen had sent my advertising. But one gets a form telling you not to reorder short items. What happens? Empty frames! Good film, can stand alone. Played Sun., Mon. Weather: Windy.—A. Madril, La Plaza Theatre, Antonito, Colo. Pop. 1,255.

Twist All Night (AIP)—Louis Prima, June Wilkinson, Sam Butera. Not up to some of the other Twist pictures, but still did above average business. —O. B. Hancock, Princess Theatre, Whitesboro, Tex. Pop. 1,824.

BUENA VISTA

Babes in Toyland (BV)—Ray Bolger, Tommy Sands, Annette. This picture was all right for kids, but not for adults. Result: low gross. If you play this, don't let them talk you into double weekend and 50 per cent like they did here. Played Fri. through Mon. Weather: Warm.—Larry Thomas, Fayette Theatre, Fayetteville, W. Va. Pop. 2,000.

Big Red (BV)—Walter Pidgeon, Emil Genest, Gilles Payant. This one's doing business. It's not really that good, but it's doing it. I bought an old 1918 fire engine from a junk yard and gave it a fresh coat of paint and named it Big Red, then gave the kids free rides on it, so that helped a lot. It's good material. I'd advise anyone to play it. Played Wed. through Sat.—Don Stott, 301 Drive-In, Waldorf, Md. Pop. 1,100.

COLUMBIA

Safe at Home! (Col)—Mickey Mantle, Roger Maris, William Frawley. What a flop. Luckily we found out in enough time from other houses what a dud this was and pulled it from one of our houses and gave it only limited playing time at another. There was no prior promotion on the part of Columbia on this, and any such introduction to the public was put upon us—and we are usually limited to a couple of one-sheets. So the reaction was "Never heard of it." . . . "Is it new, is it old?" . . . "Is it a short subject?" Tried to talk it up with the Little Leaguers, did get home kids but adult trade was at least two-thirds off. Might be okay for a Saturday early show, but after that—look out.—Ray Boriski, Albert Zarzana, Galena Theatre, Galena Park, Tex. Pop. 11,000.

Three Stooges Meet Hercules, The (Col)—Stooges, Vicki Trickett. The biggest Fri.-Sat. in a year. A lot of action and comedy had the crowd aroaring. More like it, though it is pure corn. A real surprise at the boxoffice.—Leonard J. Leise, Roxy Theatre, Randolph, Neb. Pop. 1,029.

METRO-GOLDWYN-MAYER

Colossus of Rhodes, The (MGM)—Rory Calhoun, Lea Massari, Georges Marchal. Average gross. Only thing was that someone stole the S on the end of Rhodes—a wise guy. Played Sun.—Don Stott, Southwind Theatre, Solomons, Md. Pop. 950.

Honeymoon Machine, The (MGM)—Steve McQueen, Brigid Bazlen, Paula Prentiss, Jim Hutton. These Jim Hutton-Paula Prentiss comedies in color are a great boon to the small town boxoffice. In my case, this particular picture brought in families that I hadn't seen since I ran "The Absent-Minded Professor." I'll bet Leo the Lion really roared when he saw this one. Played Sat. prevue, Sun., Mon. Weather: Warm. —Roy Kendrick, Star Theatre, Minco, Okla. Pop. 950.

Light in the Piazza (MGM)—Olivia de Havilland, Yvette Mimieux, George Hamilton, Rossano Brazzi. It's been a long time since we've seen a more enchanting and dreamy picture than this one. Dear old Italy has never been so beautifully photographed. And the acting of lovely Yvette Mimieux is truly great. Miss De Havilland is wonderful also. Business, well we made enough to pay expenses and a few (very few) extra bucks. Played Sun., Mon.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

PARAMOUNT

Blue Hawaii (Para)—Elvis Presley, Joan Blackman, Angela Lansbury. The color and the beautiful Hawaiian scenes are breath-taking along with Elvis and a supporting cast of beautiful girls. Played to better than average business and the comments from our patrons were very favorable. Many said that it was his best picture. To the surprise of many of the older people, Elvis has proved himself to be an actor as well as a singer. Played Fri., Sat., Sun. Weather: Fair.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Pop. 1,500.

Counterfeit Traitor, The (Para)—William Holden, Lilli Palmer, Hugh Griffith. Had to play it six days and one would have been enough. It's just too much of a THINK picture for drive-ins. Business poor. Of course the picture, acting and direction are superb. Some of my nonthinkers said they didn't like it. How could they? Played Wed. through Mon.—Don Stott, 301 Drive-In, Waldorf, Md. Pop. 1,100.

G. I. Blues (Para)—Elvis Presley, Juliet Prowse, Leticia Roman. We're probably the last ones in the area to play this one, but we still did better than average business. They sure do get away from the "monster in the living room" to see Elvis. Looking forward to playing all his pics. Played Sat. prevue, Sun., Mon. Weather: Warm.—A. Madril, La Plaza Theatre, Antonito, Colo. Pop. 1,255.

20TH CENTURY-FOX

Flaming Star (20th-Fox)—Elvis Presley, Steve Forrest, Dolores Del Rio. Played this on a Saturday double bill to average business. Weather: Hot.—P. B. Friedman, Grand Theatre, Lancaster, Ky. Pop. 3,000.

Misty (20th-Fox)—David Ladd, Pam Smith, Arthur O'Connell. Our Saturday regulars enjoyed this. Played this very late. Weather: Hot.—P. B. Friedman, Grand Theatre, Lancaster, Ky. Pop. 3,000.

Sniper's Ridge (20th-Fox) — Jack Ging, Stanley Clements. This was liked very well here on a double bill. Played Fri., Sat. Weather: Good.—Leonard J. Leise, Roxy Theatre, Randolph, Neb. Pop. 1,029.

Two Little Bears, The (20th-Fox)—Eddie Albert, Jane Wyatt, Soupy Sales. A real boxoffice dud. Plenty of walkouts, unusual here. It was all a bundle of "nothing on the ball." Played Fri., Sat. Weather: Good. Leonard J. Leise, Roxy Theatre, Randolph, Neb. Pop. 1,029.

UNITED ARTISTS

Doctor Blood's Coffin (UA)—Kieron Moore, Hazel Court, Ian Hunter. Doubled this with "Snake Woman" (also from UA). Both had dull stories and unusually poor acting. Color in "Doctor Blood's Coffin" wasn't bad, though. Business was 'way below my usual for this change. Played Fri., Sat.—Roy Kendrick, Star Theatre, Minco, Okla. Pop. 950.

Explosive Generation, The (UA)—William Shatner, Patty McCormack, Lee Kinsolving. Good little program picture. Teenagers really like it. Played Wed., Thurs., Fri.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

Town Without Pity (UA)—Kirk Douglas, Christine Kaufmann, E. G. Marshall. Very good, but not a picture for children. Played Thurs., Fri.,—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

X-15 (UA)—David McLean, Charles Bronson, James Gregory. This drew a very good gross on our action change with another film in color. Played Fri., Sat. Weather: Warm.—Larry Thomas, Fayette Theatre, Fayetteville, Ark. Pop. 2,000.

Young Savages, The (UA)—Burt Lancaster, Dina Merrill, Shelley Winters. I thought this one would click here, but it didn't. You know, guns, gangsters, toughs. I thought my hicks would go, or rather come. But they didn't. Played Fri., Sat.—Don Stott, Southwind Theatre, Solomons, Md. Pop. 950.

UNIVERSAL-INTERNATIONAL

Come September (U-I)—Rock Hudson, Gina Lallobrigida, Sandra Dee, Bobby Darin. A rollicking good, entertaining picture with the greatest boxoffice potential possible. A great cast. Business good. Played Sun., Mon. Weather: Nice.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

Wings of Chance (U-I)—James Brown, Frances Rafferty. It is a fairly good little programer in color that can be used anywhere. We doubled it with an action picture in color for a family-pleasing double bill. Played Fri., Sat. Weather: Hot.—Larry Thomas, Fayette Theatre, Fayetteville, W. Va. Pop. 2,000.

WARNER BROS.

Susan Slade (WB)—Troy Donahue, Connie Stevens, Dorothy McGuire. Similar to "Parrish" and almost as good. Everybody liked this one and we had a fairly good gross on it. Played Sun., Mon., Tues. Weather: Hot.—Larry Thomas, Fayette Theatre, Fayetteville, W. Va. Pop. 2,000.

MISCELLANEOUS

Never on Sunday (Lopert)—Melina Mercouri, Jules Dassin. Good picture. Did okay business. Should be sold as adults-only entertainment. Played Wed., Thurs., Fri. S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

Big Lift in 'Dream'

UA wosn't kidding when it advertised "This Picture Will Give You a Lift!" Well, it gave us a lift, too, with the best business in many a blue moon. Thank you, Elvis, and UA, too, for giving us this hot date.

CARL P. ANDERKA

Rainbow Theatre,
Castroville, Tex.

Write—

YOUR REPORT OF THE PICTURE YOU HAVE JUST PLAYED FOR THE GUIDANCE OF FELLOW EXHIBITORS

—Right Now

TO:

The Exhibitor Has His Say

BOXOFFICE, 825 Van Brunt Blvd.,
Kansas City 24, Mo.

Title..... Company.....

Comment .....

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Days of Week Played.....

Weather .....

Title..... Company.....

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Days of Week Played.....

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Title..... Company.....

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Weather .....

Exhibitor .....

Theatre..... Population.....

City..... State .....

Symbol Ⓒ denotes color; © CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panavision; Ⓡ Regalscope; Ⓣ Technirama. For story synopsis on each picture, see reverse side.

Kid Galahad

F Ratio: 1.85-1 Comedy-Drama with songs Ⓒ

United Artists (6231) **95 Minutes** **Rel. Sept. '62**

Elvis Presley's second picture for the Mirisch Co. is a thoroughly entertaining, light-hearted picture dealing with prize-fight training, but with equal amounts of romance, racketeering and songs—sure-fire stuff for the Presley devotees but with strong appeal to general audiences. The star has his best supporting cast to date, including Gig Young, currently riding high for his role in "That Touch of Mink," Lola Albright, who recently made a film comeback in "Cold Wind in August" after starring in the popular "Peter Gunn" TV series; Joan Blackman, certainly one of the screen's most attractive starlets, and Charles Bronson, that fine young character man who plays a professional trainer. Young and Miss Albright take part in a bitter-sweet oft-postponed love tale while Miss Blackman is teamed with Presley. The star is surprisingly convincing as an ex-GI with a knockout punch in the ring and, of course, he warbles six songs effectively, the best being "King of the Whole Wide World" and "I Got Lucky." Well directed by Phil Karlson from a screenplay by William Fay, based on the Francis Wallace Saturday Evening Post story which was made by Warners in 1937 with Humphrey Bogart, Bette Davis and Wayne Morris starred. Produced by David Weisbart in De Luxe Color.

Elvis Presley, Gig Young, Lola Albright, Charles Bronson, Joan Blackman, Michael Dante, Ned Glass.

Pirates of Blood River

F Ratio: 2.33-1 Action Drama Hammerscope Ⓒ

Columbia (710) **87 Minutes** **Rel. Aug. '62**

For action fans, this is their meat. There's almost a fight a minute—fists, swords and rifles. Some of the scenes are rather gory, but that is to be expected in a story in which pirates are principal characters. However, the action takes place on land and not on the high seas. There is only a tinge of romance. The story takes place on an island where Huguenot refugees from England have established a settlement in the 18th Century. The settlement is invaded by pirates who believe there is treasure buried there. The principal action revolves around the efforts of the pirates to find the treasure which the inhabitants do not know exists. Kerwin Mathews, a Huguenot, becomes a prisoner of the pirates and is forced to lead them to the settlement. Christopher Lee is the tough pirate captain who rules his men with an iron hand. Love interest is supplied by Marla Landi, as Mathews' half-sister, and Glenn Corbett, Mathews' close friend and fiance of Marla. Although made by Hammer Film Productions in England, some excellent South American jungle backgrounds have been created. John Hunter and John Gilling fashioned the screenplay from a story by Jimmy Sangster. Gilling also directed. Michael Carreras was the executive producer. The print by Technicolor is effective.

Kerwin Mathews, Glenn Corbet, Christopher Lee, Peter Arne, Marla Landi, Oliver Reed, Andrew Keir.

Payroll

F Ratio: 1.85-1 Crime Melodrama

Allied Artists (6210) **80 Minutes** **Rel. June '62**

In a briskly paced melodrama, this Nat Cohen and Stuart Levy presentation of a Julian Wintle and Leslie Parkyn production, teaming Michael Craig, Francoise Prevost, Billie Whitelaw and William Lucas, a most capable foursome, has the basic ingredients of "sleeper" entertainment, given the implied backing of strong exploitation assist. Since it concerns a successful heist and the eventual retribution, the accent is on character study, a development not lightly skimmed over by George Baxt's engrossing screenplay, as based on the Derek Bickerton novel. The direction by Sidney Hayers is first-rate, the suspense building boldly from the outset. Craig, of course, has delineated a number of top roles over the years, his name carrying a certain degree of American marquee impact. Miss Whitelaw, as the wife of the armored truck driver killed in the holdup and now bent on vengeance, brings conviction to her portrayal. William Lucas, the company chap who helps Craig carry off the scheme, only to learn to his mortification that shameless Craig has been indulging in hand-holding with wife Francoise Prevost, is a study in coming to grips with reality; he cringes, cowed by the onrushing knowledge that the holdup was indeed pulled off for naught. Norman Priggen produced.

Michael Craig, Francoise Prevost, Billie Whitelaw, William Lucas, Kenneth Griffith, Tom Bell.

Guns of Darkness

F Ratio: 1.85-1 Drama

Warner Bros. (169) **103 Minutes** **Rel. Aug. '62**

A chase melodrama with a goodly quota of suspense, this Cavalcade Concorde production made in England and Spain by Thomas Clyde has the marquee names of David Niven and Leslie Caron to insure good business generally. As directed by Anthony Asquith from the screenplay by John Mortimer, based on Francis Clifford's novel, "Act of Mercy," the picture opens with some intriguing action and winds up in a blaze of shooting, but there are some long-drawn-out stretches in between. One of the gripping highlights is a last-minute escape from a car slowly sinking in treacherous quicksand, a sequence which will keep most patrons on the edge of their seats. Two outstanding performances are those of Niven, as a cynical, wisecracking Englishman in a plantation office in a fictitious South American state, and David Opatoshu, who scored heavily in "Exodus," playing the deposed president whose escape from the new regime is aided by Niven and his wife. In the latter role, Leslie Caron, in contrast to her recent "Gigi" and "Fanny" elfin portrayals, is far less convincing, and the bearded James Robertson Justice is miscast as a fatuous plantation boss and consequently gets few laughs. Ian Hunter, leading man of the 1940s, is effective in his brief scenes as a disillusioned doctor.

David Niven, Leslie Caron, David Opatoshu, James Robertson Justice, Ian Hunter, Eleanor Summerfield.

The Brain That Wouldn't Die

F Ratio: 1.85-1 Horror-Shock

American Int'l (705) **71 Minutes** **Rel. May '62**

Unrelievedly concerned with the by-now familiar characterization of the mad scientist bent on preserving his fantastic schemes for the ostensible good of future mankind, this Rex Carlton production is on a par with predecessor attractions, director Joseph Green's screenplay providing little unanticipated developments from fade-in to fade-out. Jason (Herb) Evers, the leading player, who has essayed numerous roles on television, is teamed with Virginia Leith, heretofore featured in 20th-Fox and Warner Bros. offerings, the duo, in the main, infusing their delineations with the fitting and proper quantity of grim and horrifying, in turn, countenances. Since the Green story sets out to prove that an ill mind comes to an ill end, there's not much supplementary action to which the audience can look forward. The closest in basic premise on the current market is probably Trans-Lux's German (dubbed) import, "The Head," in which the mad scientist there, too, plans to keep a body portion sustained with contributions from other human beings. Where "The Head" met with an all-out welcome, this filmed-in-Hollywood interpretation should rate the accolades. The attraction is going on a double-bill with "Invasion of the Star Creatures."

Virginia Leith, Jason (Herb) Evers, Adele Lamont, Bruce Brighton, Doris Brent, Leslie Daniel.

Invasion of the Star Creatures

F Ratio: 1.85-1 Science-Fiction Comedy

American Int'l (706) **81 Minutes** **Rel. May '62**

Mark down Bob Ball and Frankie Ray as two of the screen's most promising comics; these two clowns serve up an amazing quantity of buffoonery the while coping ever so successfully with scientists from the outer worlds, the likes of whom would be welcome indeed by every man in the audiences for which this Berj Hagopian production, waggishly directed by Bruno VeSota, has been carefully geared. And while nothing much is settled re the premise of life beyond the known areas of space, the boys provide an amusing bit of respite. The Jonathan Haze screenplay is one of those rambling formats wherein two GIs, by strict happenstance, meet two gal scientists, are amazed, certainly, to learn of a giant scheme to take over Earth, eventually subdue the visitors with sheer masculine charm and romantic ardor. The electronic music by Jack Cookerly and Elliott Fisher is strictly in keeping with the "kookie" motif. The crowds, to which the title will appeal, should be cautioned about the rather unusual atmosphere and ensuing antics. VeSota's direction is very much in keeping with the haphazard adventures through which Ball and Ray move unscathed. This is being double billed with "The Brain That Wouldn't Die."

Bob Ball, Frankie Ray, Gloria Victor, Dolores Reed, Mark Ferris, Slick Slavin.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including o year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for $1.00, postage paid.

FEATURE REVIEWS Story Synopsis; Exploits; Adlines for Newspapers and Programs

THE STORY: **"Guns of Darkness" (WB)**

During a New Year's Eve party given by the English residents of a South American state, a revolution deposes the president, David Opatoshu, who manages to hide to escape trial and certain death. David Niven, an Englishman fed up with his job and at odds with his wife, Leslie Caron, finds the wounded Opatoshu and decides to drive him to the border through the waiting revolutionaries. Leslie, who is pregnant, decides to accompany Niven and, together, they drive through gunfire, cross a lake of quicksand and continue across rocky terrain after the car sinks. Finally, Niven is forced to kill a revolutionary guard to cross the border. But Opatoshu is fatally shot and David refuses to sign a paper exonerating himself. He and Leslie leave for a new start as Opatoshu breathes his last.

EXPLOITIPS:

Play up David Niven for "The Guns of Navarone" and the current "The Best of Enemies" and Leslie Caron for her title portrayals in "Lili," "Gigi" and last year's "Fanny." Mention that David Opatoshu scored in "Exodus" and in the current Broadway musical, "Bravo Giovanni."

CATCHLINES:

Their Personal Lives Were Bound Up in a Revolutionary Uprising . . . David Niven, Star of "Guns of Navarone," and Leslie Caron, That "Gigi" and "Fanny" Girl, in a Story of Love Under Gunfire . . . Suspense and Political Intrigue in Revolution-Bound South America.

THE STORY: **"The Brain That Wouldn't Die" (AIP)**

Young doctor Jason (Herb) Evers secretly experiments with transplanting parts of the human body by robbing graves. Accompanied by his fiancee, Virginia Leith, he loses control of his car; Virginia is killed, her body decapitated. He takes her head, rushes it to his laboratory where he uses a special liquid with electrical coils attached to the brain and a pump transfusing blood in her arteries, thus keeping the head and the brain alive. Virginia, however, pleads with Evers to let her die, but he embarks on a mad scheme to get a beautiful body for his fiancee to bring her back fully to life. He abducts a model to accomplish this. Virginia's head manages to communicate with a demented shell of a man, locked behind the door of a laboratory room; the man had been the unfortunate subject of another experiment. The creature escapes, setting fire to the building, in the process killing Evers and thereby ending Virginia's suffering.

EXPLOITIPS:

Use shock-horror motif in lobby displays. Get a woman patron to sit through a post-midnight screening, accompanied by the press and radio-TV people.

CATCHLINES:

Alive . . . Without a Body . . . Fed by an Unspeakable Horror From Hell! . . . Real-Life Horror-Shocker!

THE STORY: **"Invasion of the Star Creatures" (AIP)**

Two zany rookie soldiers, Bob Ball and Frankie Ray, get separated from their outfit while out on field maneuvers and try to catch up on rest and sleep. Their respite is interrupted by strange plant-like creatures whom the soldiers dutifully follow into a nearby cave. The creatures turn out to be invaders from another planet, under control of two scientists of their world—both voluptuous gals, Dr. Gloria Victor and Prof. Dolores Reed. They learn, too, that the scientists and their plant creatures plan to conquer Earth. The two fumbling, but intrepid soldiers, eventually manage to foil the plot, conquering the out-of-this-world visitors by means of Earthly kisses and love. The climax comes when the soldiers return to camp with the two gals serving as their obedient and loving mates.

EXPLOITIPS:

Play up the rather unusual plot premise—two of Uncle Sam's most inept soldiers coping successfully with out-of-this-world beauties. Get local models, in futuristic costumes, to walk through downtown streets, carrying appropriate art.

CATCHLINES:

An Out-of-This-World Adventure! . . . With Two of the Screen's Zaniest Soldiers! . . . Two Gals From Nowhere Meet Two Guys From Everywhere! . . . Fun in the Jet and Space Age!

THE STORY: **"Kid Galahad" (UA)**

Elvis Presley, an ex-GI, arrives at a Catskill Mountain fight camp run by Gig Young, who is in hock to a big-time gambler. Young's long-time girl friend, Lola Albright, gets Elvis a mechanic's job but he is pressed into the fight ring when a sparring partner is needed. Presley takes many punches but finally gives a knockout blow. Elvis then takes part in several local fights while Young prospers but against the wishes of Joan Blackman, his young sister, who takes a liking to Presley. The gang warns Young that Elvis must lose the big fight but he refuses. Presley scores a knockout but then gives up the fight game to run an auto repair shop with Joan as his wife. The repentant Young is taken in hand by Lola.

EXPLOITIPS:

Make music shop tieups for Elvis Presley's many best-selling record albums. Gig Young is costarred in "That Touch of Mink" and Lola Albright is the star of the long-running TV show, "Peter Gunn." Use contrasting photos of Elvis and of Wayne Morris, who played the same role in the 1937 WB hit, which starred Humphrey Bogart and Bette Davis.

CATCHLINES:

A Mechanic by Trade—a Boxer by Accident But With a Knockout Punch . . . Elvis Presley, Loving, Singing—and Fighting . . . He Was a Reluctant Boxer Whose Heart Was in Other Fields . . . Elvis Presley, Lola Albright and Gig Young in a Three-Star, Six-Song Comedy-Drama.

THE STORY: **"Pirates of Blood River" (Col)**

Pirate captain Christopher Lee and his men trek through the jungle to capture an island settlement. While blindfolded pirates duel for possession of Marla Landi, Mathews and his friend, Corbett, escape their bonds. Corbett and others flee with Marla into the jungle, but Mathews stays behind with his father, the settlement leader, who refuses to tell the pirates where a treasure has been hidden. The pirates discover that a large painted statue is made of pure gold and they drag it through the jungle to their ship. But Mathews, Corbett and Marla ambush the pirates in guerilla tactics. As the pirates try to float the statue on a raft, Mathews and his cohorts launch their last desperate attack. In combat the pirates are slain and the statue sinks to the bottom of the river. Mathews, Corbett and Marla return to the settlement.

EXPLOITIPS:

A pretty girl in a pirate costume would make a good street ballyhoo. Use the treasure chest idea in the lobby or store window. Fly a pirate flag from the marquee. Exhibitors in waterfront communities should string a titled banner on the sail of a boat which cruises around offshore.

CATCHLINES:

Skull-and-Bones Savagery Engulfs the Screen . . . Passion and Plunder on a Lost Tropic Island . . . Brutal Buccaneers With Gold Lust and Woman Fever . . . They Attacked on an Island of Gold . . . Women Fighting for Their Lives as Blood-Thirsty Pirates Ransack an Island.

THE STORY: **"Payroll" (AA)**

William Peacock, the driver, is killed and his partner, Glyn Houston, wounded during the robbery of one million dollars from their armored truck by four thugs, headed by Michael Craig. One of Craig's gang, Barry Keegan, dies of wounds, and the others lie low. With Craig is Tom Bell, Kenneth Griffith has gone to his own lodgings. Stunned by her husband's (William Peacock) death, Billie Whitelaw sets out to find his murderers, the trail leading to William Lucas, who helped Craig plot the robbery of his company's payroll. Lucas becomes terrified by the attention he is receiving from Inspector Andrew Faulds and Billie adds to his woes by sending him anonymous letters. His wife, Francoise Prevost, disillusioned by Lucas' failure in life, has met and fallen in love with Craig. Craig soon kills Bell and Griffith. Billie learns of Francoise's affair and passes the information to Lucas in another anonymous note. Panicky, Lucas tries to burn his share of the stolen money, inadvertently setting fire to their house. Craig meets accidental death.

EXPLOITIPS:

Have a man with canvas, leather-trimmed money bag padlocked to his wrist walking around accompanied by uniformed aide.

CATCHLINES:

The Go-for-Broke Gang in the "Perfect Crime" of the Century! . . . The "Big Kill" Job That Even Shocked the Underworld!

RATES: 20¢ per word, minimum $2.00, cash with copy. Four consecutive insertions for price of three. CLOSING DATE: Monday noon preceding publication date. Send copy and answers to Box Numbers to BOXOFFICE, 825 Van Brunt Blvd., Kansas City 24, Mo.

CLEARING HOUSE

HELP WANTED

REPRESENTATIVE WANTED. Outdoor advertising in conjunction with Theatre Display Frame Service. Protected territory. An opportunity to build for the future. For details contact: Romar-Vide Co., Chetek, Wisconsin.

Projectionist: Temperate habits, well experienced for De Luxe Theatre, Texas Gulf Coast, Long Theatres, Inc., P. O. Box 1431, Bay City, Texas.

Projectionist-Manager combination: Permanent position. Give all details first letter, experience, reference, education, age and send snapshot. Immediate employment. Hal J. Lyon, Lyon Theatre Circuit, Franklin, Virginia.

Salesman Wanted: We want an aggressive man to sell theatre screen advertising. If you feel you can produce, write: Movie Film Production, 5933 S. W. 8th Street, Miami, Florida.

Manager wanted for conventional de luxe, first-run theatre in South. Must be experienced all phases, promotion minded. State age, experience, marital status, salary $200 per week. Boxoffice 9519.

Two managers. Experienced all phases. Permanent position. Send photo and complete information first letter. Information confidential. Must have good personal and business references. Boxoffice 9520.

Wanted: Two theatre managers. One for drive-in and indoor house in small Alabama city and one for two drive-ins located in Alabama city of 60,000. Must be able to promote, able to do gimmicks and ready to work. State salary expected, experience, age and send recent photo. Position open immediately. Must be bondable. Boxoffice 9518.

POSITIONS WANTED

Projectionist: 30 years experience. Desires job in Ohio or Kentucky area. Year round. Boxoffice 9515.

City Manager presently employed Drive-In and Conventional, age 38, married. Ads and concessions, can book and buy. Boxoffice 9516.

Projectionist-Manager combination. 17 years experience, knows theatres screen to marquee, family man, desires permanent position. Best references. Boxoffice 9522.

BUSINESS STIMULATORS

Bingo, more action! $4.50 M cards. Other games available, on, off screen. Novelty Games Co., 106 Rogers Ave., Brooklyn, N. Y.

Build attendance with real Hawaiian orchids. Few cents each. Write Flowers of Hawaii, 670 S. Lafayette Place, Los Angeles 5, Calif.

Bingo Cards. Die cut 1, 75-500 combinations. 1, 100-200 combinations. Can be used for KENO, $4.50 per M. Premium Products, 339 West 44th St., New York 36, N. Y.

Burlesk or Exploitation features (35mm) available. Mack Enterprises, Centralia, Illinois.

Free Catalog, jewelry, novelties, giveaways. New England, 124B Empire Street, Providence, R. I.

POPCORN MACHINES

Ten Giant Star units, used. $100 each. Manley Popper, twenty available. All other makes. Replacement kettles, for all makes. 120 S. Halsted, Chicago 6, Illinois.

REFRESHMENT SUPPLIES

For Free Sample: Victor's Quick Mix Dry Flavor concentrate to make one gallon syrup write to: Victor Products, Box 8004, Richmond, Va.

GENERAL EQUIPMENT—NEW

DON'T BE A SHABBY SHOWMAN—Replace those marquee letters now! Weatherproof masonite black or red, fit all signs, 4"-50c; 8"-75c; 10"-90c; 12"-$1.05; 14"-$1.50; 16"-$1.75; 17"-$2.00; 24"-$3.00. Non sliding type 10c additional. (10% discount 100 letters or over $60.00 list). S.O.S., 602 W. 52nd, New York 19.

CINEMASCOPE NEVER HAD IT SO GOOD—Replace with these Brandnew Variable Superscope Anamorphics—¼ original cost. Limited quantity, pair $195. S.O.S., 602 W. 52nd, New York 19.

RUBBER STAMPS: Three lines $1.85 P.P., 50c line thereafter, up to 3 in. wide; 50% over 3 in. wide. Reedy's Rubber Stamps, 611 Sunset Drive, Independence, Missouri.

"HORTSON" World famous 16mm Professional Sound Projector, with Maltese Cross intermittent (similar 35mm) Forced feed lubrication, 5,000-foot reels, with 30 to 80-ampere arc lamp, only $1,470. Exclusive dealership available. American Theatre Supply Co., 2300 1st Avenue, Seattle 1, Washington.

GENERAL EQUIPMENT—USED

U. S. ARMY THEATRE SURPLUS—Projection and sound, from $695. DRIVE-IN OUTFITS complete from $3,495.00. S.O.S., 602 W. 52nd, New York 19.

For Sale: Used Projection Lamps—as is: 2 Ashcraft Brite arc lamps; 4 Ashcraft wide arc lamps. First best offer takes any of the lot. F.O.B. Phila. Blumberg Bros., 1305 Vine Street, Phila., Pa. WA 5-7240.

Dismantling 650-seat theatre, completely equipped, CinemaScope, concession and boxoffice equipment. Will sell all or part. Dreamland Theatre, 714 Grand Avenue, New Haven, Connecticut.

For Sale: 500 Kroehler push back chairs. Good condition, $8.50 each. Lux Theatre, 1220 Broadway, Oakland, California.

For Sale: Powers No. 6B projector, Powers No. 6B cameragraph. Virgil Wartner, Lake Benton, Minn., R. R. 1, Box 37.

EQUIPMENT WANTED

NEED RCA, SIMPLEX SOUNDHEADS—Century, Super Simplex mechanisms, DeVry, Simplex SP Portables, Hi-Intensity Rectifiers. Boxoffice 9499.

Wanted—Late model theatre chairs, any condition. Write, Boxoffice, 9501.

Wanted: Used theatre booth equipment. We dismantle. Leon Jarodsky, Paris, Illinois.

Wanted: Pair of old Holmes 35mm silent or sound portable projectors. Must be like new. Or a pair of Acme SVE green steel cases 35mm projectors. Elmer Staab, 3605 Dawson Avenue, Cincinnati 23, Ohio.

DRIVE-IN THEATRE EQUIPMENT

ARVIN ELECTRIC-IN-CAR HEATERS. Brand new, 8 per ctn. Model T-90-1, 220 volt, 500 watts, 10 ft. cord. Price, $9.75 each. Ontario Equipment Co., Toledo 1, Ohio.

EQUIPMENT REPAIR SERVICE

Wonderful GATORHIDE! Guaranteed broken-reflector repairs! Shipment-results immediate! Kit $2.95. Gatorhide, Box 71, Joplin, Mo.

PLAYGROUND EQUIPMENT

Deibler "TRACKLESS TRAINS" . . . New for "1963." 914 Claflin, Manhattan, Kansas.

THEATRE TICKETS

Prompt Service. Special printed roll tickets. 100,000, $37.95; 10,000, $12.75; 2,000, $5.95. Each change in admission price, including change in color, $4.25 extra. Double numbering extra. F.O.B. Kansas City, Mo. Cash with order. Kansas City Ticket Co., Dept. 11, 109 W. 18th Street, Kansas City 8, Mo.

THEATRES FOR SALE

West Coast theatres for sale. Write for list. Theatre Exchange Company, 260 Kearney Street, San Francisco 8, California.

250-seat theatre, near Missouri "Lake of Ozarks" area. Good equipment, air-conditioned. Owner has other interests. Reasonable. Write Boxoffice 9512.

Sale: 335-seat indoor and 200-car drive-in. Profitable family operated. Only theatres in county in small central Texas county seat town. $25,000. Health compels sale. Mrs. Philip Nickols, Goldthwaite, Texas.

For Sale: Ideal Theatre, Bloomer, Wisconsin. Theatre fully equipped, wide screen, CinemaScope and fully air-conditioned. Building has steady income from office rentals. Contact Marvin Schroetter, Bloomer, Wisconsin.

350-seat theatre, central Indiana, also complete booth equipment from closed theatre. Tudor, Box 51, Dunkirk, Indiana.

South Central Minn. one family operation, 306 seats, new building. Small rent, never closed, all operating equipment, $4,200. Otto Hagemeister, Hector, Minnesota.

For Sale: 500-car drive-in theatre in Capitol City. Excellent condition, beautiful snack bar and fourteen acres of ground. Boxoffice 9524.

THEATRES WANTED

Wanted to buy or lease indoor theatre in metropolitan areas, population at least 75,000. Contact William Berger, Metropolitan Hotel, Cincinnati, Ohio.

Will lease theatre or operate for owner. Experienced in all types theatres. Presently employed. Boxoffice 9521.

THEATRES FOR SALE OR LEASE

Two North Carolina drive-ins, both doing excellent business. Separate or package deal. Price for sale, $25,000. Separate, $20,000 and $8,000. Easy terms. Living facilities included if desired. Contact by phone only, Tryon, N. C.-G. R. Pattillo, 859-6290.

LOCATION FILMING—35MM

ACTION . . . CAMERA . . . ROLL 'EM. WINCO produces professional motion picture parades, screen ads, news items. **NOW** . . . Sends Camera Unit . . . to film live **"on the spot" in COLOR.** Eliminate stills . . . stock pictures. Makes selling easy. Fast delivery. Guaranteed work. Box 1595, Columbia, South Carolina.

FILMS FOR SALE

For Sale: National distribution rights to hygiene show complete with Birth of Baby, includes trailers, advertising, book pitch and stock of books. Make offer. Boxoffice 9523.

FILMS WANTED

Wanted: Horror pictures, sound or silent, 16 or 35mm for private collection. Don Stevenson, 2970 West Henrietta Road, Rochester 23, N. Y.

Wanted: 16mm and 35mm features and shorts. Safety film only. Submit list to Post Office Box 192, Jefferson City, Tenn.

SLIDES

Glass Slides . . . Now only $1.00 postpaid. Whitley, 2123 Stanley, Ft. Worth, Texas.

INTERMISSION TAPES

WEEKLY TAPE SERVICE: Intermission tapes that sparkle . . . guaranteed to sell . . . customized . . . free sample. Commercial Sound Service, P.O. Box 199, Cheyenne, Wyoming.

THEATRE SEATING

Good used late model chairs available, rebuilt chairs. Chairs rebuilt in your theatre by our factory trained men, get our low prices. Parts for all makes of chairs. Sewed covers made to your size, also leatherette 25"x25", 55c ea.; 27"x27", 65c ea. Chicago Used Chair Mart, 829 South State Street, Chicago. Phone WE 9-4519.

SEAT RENOVATING: Neat, fast, reasonable, anywhere. Sewed combination seat covers. Service Seating Co., 1525 West Edsel Ford, Detroit 8, Michigan. Tyler 8-9481, Texas 4-2738.

Chairs rebuilt anywhere, 27 years expert workmanship, sewed covers. Arthur Judge, 2100 E. Newton Avenue, Milwaukee, Wisconsin.

1,400 International late model chairs, full upholstered backs, full foam rubber cushions, excellent condition. Buy any quantity. Write for exact photo. Chicago Used Chair Mart, 829 South State Street, Chicago 5, Illinois.

SERVICE MANUAL & MONTHLY SERVICE BULLETINS

PROJECTIONISTS, EXHIBITORS, REPAIRMEN—You need Trout's Simplified Maintenance Manual Plus Monthly Service Bulletins on Servicing All Makes of Sound & Projection Equipment—Schematics on amplifiers; Drawings; Illustrations; trouble-shooting charts; "How to repair projectors," intermittent movements; data on screens, lenses, carbons, arc lamps, generators, rectifiers, etc. Data on servicing 16-35-70mm equipment. Trout's special service tips and news. Lists of where-to-get parts. Indorsed by the industry—used by men operating equipment in the Navy, Army and Air Force. Edited by the writer with over 20 years of practical experience of servicing and writing. The price with loose-leaf Binder, plus monthly additional service sheets, only $7.50, cash or check, please. No CODs. Wesley Trout, Publisher, Box 575, Enid, Oklahoma.

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Please enter my subscription to BOXOFFICE, 52 issues per year (13 of which contain The MODERN THEATRE Section).

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THEATRE .....

STREET .....

TOWN ..... STATE.....

NAME .....

POSITION .....

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$24,622

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SMASH GROSSES and HOLDOVERS ALL OVER THE COUNTRY!

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LOS ANGELES	**8 weeks**
PITTSBURGH	**4 weeks**
WASHINGTON	**4 weeks**
DENVER	**6 weeks**
DALLAS	**3 weeks**
BALTIMORE	**4 weeks**

(2 Theatres)



FLASH!
NEXT PICTURE EMBASSY, 46th ST. NEW YORK CITY
OPENS LOEWS PALACE HARTFORD, CONN., AUG. 16
OPENS PARAMOUNT SAN FRANCISCO, SEPT. 12

Worldwide Distribution Thru JACK HARRIS, 139 S. Beverly Drive, Beverly Hills, Calif.

☆ **PASSED IN NEW YORK • CHICAGO • RHODE ISLAND MARYLAND • DETROIT • VIRGINIA** ☆

CONTACT YOUR LOCAL DISTRIBUTOR TODAY! BOSTON: Ellis Gordon, Statler Bldg.; BUFFALO: Nate Dickman, 505 Pearl St.; CHICAGO: Kermit Russell, 1325 S. Wabash Ave.; CINCINNATI: Don Duff, 1634 Central Parkway; CLEVELAND: Rudy Norton, 2108 Payne Ave.; DETROIT: Jack Zide, Fox Bldg.; INDIANAPOLIS: Tom Goodman, Illinois Bldg. MEMPHIS AND NEW ORLEANS: Don Kay, 150 S. Liberty St., New Orleans; WASHINGTON, D.C.: Sam Wheeler, 1013 New Jersey Ave. N.W.

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(East of Des Moines)

AUGUST 6, 1962

BOXOFFICE

The Pulse of the Motion Picture S...

2W
Thomas J. Watson
P. O. Box 206
Blanchardville,
Wisconsin



Construction of indoor theatres continues to surge forward, with 81 new projects announced, under way or opened during the first six months of 1962. An example of the new houses and new construction designs is the Music Hall in San Francisco with its gold and white tile exterior accented by a winged canopy. Construction survey report to the industry on page 14.

IN THIS ISSUE:
THE MODERN THEATRE SECTION

Second Class postage paid at Kansas City, Mo. Published weekly at 825 Van Brunt Blvd., Kansas City, Mo. Subscription rates: Sectional Edition, $3.00 per year; National Edition, $7.50.

NORTH CENTRAL EDITION

ANOTHER TOWN... ANOTHER KIND OF

one he couldn't resist...the other he couldn't escape!

METRO-GOLDWYN-MAYER PRESENTS

Kirk Douglas

Edward G. Robinson

in

2 weeks in another town

ONLY IN ROME COULD THIS STORY HAPPEN!



Co-starring

Cyd GEORGE

MGM



CONTACT YOUR M·G·M BRANCH AND BOOK IT NOW!

Charisse

In CinemaScope And METROCOLOR

IAMILTON · DAHLIA LAVI · CLAIRE TREVOR · JAMES GREGORY

'OSANNA SCHIAFFINO

from the Great Best-seller by IRWIN SHAW

The team that gave you the Academy-Award winning "The Bad And The Beautiful"

een Play by CHARLES SCHNEE · Based on the Novel by IRWIN SHAW · Directed by VINCENTE MINNELLI · Produced by JOHN HOUSEMAN

STOP WORRYING ABOUT OCTOBER!

Here is a New Concept of Total Family Entertainment from Walt Disney

Yes, Walt Disney's *new concept of total family entertainment* is scheduled for release this October. We choose *not* to heed the warning that this is a traditionally poor releasing time. We believe we have the bold new approach that can stand tradition happily on its head. We have the entertainment! We have the campaign! We have the know-how! Let's put it over! And once we do, can't you just see a succession of boxoffice attractions from Buena Vista every October?

Always willing to attempt the new and unusual, Walt now raises the curtain on *total entertainment*, combining cartoon magic, live action, comedy, music, color, drama and adventure, all in one wonderful program, *a new concept in motion picture enjoyment from Walt Disney.*

Heading the program is Walt's full-length cartoon feature, LADY AND THE TRAMP, a proven boxoffice champion. This entertainment treasure chest for the entire family sparkles with a host of beloved cartoon characters. Millions of moviegoers from 3 to 93 eagerly await its return.

And an exciting extra dividend awaits those millions in Walt's new live-action Technicolor feature, ALMOST ANGELS, bringing to the screen a story that has waited more than 450 years to be told. It is the story of the Vienna Boys Choir, filled with boyish mischief and musical splendor, acted by a cast studded with future stars, and filmed in its original magnificent setting.

That is Walt Disney's *total entertainment concept*—a great, proven cartoon attraction teamed with a unique new live-action feature. As an October combination, they allow you to go out and awaken that vast stay-at-home audience!

LADY AND THE TRAMP together with **ALMOST ANGELS** together with **LADY AND THE TRAMP** together with **ALMOST ANGELS** together

BOYSTEROUS DOGS AND THE DOGGONDEST BOYS



Walt Disney's happiest motion picture

Lady AND THE Tramp

TECHNICOLOR®
CINEMASCOPE
From the novel by Ward Greene
Re-released by BUENA VISTA Distribution Co., Inc.
©Walt Disney Productions



together with

WALT DISNEY'S NEWEST motion picture

Almost ANGELS

–BUT ONLY WHEN THEY'RE SINGING!

Starring PETER WECK · SEAN SCULLY · VINCENT WINTER

Featuring HANS HOLT · BRUNI LÖBEL · FRITZ ECKHARDT
DENIS GILMORE · HENNIE SCOTT · *And* The Vienna Boys Choir

Screenplay by VERNON HARRIS • Based on a story by R.A.STEMMLE • Directed by STEVE PREVIN • TECHNICOLOR®
Released by BUENA VISTA Distribution Co., Inc. • ©1962 Walt Disney Productions

...together they spell FUN!

And here is the **TOTAL IMPACT CAMPAIGN** that will herald the total entertainment concept:

- **NEWSPAPER**
  Ads specially designed for every section of your newspaper!
- **TELEVISION**
  Walt Disney's Wonderful World of Color! NBC-TV Network commercials! The Mickey Mouse Club! Local television!
- **THEATRICAL**
  Deluxe entertainment trailers! Exciting teaser and tag trailers! Eye-catching posters and lobby accessories!
- **MUSIC**
  Records, Albums, Pop Music!
- **MERCHANDISE**
  Toys, Books, Games! A nationwide effort backed by special advertising!
- **AND MORE**

Now is the time to book the biggest and newest in pre-sold motion picture entertainment for OCTOBER!

with **LADY AND THE TRAMP**

YOUR BOXOFFICE WILL FLY SKY-HI!



ESCAPE to the land of 1001 thrills!
FLY over 4,000 miles of uncharted wilds!
DISCOVER *the excitement of* ZANZIBAR...
the dangers of TIMBUKTU...
the thrills of THE GOLD COAST!

20th Century-Fox presents
IRWIN ALLEN'S PRODUCTION OF
JULES VERNE'S

"FIVE WEEKS IN A BALLOON"



STARRING
RED BUTTONS
FABIAN
BARBARA EDEN
CEDRIC HARDWICKE
PETER LORRE
RICHARD HAYDN
BARBARA LUNA
and
BILLY GILBERT · HERBERT MARSHALL *as the Prime Minister*

BASED ON THE NOVEL BY
JULES VERNE



A WORLD BEST SELLER!
NOW IN PAPERBACK

hear the new song hit
"5 WEEKS IN A BALLOON"
sung by



THE BROTHERS 4 *and* **FABIAN**

and introducing
CHESTER
THE "HUMAN" CHIMP

Produced and Directed by
IRWIN ALLEN

Screenplay by
CHARLES BENNETT, IRWIN ALLEN and ALBERT GAIL

CINEMASCOPE
COLOR by DE LUXE

BOXOFFICE *The Pulse of the Motion Picture Industry*

THE NATIONAL FILM WEEKLY
Published in Nine Sectional Editions

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Vancouver: 411 Lyric Theatre Bldg. 751 Granville St., Jack Droy.
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AUGUST 6, 1962
Vol. 81 No. 16

'TOO LITTLE, TOO LATE'

THAT CRY was heard frequently during World War II, as the result of the loss of many important battles. It is now being voiced on theatre fronts around the country by exhibitors who are finding it difficult to win their "battles" for increased patronage, with the same charge of "too little, too late."

From an eastern sector, during the past month, we received a letter from a circuit executive in which he complained of the lack of advance exploitation on upcoming pictures, calling this a major cause of the difficulty with which exhibitors, generally, are faced. He termed this lack "a weakness that is hindering our efforts to sell motion pictures," adding that, in talking with other exhibitors, he learned that this is not an individual problem, but one that is troubling exhibitors throughout the country. This theatreman's circuit is a small one.

From a key man in a large circuit that operates in a number of trade territories and is comprised of large and small, indoor and outdoor houses, first-run and subrun, came a complaint similar to that referred to above. He told us that he had written to the advertising and publicity directors of all the major companies, setting forth the underlying cause of disappointing grosses throughout his circuit. Specifically, he made the point that what his circuit "did in the key cities to sell a picture well in advance can have a high bearing on film rentals and the circuit's gross," adding, "too many times, we find ourselves doing the work on a picture just ten days or two weeks in advance of the 'break.' This is wrong! It costs us both money!"

As a solution of this problem, he pointed up the urgent need for materials with which to build campaigns—star and scene stills, radio platters and TV clips, pressbooks, etc.—as far in advance as possible, but not less than 30 days ahead of the "break." This, he said, would make it feasible to provide specific campaigns for his managers and give them exact instructions on everything from lobby displays to the local-level tieups and promotions.

This raises the thought: If a large and important circuit is having difficulty getting promotional material in sufficient time for even its subrun spots, then the one-theatre operators must really be hard put to do a proper job of picture merchandising. Unsatisfactory grosses are bound to be the result. But these seem only to have given rise to distributors charging exhibitors with not doing their part in local-level selling. Something more concrete is in order.

It is astonishing that such gross neglect of what is a basic principle of showmanship would be permitted to go on for so long; that some of the best pictures, with excellent boxoffice potentials, have been released—and prereleased—without a pressbook being available until AFTER the pictures got into their secondary runs. In all too many cases, exhibitors have had little or no information on some of these pictures, aside from what the tradepaper reviews made known to them.

There are exceptions, of course, and these have generally been examples of how well pictures can be made to do, when exhibitors have been provided with the needed "ammunition" to make the utmost of the opportunities thus afforded. There was no "laying down on the job," when the stuff was there for use and when it served to generate the enthusiasm and the energy to get it across to the public. And, we venture to say, that, in the preparation of such material, some of that enthusiasm would rub off in many places—in home offices, branch offices, Hollywood and the field—to redound to the benefit of the industry at large.

The selling job required in these times calls for doing as much as possible—as far in advance as possible. Campaigns have to be well-planned, not hit-or-miss; and they have to be implemented in time to sink in at the local level and in ways that will generate the most want-to-see and word-of-mouth on the part of the public. This has been demonstrated many a time on the bigger pictures. It should be carried out on a broader scale.

Let's change that "Too little, too late" to "Plenty, in good time."

★ ★

Discerning 'Life'

It was refreshing to see the attention paid to current motion picture releases by Life Magazine in its issue of the week before last. Heading its section of guides to entertainment and sports with the opening line, "A summertime slew of movies for the family." Life devoted three-fourths of its opening page of this section to the recommendation of current releases, with descriptive paragraphs of the newer product, and, as "also recommended," a substantial number of films that were in earlier release. In all, 21 titles were listed in this select grouping.

Encouraging? We'll say it is! And it's also a pointed suggestion to Life's sister publication, Time, that movies are not half as bad as the latter's critic tries to paint them with his smart-cracking puns. Life far better serves its readers by its fairer and more discerning views of motion pictures.

Ben Shlyen

New Distribution Setup Announced by Embassy

HOLLYWOOD—Joseph E. Levine, Embassy Pictures president, revealed a two-pronged production-distribution program for the remainder of the year by announcing plans to maintain a distribution system in eight major U.S. cities, which will be in addition to the present distribution setup via the New York office and sub-distributors. The new move, Levine said, has become necessary, due to the acquisition of additional product through production, co-production and distribution activities.

Levine disclosed the plans while stopping in Hollywood on a whirlwind tour of the west coast to ballyhoo the Los Angeles opening of Embassy's "Boccaccio '70."

By the close of the calendar year, Embassy will have three films in production: "Imperial Woman," by Pearl S. Buck; "Sands of Kajahari," and "Lulu."

Other properties scheduled for release this year include "The Sky Above—the Mud Below"; "Divorce—Italian Style"; "Madame Sans Gene"; "Love at 20"; "Crime Does Not Pay"; "Young Girls of Good Families," and Carlo Ponti's presentation of "Landru," currently shooting in Paris. The pair also is negotiating on an additional two pictures which Ponti will film later in the year.

The hefty release lineup will also include "Two Women," "Boccaccio '70" and "Long Day's Journey Into Night."

Producer Ponti revealed that he will independently produce an impressive 12 pictures next year, three for Embassy and one for the Mirisch Bros., with the balance to be made for his own companies in Italy, France and England.

Ponti pointed out that three of the films on his schedule would star his wife, Sophia Loren, one of which will most probably be "Boccacco '71" with Anita Ekberg and Romy Schneider. "Children of Sanchez" will shoot in Mexico for International Cinema, with Vittorio De Sica directing.

In addition to the scheduled fanfare surrounding the trio while here on their brief stay, the Mirisch Co. announced that producer-director Anatole Litvak will direct Miss Loren in "A Shot in the Dark," which the independent filmmaking organization will release in the spring through United Artists.

MGM Promotes Personnel In D.C., New Haven, Dallas

NEW YORK — Metro-Goldwyn-Mayer has made branch manager changes in the Washington, New Haven and Dallas exchanges.

Otto Ebert, formerly branch manager in the New Haven office, has been appointed branch manager in Washington.

Replacing Ebert in New Haven is Constantine "Connie" Carpou, former assistant branch manager of MGM's Dallas exchange. James Ronsiek, MGM salesman in the Dallas territory since 1944, has been appointed assistant branch manager in Dallas.

Opens First Branch In Philadelphia

NEW YORK—The first step in Embassy Pictures' plan to set up its own branches was taken on Friday (3), when the company opened its Philadelphia office, with Charles Zaigrens as manager.

Plans are under way for the opening of branches in Chicago, Dallas, Los Angeles and Jacksonville. There will be two additional offices, but, according to Leonard Lightstone, general sales manager, it has not been decided where they will be located. He now is making a survey of possibilities. Embassy also has a branch in Boston, which was president Joseph Levine's original office.

The Philadelphia office has the Philadelphia, Pittsburgh and Cleveland territories under its jurisdiction. The Boston branch, which covers all of New England, has added Washington to its sales area.

Lightstone said the Chicago office would cover the midwest. Dallas will sell the southwest, Jacksonville the southeast and Los Angeles the 11 western states.

Lightstone said eight or ten branches were all that the company would need to blanket the country, predicting that the time would come when the major companies would reduce their present operating branches to that number.

Herman Cohen Signed By AA for 'Black Zoo'

HOLLYWOOD—Steve Broidy, president of Allied Artists, has announced the signing of a contract with Herman Cohen for the production of "Black Zoo," to be filmed in color and CinemaScope. Scheduled for an October start in Hollywood, the picture will be Cohen's first United States production in three years. His last five films under the Herman Cohen Productions, Inc., banner were produced in London.



Herman Cohen

Cohen, who specializes in horror and science-fiction, has been hitting in excess of $2,000,000 world grosses on his pictures, which include "Horrors of the Black Museum," "Konga," "Circus of Horrors" and "I Was a Teenage Werewolf." "Black Zoo," based on his original story, will be his highest-budgeted production.

Broidy, in announcing the deal, pointed out that exhibitors are familiar with the results of Cohen's showmanship, and that the studio rates "Black Zoo" as one of its most promising boxoffice projects.

Edw. Hyman Hopeful Of Good 4th Quarter

NEW YORK—Edward Hyman is optimistic over the prospects for a good fourth quarter of 1962, based on sales managers' intentions to provide a more even flow of quality product.

The vice-president of American Broadcasting-Paramount Theatres recently completed a series of luncheon meetings with sales and advertising executives of eight major companies at which the product situation was discussed.

Hyman said the combined thinking of the executives would be embodied in his new orderly release schedule which will be made available to exhibitors in late August. He said the distributors were preparing to give to exhibitors the extra cooperation and support to assure the strongest, most profitable fourth quarter possible.

Hyman stated that each of the executives has subscribed wholeheartedly to the theme of the forthcoming orderly release schedule which was simply the building of better business for the closing months of this year. All of them, he said, had agreed to contribute a more even flow of quality product plus the creativeness and the financial support necessary to hard-sell the picture to every possible potential ticket-buyer.

Joan Crawford, Jane Fonda To Make Special Trailers

HOLLYWOOD—Two femme stars will make special trailers for upcoming films this week when Joan Crawford will topline a series of promotion trailers for "Requiem for a Heavyweight," Columbia release, and Jane Fonda will narrate a special trailer for MGM's "Period of Adjustment," in which she is starred.

Miss Crawford agreed to endorse "Requiem," which stars Anthony Quinn, Jackie Gleason, Mickey Rooney and Julie Harris, because of her "great enthusiasm" for the picture. The trailers will be directed by Ralph Nelson, who directed the film, from scripts written by Rod Serling, author of the screenplay.

Scripts for "Adjustment" will be airmailed to MGM's London Studios, where Miss Fonda is currently toplining "In the Cool of the Day."

Delay Hearing to Aug. 17 On Atlanta Film Law

ATLANTA—Hearing has been postponed to August 17 on Columbia Pictures' action to test the constitutionality of Atlanta's new film classification ordinance. The hearing had been scheduled for Friday (3) before Judge Claude Shaw of the state supreme court. More time to prepare arguments was the reason given for the delay.

Filed early this month, the suit is for a judgment declaring the ordinance unconstitutional and for injunctive relief. It is a test action in behalf of all national film distributors having offices in Atlanta.

The public showing of a film is prohibited by the ordinance unless it is first screened by a city official called the "motion picture reviewer."

Stembler Hails Team Of Zanuck-Skouras

ATLANTA—John H. Stembler, president of Theatre Owners of America, regards the election of Darryl F. Zanuck as president of 20th Century-Fox and of Spyros P. Skouras as chairman of the board as assurance of the continuance of a filmmaking program from that company. In hailing the elections, Stembler called upon all exhibitors to support 20th-Fox with playdates.

In a statement issued from his headquarters here, Stembler said that theatremen tangibly could demonstrate approval and support of the judgment of the company's board of directors by furnishing Fox with playdates not only for its current product, but also short subjects, newsreels, repeat runs and any piece of Fox film that was available and playable.

"I urge all theatres to immediately and voluntarily initiate a 'book Fox' drive of their own," Stembler said. "Without Fox product, exhibition would be in tremendous difficulty. Fox's board has voted to continue to supply this product by electing Mr. Zanuck, an experienced movie maker, as its president and Spyros P. Skouras, whose philosophy has always been to make motion pictures for motion picture theatres, as its board chairman.

"It is now up to exhibition to demonstrate its confidence and approval by supplying Fox with playdates. Such a spontaneous expression by theatremen would give Mr. Zanuck and Mr. Skouras an extra impetus to move forward boldly in the field of product and this would be a step in the right direction towards solving the critical shortage of boxoffice pictures."

Stembler said he already had spoken to many exhibitors who pledged to "book Fox" films.

Para Plans Fall Reissue Of Three 1950s Pictures

NEW YORK — Paramount Pictures, which expects to realize more than $2,500,000 from the current reissue package of Jerry Lewis' two features, "The Sad Sack" and "The Delicate Delinquent," is planning three more reissues during the fall period, Alfred Hitchcock's "Rear Window," originally released in 1954, starring James Stewart and Grace Kelly; "Roman Holiday," starring Audrey Hepburn and Gregory Peck, originallly released in 1953, and "War and Peace," the Italian-made spectacle, starring Henry Fonda, Audrey Hepburn and Mel Ferrer, released in 1956.

Paramount is preparing new merchandising campaigns for each of these three reissues, playing up Hitchcock, whose "Psycho" was released two years ago, and Grace Kelly, who retired from the screen to become Princess of Monaco. It will plug Raymond Burr, star of TV's "Perry Mason" series, in "Rear Window," and stressing Miss Hepburn and William Wyler, who later directed "Ben-Hur," for "Roman Holiday" and Miss Hepburn with such other stars as John Mills and Anita Ekberg for the Leo Tolstoy classic.

In recent years, Paramount also had great success with the reissues of two Cecil B. DeMille pictures, "The Greatest Show on Earth" and "Samson and Delilah."

Zanuck Moves Cautiously On Fox Revamping

NEW YORK—Darryl F. Zanuck, newly elected president of 20th Century-Fox, will move slowly and cautiously in streamlining the company's operations, it was learned from a top company executive.

Zanuck, who returned to Paris following the 20th-Fox board meetings in New York last week, said he planned to analyze and survey all departments of the company before giving any thought to manpower, either in adding to or reducing the staffs. At present, it was learned, he is not considering any executive changes unless warranted by his surveys.

The new president returned to Paris for the purpose of completing the editing of "The Longest Day." He is expected back in New York in about two weeks, when he will plunge into his task as the chief executive officer.

PRODUCTION PLANS PEND

There has been considerable speculation as to the future status of Peter Levathes, currently the production chief. Inasmuch as Zanuck, at the time of his election, stated he believed a company president also should be the head of production, reports were that Levathes may go back to his former role as the boss of the television department. On that score, Zanuck has not indicated his intentions. The production angle has been strengthened by the placing of William Wyler on the board of directors, but it is not believed that he will move up to studio chief.

The resignation of John Loeb and Milton Gould from the board left management in a stronger position. Loeb and Gould, representing Wall Street interests, had been opposed to Skouras' operations policies and there had been strong rumors that the pair would institute a proxy contest. That possibility still exists, although general industry opinions are that the chances for success are negligible.

TEXT OF LOEB'S LETTER

In his letter of resignation to Skouras, Loeb wrote:

"You know I have been urging new and stronger management since I became a member of your board a little more than a year ago. In spite of this, I cannot in good conscience go along with the decision made yesterday (Wednesday, July 25, the day of Zanuck's election). I do not believe it accomplished what I think essential: a vigorous, young, efficient, business-like administration which can compete under today's conditions in the entertainment field. Accordingly, I herewith tender my resignation as a director to take effect immediately. I do, however, want you to know how much I appreciate your asking me to remain on the board.

"Twentieth Century can become a great and profitable company again, if you modernize your methods and organizations. You and I have often discussed the steps which should be taken. Suffice to say, it implies a revamping from top to bottom including production, distribution and exploitation. I hope my reservations prove groundless and that your efforts on behalf of 20th Century will be crowned with success."



Darryl F. Zanuck, new president of 20th Century-Fox, is shown receiving the hearty handshake of Spyros P. Skouras, the company's new chairman of the board, when the worldwide newsmaking event was announced.

Loeb's recommendation for a "revamping" could be considered prophetic in that it is understood that Zanuck plans to do just that. Zanuck is strictly in the driver's seat and, according to one 20th-Fox executive, it will be he (Zanuck) who will "load the guns and shoot the bullets." It is reported that he plans to study the company, department by department, and make changes as he sees fit.

Although Zanuck has never been active in distribution, his overall knowledge of the industry will give him plenty of insight into that phase of operations, it is said.

Meanwhile, it is reported that no new filming of pictures will be started at the 20th-Fox studios until Zanuck officially takes over or unless he gives the green light from Paris or New York on scripts which he personally has approved. This does not affect projects in the planning and preparation stage.

Four NT Managers Named 'Showmen of the Drive'

BEVERLY HILLS—Four National Theatres' theatre managers have been named as "Showmen of the Drive" by the circuit for the third quarter, it is announced by Robert W. Selig, vice-president of theatre operations. Those who will receive plaques and $125 checks, are Joe Niccoli, Fox Theatre, Santa Paula, Calif.; Bob Apple, Fox Theatre, San Francisco; Sid Page, Fox Theatre, Missoula, Mont., and Zeb Pruner, Orpheum Theatre, Wichita, Kas.

In a separate competition for the circuit's drive-in theatres only, P. E. Kelley, Community Drive-In Theatre, Topeka, Kas., won a $200 award, with a second place prize of $150 going to J. H. Echols, Nevada Drive-In, Las Vegas, Nev.

Allied Board Agenda Lists 21 Topics for Discussion

DETROIT — An action-packed agenda with no less than 21 key topics of discussion has been set for the annual summer meeting of the Allied States Ass'n board of directors, scheduled Monday and Tuesday (6, 7) at Kiamesha Lake, N.Y., in the Concord Hotel. This listing covers only matters of general industry interest in the fields of trade practices, theatre operation, film rentals, and industry problems. Separate areas of the agenda cover normal association business itself.

Greatest attention is likely to center on the sundry proposals to encourage orderly releasing patterns, it was indicated by a summary of discussion requests from board members, with 50 per cent more directors and officers asking for consideration of this than of any other industry topic.

Much interest was also expressed in the problems of Motion Picture Investors, Inc., the question of how theatres can "cope with distribution methods which result in loss of run, destruction of normal availability, and forced bidding between noncompeting theatres," and in the growing new area of market research and patron motivation.

Other principal focal points of interest are: Industry promotion through concession suppliers, and pay television, based on the Hartford experience.

United Artists is the only distributing company whose trade practices are specifically placed on the agenda, with consideration of the implications of its new showcase policy. Other trade practices to be considered include roadshows, hard-ticket policies, and print condition.

Film rentals, will, as usual, have a special place on the agenda, featuring discussion of (1) flooring of percentage terms, (2) forced bidding, and (3) determining the film percentage which automatically guarantees a loss to the sub-run and small town theatre.

In the area of theatre operation, attention will be given to (1) circulation of successful promotions, (2) improving theatre management, and (3) a program to develop community leadership and responsibility by theatre owners and managers.

Other general industry problems scheduled for consideration are: ACE, COMPO, Will Rogers Hospital support, unfair 16mm competition, local censorship pressures, and state minimum wage laws and proposals.

Board Expects to Review Economic Conditions

DETROIT—Economic conditions of the industry and trade practices probably will be the principal subjects of attention at the Allied States board of directors meeting at Kiamesha Lake, N.Y., Monday and Tuesday (6, 7), according to Milton H. London, executive secretary.

Summing up present status of exhibitors generally, he said that "General business this summer has not been up to expectations. In many areas of the country it has been outright disappointing—in spite of the fact that there is an over-abundance of product available—which is not performing well at the boxoffice."

London indicted the recent past sins of the industry as a likely cause of this confusing and disappointing paradox—"In casting about for an explanation for this, the only logical reason seems to be that during the lean months of April and May, when boxoffice product was not released to the theatres, the continuity of moviegoing was broken as far as the public is concerned. And this has harmed the summer releases."

This naturally leads to the concentration of interest on this important aspect of trade practices at the Allied confab. He said that "The one thing that the entire industry is concerned about is that there is no orderly release of product in our industry. The board could easily spend the entire two days in discussing this one important subject, and trying to find some method or methods to encourage production to release important product during the fall."

Goldstein President Of WB Distributing

NEW YORK—Morey "Razz" Goldstein has been elected president of Warner Bros. Distributing Corp. and president of Warner Bros. Pictures Distributing Co., Ltd. He will continue as general sales manager of Warner Bros. Pictures Distributing Corp.



Morey Goldstein

Goldstein last week succeeded Charles Boasberg at Warner Bros. Boasberg has moved to Paramount where he is vice-president and sales chief. Prior to joining Warners, Goldstein was vice-president and general sales manager of Allied Artists, having been associated with the company for 17 years. Previously, he was with Metro-Goldwyn-Mayer in various sales capacities.

$1 Million Cinemiracle Suit Amended to $10 Million

HOLLYWOOD — The original suit for $1,000,000 filed against Cinemiracle by Michael Todd jr. and Elizabeth Taylor over handling of their independent film "Scent of Mystery" (distributed under the title of "Holiday in Spain") has been amended to the amount of $10,000,000.

In addition to Cinemiracle, named in the new action are Cinerama, Inc., National Theatres & Television and other subsidiaries. Of the amount asked in the amended complaint, $5,000,000 is for claimed breach of contract and $5,000,000 exemplary damages against all but Cinemiracle alleging inducement of breach of contract.

Charges Phonevision Not Keeping Promise

NEW YORK—In its first month of operation, Phonevision in Hartford, Conn., has not given its subscribers any kind of entertainment that was not available on free commercial television, Philip Harling, chairman of the Joint Committee Against Pay TV, charged last week.

Harling said that while the pay TV station was presenting a total of 13 feature films at a charge of $1 minimum during its first 30 days on the air, the 21 other commercial TV stations whose signals penetrated Hartford were presenting a total of 547 pictures, plus scores of programs of cultural interest, which Hartford residents could see without charge. Harling said that pay TV to date had done nothing but supplement free television, but at a price.

The committee chairman also challenged a statement made by John H. Pinto, in charge of programming for Phonevision, in which he said the Hartford station had not, nor did it intend to, ask distributors for first-run pictures at this time. Harling said this was a direct contradiction to the sworn testimony of Thomas F. O'Neil, Phonevision president, before the Federal Communications Commission, when he said it was Phonevision's intention to present first-run films because any other pictures would not have the "boxoffice attraction" to win paying customers.

None of the 13 pictures played by Phonevision to date has been first run, Harling said. They were Warner Bros.' "Sunrise at Campobello," "Lad: a Dog," "Splendor in the Grass," "Rome Adventure," "Cash McCall," "The Sundowners" and "Fanny"; Paramount's "Escape From Zahrain," "The Pleasure of His Company," "One-Eyed Jacks," "Breakfast at Tiffany's" and "The Errand Boy," and Disney's "Moon Pilot."

"This fare," Harling said, "is a far cry from what Mr. O'Neil told the FCC would be the programming which would open new entertainment vistas for the residents of Greater Hartford."

United Artists Filming 3 Abroad During August

NEW YORK—United Artists will start three major pictures in Europe and Asia during August, "Flight From Ashiya," "Irma La Douce" and "Summer Flight."

"Flight From Ashiya," a Harold Hecht-Daiei Motion Picture Co. presentation, will start in Japan with Michael Anderson directing and Yul Brynner, Richard Widmark, George Chakiris and Suzy Parker starred. "Irma La Douce," to be produced by Billy Wilder, who will also direct and who wrote the screenplay with I.A.L. Diamond, will roll in Paris August 13 with Shirley MacLaine, Jack Lemmon and Charles Laughton. "Summer Flight," a Stuart Millar-Lawrence Turman production for Mirisch Films, will also start filming August 13 at the Shepperton Studios in London with Susan Hayward starred.

Warner Bros. Dividend

NEW YORK—The board of directors of Warner Bros. Pictures, has declared a dividend of 12½ cents per share on the company's common stock, payable Nov. 5, 1962, to stockholders of record October 11.

EMBASSY PICTURES CORP.

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OFFICE OF THE PRESIDENT

Dear Mr. Exhibitor:

Over the past twenty-five years, it has been my privilege to be associated with some of the industry's outstanding motion pictures and stars. But, never before have I been more deeply filled with pride than now in announcing that Embassy Pictures will distribute the motion picture version of Eugene O'Neill's LONG DAY'S JOURNEY INTO NIGHT.

I have never witnessed such memorable performances in any motion picture as those given by Katharine Hepburn, Ralph Richardson, Jason Robards, Jr. and Dean Stockwell. Directed by dynamic, young Sidney Lumet and produced by Ely Landau, this master work of America's greatest playwright has been made into one of the finest of all motion pictures. I believe it will be a lasting credit to the American motion picture industry and to those who made it.

We, here at Embassy, feel highly honored that under our banner LONG DAY'S JOURNEY INTO NIGHT will be presented to the world.

Sincerely,

Joseph E. Levine

Joseph E. Levine



Winner, Cannes Film Festival
1962 Best Acting Awards

The first time in the history
of the Cannes Film Festival
that all four principal
performers in a picture
were cited for
best-acting awards.

Joseph E. Levine announces with great pride
the appointment of Embassy Pictures
as the worldwide distributor
of one of the most distinguished
motion pictures of our day...
"Long Day's Journey Into Night."

Ely Landau and Jack J. Dreyfus, Jr.,
in association with Joseph E. Levine present

KATHARINE HEPBURN, RALPH RICHARDSON, JASON ROBARDS, JR., DEAN STOCKWELL *in*

Eugene O'Neill's
"LONG DAY'S JOURNEY INTO NIGHT"

with **JEANNE BARR**
photographer **Boris Kaufman, ASC** *music* **Andre Previn**
production designer **Richard Sylbert** *costumes* **Motley** *in charge of production* **George Justin**
director **SIDNEY LUMET** *producer* **ELY LANDAU**



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81 NEW INDOOR THEATRES IN FIRST HALF OF '62

Largest Number of Four-Wall Houses Since 1951; 37 Drive-Ins Added

The motion picture industry is in the midst of the biggest indoor theatre construction boom since in 1951, the BOXOFFICE continuing survey of the theatre market revealed this week. The upsurge in indoor costruction, which began last year, has continued unabated during the first six months of the current year, with a record 81 new projects opened, announced or placed under construction, representing an investment of approximately $28,354,000 and an addition of some 68,200 seats.

The 81 new theatres are just three less than the total number built in all of last year. Indications are that this figure may well be doubled by the end of the year, which would make this the largest indoor theatre construction year since 1951, when a total of 158 new theatres were built.

Of the 81 recorded during the first six months of the year, 20 were opened and 61 others were announced or placed under construction. None of the 61 was reported in previous BOXOFFICE surveys.

Biggest single factor in the construction picture for 1962 was the tremendous upsurge in shopping center theatre construction. Twenty-six of the 61 new announcements, or 42.6 per cent, were in shopping center locations. Construction interest in twin-auditorium theatres also showed a marked increase, with at least eight dual theatres on the boards.

General Drive-In Corp. led the shopping center development with five theatres announced or under way and plans made for at least two more during the year. In some locations, General is combining the shopping center and twin-auditorium ideas, notably in Houston, with the projected Gulfgate Twin, and in Detroit, with the Carousel Cinema.

Twin theatres for the period included the recently opened Cinema I-Cinema II, a Rugoff & Becker dualer in New York City, and the $1,000,000 twin planned for Boston, Mass., by Joseph Levine, Albert R. Daytz and Maurice Epstein.

In addition, twin theatres were announced by E. M. Loew for Hartford, Conn.; by Budco Theatres for Wilmington, Del.; by Simon Enterprises for Philadelphia, and by Herman Meiselman, for Columbia, S. C.

The bulk of the new construction centered in three states: California, with 16 theatres opened, under way or announced; New York, with 15, and New Jersey, with nine. Seven of the New Jersey theatres are shopping center projects.

Large circuits, which last year began announcing major construction projects, continued expansion plans, typified by the announcement recently by Walter Reade, Inc., that it would construct 40 shell-type theatres in the next four years. The BOXOFFICE six-month survey lists four of these houses.

Prudential Theatres announced plans for a mammoth Cinema City at Bay Shore, L. I., to include two indoor theatres and a drive-in.

In addition to the regular theatre projects reported, some 30 Cinerama theatres are projected or under way for the year, approximately $1,000,000 each in cost.

The drive-in construction picture also brightened during the January-June period, with 37 drive-ins reported opened, under way or planned, representing a total investment of $11,646,700 and an addition of 31,557 car spaces. This compares with a total of 58 drive-ins for all of 1961.

Total investment for the six-month period in 118 indoor and drive-in theatres, is estimated at $40,000,700, representing 73.1 per cent of the total 1961 expenditure of $54,725,400 in 142 new theatres.

Following are state-by-state reports of new indoor and drive-in theatres built or announced during the first six months of the year, based on BOXOFFICE records:

INDOOR THEATRES

These new theatres were first reported in BOXOFFICE in 1962, or have been opened since January 1. Theatres marked with an asterisk have been opened.

ARIZONA

Gila Bend—New theatre for Tom Hardy.
Tempe—Paris art theatre, 125 seats, Valart Films.*
Phoenix—Bethany, 1,218 seats, Fareman-Nace.*

CALIFORNIA

Canoga Park—Haliday, 920 seats, Jack Grossman & Associates.*
Costa Mesa—1,000-seat shopping center theatre, James Edward.
Los Angeles—First theatre on Sunset Strip, Harry Goldman.
Los Angeles—Valley West, 400 seats, Shan V. Sayles and Alex Cooperman.*
Northridge—900-seat theatre, Fox West Coast.
Northridge—Esquire, 815 seats, Jack Grossman & Associates.
Redondo Beach—Office building theatre, Blaomfield Building Corp.
Salinas—Globe International, D. Kirke Erskine.*
San Francisco—Music Hall, 385 seats, Herb Rasener.*
Santa Barbara—200-seat shopping center theatre, Crescent Theatre Corp.
Santo Barbora—700-seat shopping center theatre, Metropolitan Theatres Corp.
Thousond Oaks—Conejo, 1,000 seats, Fox West Coast.
Torrence—New theatre planned by United Artists Theatres.
Tustin—Tustin, 870 seats, Saul Mahler.*
West Covina—Plaza, 1,000 seats, Sanborn Theatres.
Westminster—Sunset, 728 seats, Norman Goodin.

CONNECTICUT

Hartford—Twin dual theatres, 1,200 seats and 750 seats, E. M. Loew's.
Storrs—850-seat shopping center theatre near University of Connecticut campus, Connecticut Theatrical Corp.

DELAWARE

Wilmington—Twin theatre, 1,200 seats, Budco Theatres.

DISTRICT OF COLUMBIA

Washington—Wheaton Plaza, 700 seats, John Broumas and Ira Sichelman.*

FLORIDA

Boca Raton—1,400-seat theatre, Wometca Enterprises.
Hialeah—Shopping center theatre, Wometco Enterprises.
Miami—1,100-seat shopping center theatre, Florida State Theatres.
Miami—Shopping center theatre, Cutler Ridge Corp. and General Drive-In Corp.

ILLINOIS

Blue Island—800-seat theatre, Balaban & Katz.
Chicago—Studio, 1,500 seats, Stanford Kahlberg.*
Chicago—Hillside, 1,500 seats, Leonard H. Sherman and Oscar Brotman.*
Chicago—New art theatre, Oscar Brotman.
Chicago—Balmoral Theatre. Peter and Thomas Demas.

INDIANA

Connersville—New theatre, Hudson, Inc.

MASSACHUSETTS

Boston—Commonwealth, 1,200 seats, Ben Sack.
Boston—Twin theatre, 500 and 700 seats, Joseph Levine, Albert P. Daytz and Maurice Epstein.
Hyannis—Art theatre in shopping center, Gustav Ring and Joseph D. Blau.
Peobody—Cinema at Northshore, 1,200 seats, General Drive-In Corp.

MICHIGAN

Detroit—Carousel Cinema, shopping center twin theatre, General Drive-In Carp.
New Baltimore—New Theatre, 478 seats, New Theatre Operating Co.*

MISSOURI

Florissont—New shopping center theatre, 1,200 seats, General Drive-In Carp.
Rich Hill—Reconstruction after fire razing, Shirley Booth.

NEW JERSEY

Brunswick—700-seat theatre, Budca Theatres.
Cherry Hill—Cherry Hill Theatre, 1,425 seats, General Drive-In Corp.*
Cherry Hill—Shopping center theatre, Walter Reade, Inc.
Closter—Shopping center theatre, Skouras Theatres.
Eatontown—900-seat theatre as part of existing drive-in, Walter Reade, Inc.
Neptune City—Shopping center theatre, 750 seats.
Princeton—Shopping center theatre, 700 seats, Budco Theatres.
Union—Art Cinema, 750-seat shopping center theatre, Brandt Theatres, lessee.
Wayne—Shopping center theatre, 800 seats.

NEW YORK

Bay Shore—Cinema City, two indoor theatres and one drive-in, Prudential Theatres.



THUNDERBIRD DRIVE-IN • Phoenix, Ariz. • National General Corp.

Bethpoge—Mid-Island Theatre, Prudential Theatres.*
Buffalo—1,500-seat theatre, Leci Theatre Corp.
Eastchester—Shopping center theatre, 600 seats.
Forest Hills—New theatre, Walter Reade, Inc.
Glen Oaks—785-seat theatre, Century Theatres.*
Kingston—New theatre as part of 9-W Drive-In, Walter Reade, Inc.
New York City—Cinema I ond Cinema II, 750 and 300 seats, Rugoff & Becker.*
New York City—New Manhattan shopping center theatre, 500 seats, Associated Independent Theatres.
Oyster Bay—Pine Hallow Theatre, Skouras Theatres.
Plainview—Marton Village, 599 seats, Century Theotres.*
Poughkeepsie—600-seat theatre, William and Lawrence Germans and John Guerice.
Spring Volley—Route 59 Theatre, 800 seats, Skouras Theotres Corp.*
White Ploins—New theatre, RKO Theatres.

NORTH CAROLINA

Charlotte—1,000-seat theatre, H. B. Meiselman.
Charlotte—Ritz Theatre, Savoy-Charlotte Corp., leased to Milton Starr Theatres.*

OKLAHOMA

Oklohoma City—De luxe theatre, R. Lewis Barton.

PENNSYLVANIA

Honesdale—New theatre, Camerford Theatres.*
Philadelphia—Orleans, shopping center theatre, Goldman Theatres.
Philodelphio—Twin Cinema, 900 seats in each auditorium, Simon Enterprises.
Pittsburgh—New theatre, Samuel L. Hyman and Associates.

SOUTH CAROLINA

Columbio—Twin theatre in shopping center, Herman Meiselman.
Rock Hill—600-seat theatre, Stewart & Everett Theatres.

TEXAS

Austin—1,200-seat shopping center theatre, General Drive-In Corp.
Houston—1,200-seat shopping center theatre, Jefferson Amusement Co.
Houston—Gulfgate Twin Cinema, shopping center, 1,000 seats in each auditorium, General Drive-In Corp.
Hurst—New theatre, Mid-Cities Theatre Corp.

WASHINGTON

Bellevue—1,500 seats, Sterling Theatres.

WISCONSIN

Milwaukee—600-seat theatre in Brown Deer Village.

DRIVE-IN THEATRES

The following drive-ins were reported in BOXOFFICE as new construction projects or were opened during the first six months of 1962. An asterisk denotes that the drive-in has been opened.

ARIZONA

Phoenix—Nu-View Drive-In, 620 cors, T&B Enterprises.*
Phoenix—Thunderbird Drive-In, 1,050 cars, National General Corp.*

ARKANSAS

Little Rock—Razorback Twin, 900 cars, Arkansas Amusement Corp.*

CALIFORNIA

Berkeley—Richard Jeha applied for permit to build two-screen, 2,000-car drive-in.
La Hobra—La Hobra Drive-In, 1,500 cars, Pacific Drive-In Corp.*
Mountoin View—Moffet Drive-In, 1,502 cars, Syufy Enterprises.*
San Jose—Fox West Coast plans 1,100-car drive-in.
Stockton—Stockton Theatre Co., building 1,100-car drive-in at Hammer and West Lanes.

FLORIDA

Eau Gollie—Beach Drive-In, Ed Skrikus.*
Hollywood—Sherwin Grossman plans combination drive-in ond indoor theatre.
Hollywood—Arrow, 700 cors, John W. Gardner and sons.*
Indion Harbour Beoch—New drive-in under construction.

HAWAII

Honolulu—Kam Drive-In, Cansolidated Amusement Co.*
Honolulu—Cansolidated Amusement purchased two drive-in sites.

ILLINOIS

Green Boy—Valley Outdoor, 900 cars, James Coston.*
Pagedale—Olympic, 700 cars, Herbert Hartstein.*

IOWA

Missouri Valley—Gerald Harper plans to build drive-in.

MINNESOTA

Moose Loke—New drive-in under way for Walt Lower.
St. Cloud—10-Hi Drive-In, 500 cars, Lee Ross.*

MISSOURI

Higginsville—Hillcrest, 225 cars, R. L. Adkins.*
Stockton—39 Drive-In, 230 cors, M. H. Hambree.*
Warrenton—Eugene Tacke plans new drive-in on site of rozed Moto-Vu.

NEBRASKA

Albion—Albion Drive-In, Ben Juracek.*

NEW YORK

Boy Shore—2,500-car drive-in will be included in Cinema City project of Prudential Theatres.
Hyde Pork—9-G Drive-In, Iselin Theotres Corp.*
Nyock—Nyack, 1,250 cars, Horry Appleman and son.*
Little Ferry—Eastern Monagement Corp. plans 1,000-car drive-in.

OHIO

Cincinnoti—Colerain, 1,000 cars, planned by Jack Goldman.
Fairborn—Park Layne 69, 600 cars, under way for Chakeres Theatres.

PENNSYLVANIA

Painter's Crossroods—Study rezoning for drive-in for Paul Restall and F. Martin Duns.
Philadelphia—A. H. Ellis Theatres Co. plans 1,000-car drive-in.

SOUTH CAROLINA

Columbia—New drive-in near completion for H. B. Meiselman.

TEXAS

Arlington—Mid-Cities Drive-In under construction for Mid-Cities Theatre Corp.
Brady—500-car drive-in under way for A. Caywood.
Irving—Mid-Cities Theatre Corp. seeks site for new drive-in.

UTAH

Solt Lake City—Highland Drive-In, 1,700 cars, Sero Amusement Corp.*

Updatings, Reopenings Continue Upward Trend

Theatre remodeling projects continued to increase during the first six months of 1962, with 302 houses starting renovations estimated to cost approximately $19,425,000. Five of the theatres will expend between $500,000 and $1,500,000 each. Approximately 800 theatres are expected to be updated by the end of the year.

Reopenings of shuttered theatres continued to move ahead, again surpassing theatre closings, with 133 houses—many of them long dark—reopened during the six-month period, compared with 90 closings.

Cooper Plans to Build Colo. Springs Theatre

COLORADO SPRINGS—Construction of the first new indoor theatre to be built in Colorado Springs in more than 30 years will soon get under way by Cooper Foundation and Cooper Foundation Theatres, which has its headquarters in Lincoln, Neb. Many new innovations will be incorporated in the theatre, which will seat approximately 850.

The new theatre will be located in downtown Colorado Springs, but the exact location cannot be announced yet, according to Kenneth E. Anderson, general manager of Cooper Foundation and Cooper Foundation Theatres.

Cooper Foundation and Cooper Foundation Theatres have operated the Ute, Trail and Tompkins Theatres in Colorado Springs for many years. Recently the Trail Theatre property was sold to the First National Bank of Colorado Springs to make way for expansion of the bank's facilities.

'Cleopatra' Is Completed; Skouras Is Enthusiastic

NEW YORK—"Cleopatra," in production for the past two years, finished filming in Europe and Alexandria, Egypt, July 27, and will be returned to Hollywood to be completed, according to Spyros P. Skouras, chairman of the board of 20th Century-Fox.

"I have seen more than five-and-one-half hours of film," said Skouras, "and can say with utmost confidence that there has never been an entertainment in the history of the amusement world to rival 'Cleopatra.' It will live forever!

" 'Cleopatra' will be shown on the screen in various theatres of the world in February, 1963. Audiences will see a new departure in motion picture making—an epic film that not only contains accurately presented historical material never before shown on the screen, but also an intimate personal story that is actually highlighted by the big screen. It will appeal to people of all ages, of all nationalities, of all tastes," added Skouras.

The picture actually began shooting in London two years ago but a series of unfortunate incidents highlighted by the illness of its star, Elizabeth Taylor, forced the production to shut down for many months. Except for Miss Taylor, the leading roles were all recast and the picture began production again in late September, 1961, in Rome under the direction of Joseph L. Mankiewicz for producer Walter Wanger. Richard Burton plays Mark Antony, Rex Harrison is Julius Caesar and Roddy McDowall, Hume Cronyn, Pamela Brown, Cesare Danova and Martin Landau are featured.

New Title for Warner Film

NEW YORK—"Be Careful How You Wish" has been set as the release title for the Warner Bros. live-and-animated feature with music currently being filmed under the title of "Mr. Limpet." The picture is being produced by John Rose in Technicolor with Don Knotts and Carole Cook starred and Arthur Lubin directing.

BETWEEN THE LINES

By AL STEEN

Summer Business

HAS summer business so far lived up to expectations?

The answer apparently is somewhat mixed. It has been good, but not up to what had been hoped for. A checkup with circuit heads and some independent exhibitors revealed that business got off to a slow start and that patronage in late June and through July was behind that of last year.

However, there were rays of sunshine. The opinions were that August and September would be excellent and that the pickup already had been noted. In some areas, weather was an adverse factor and product, too, was somewhat disappointing.

During the spring, exhibitors were jubilant over the product prospects and they all predicted a profitable summer. Apparently, it has been profitable so far, but not in the ultra-high brackets that was expected.

Exhibitors still are eyeing October and November with misgivings. They fear that such strong pictures as were available during the summer will be lacking in the fall, but a revamp of the schedules could change that.

See separate story on Edward Hyman's views on this matter.

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Executive Changes

WELL, there's been quite an upheaval in executive personnel in major companies during the last few weeks. Most of them were complete surprises.

It started off when Charley Boasberg bowed out of Warner Bros. as president of the WB distributing subsidiary. His exit ushered in Morey "Razz" Goldstein, who had been considered a fixture at Allied Artists, where he was vice-president and sales chief. When he moved over to the brothers Warner, Ed Morey, long an able vee-pee at AA and a stalwart since the Monogram days, took over Goldstein's duties.

The election of Darryl Zanuck as president of 20th Century-Fox was not exactly a surprise, although there had been hot rumors that this or that person was going to take Spyros Skouras' spot. Despite the rumors, it was more than an even bet that Zanuck would be chosen, and yet, up to an hour before the panting press was called into a conference, the waiting reporters, representing wire services, newspapers and tradepapers, would not have gambled more than a buck that Zanuck would be the next 20th-Fox major-domo.

Zanuck's election moved Skouras to the chairman of the board and signaled Sam Rosenman's bowout in that capacity.

The smoke of the 20th-Fox situation had barely cleared, when Jerry Pickman announced that he was pulling out of Paramount. This stunned many industryites even though the tradepress knew it was brewing. The real reasons may never be revealed, but the feeling was that Jerry had done a bangup job. However, as the saying goes, that's show business.

Looking back over the last six months, there have been other changes. Eugene Picker, head of Loew's theatres, moved over to United Artists as vee-pee and Arnold Picker became executive vice-president of UA. Paul Lazarus jr. left a vice-presidency at Columbia to ally himself in an executive capacity with Samuel Bronston. Sid Markley quit a vice-president post at American Broadcasting-Paramount Theatres to head up A.C.E. Films. Ed Solomon, for reasons of health, dropped out of Embassy Pictures, where he was vice-president, to take it easy on the Miami shore. And Max Youngstein made his exit from United Artists and became executive vee-pee of Cinerama. Leonard Lightstone left Rugoff Theatres to head sales at Embassy.

Sidney Deneau resigned as vice-president and assistant general manager of Paramount to join the Walter Reade organization as vice-president. Robert Weitman replaced Sol Siegel as vice-president and studio head of MGM.

Did we leave anybody out?

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Speaking of Titles

THERE was a time when a short title, for either a motion picture or a stage play, was preferred because it was easy to get it on the marquee. The tendency has swung the other way. Among the current New York stage plays are "How to Succeed in Business Without Really Trying," "A Funny Thing Happened on the Way to the Forum" and "Oh, Dad, Poor Dad, Momma's Hung You in the Closet and I'm Feeling So Sad." If and when they are made into motion pictures, exhibitors really are going to have a marquee problem!

Picture titles are getting longer, too. "The Wonderful World of the Brothers Grimm" is with us now, and Stanley Kramer has "It's a Mad, Mad, Mad, Mad World" in production. And "Hemingway's Adventures of a Young Man" is not a shorty.

If the trend toward long titles is seen as a boxoffice magnet, perhaps it would be a good idea to retitle some current attractions. For example, Allied Artists' "Payroll" might be changed to "I Look Forward to Friday Because That's the Day I Pay My Milk Bill." Or "Kid Galahad" could be renamed "How to Score a Knockout Without Training at Joe's Gymnasium." Maybe "The Longest Day" could be changed to "It Seemed Like a Month of Sundays at My Mother-in-Law's." And "Freud" could be built up to "He Couched His Words When He Had a Patient on the Couch."

Speaking of short titles, the shortest titles we can think of were "M" and "It." If the latter should be made again, a possible title could be "One of the Shortest Pronouns in Our Vocabulary." Or "An Undefinable Form of Sex Appeal that Most Women Would Like to Have but Very Few Ever Attain."



AIP FILM AWARDED—James H. Nicholson, left, president of American International Pictures, accepts a Famous Monsters of Filmland magazine award from James Warren, publisher. The award went to AIP's "Pit and the Pendulum" after a vote among the magazine readers for the best horror picture of the year.

Myron McCormick Dies; Recently in 'Hustler'

NEW YORK—Funeral services for Myron McCormick, 54, stage and screen actor who recently scored in Robert Rossen's "The Hustler" for 20th Century-Fox, were held at the Frank E. Campbell Funeral Home Wednesday (1). McCormick, who had just completed a starring role in an independent Manhattan-made film, "The Haircut," not yet released, died at the Columbia-Presbyterian Medical Center July 30 after a brief illness.

McCormick, whose two most famous stage roles were as Luther Billis in Rodgers and Hammerstein's "South Pacific" and in "No Time for Sergeants," also recreated his role in the film version of the latter for Warner Bros. in 1958. His other pictures included "Jigsaw," "Jolson Sings Again" and "The Man Who Understood Women." McCormick is survived by his wife, the former Barbara McKenzie, and two children.

William C. McCosh

NEW YORK—William C. McCosh, director of marketing for National Carbon Co., division of Union Carbide Corp., died July 25 at the age of 44. He joined National Carbon in 1939. He became director of marketing for the company August 1961 after serving in various capacities.

Film Based on Rape Trial Being Made in Dallas

DALLAS—Filming is under way here of a feature motion picture, "The People vs. Ernie Jones," by Falcon Int'l Corp. Based on an actual trial for rape, which took place in Dallas recently, the leading roles will be played by Negro actor Frederick O'Neal of New York and Swedish actress Annalena Lund of Hollywood. The film, which is expected to be completed by October, is being produced by Harold W. Hoffman and directed by Larry Buchanan, both local men who have been engaged in advertising and motion picture production since 1955.

Principal filming is being done on a courtroom set on the sound stage of Producer Services, Inc. at 4519 Maple Ave.

Hollywood Report

By CHRIS DUTRA

Nine Films Charted for August Start; Six Less Than on July Schedule

United Artists, through its independent affiliates, will lead the production ranks for the month of August with only three features slated to go before the cameras. Of the three, the Mirisch Co. has two ready and Harold Hecht's independent unit offers one. Walt Disney studios follow with two readied screenplays based on top-selling novels. Allied Artists, Columbia, MGM and U-I each have one celluloid offering planned, which brings the total of possible starters to an unimpressive nine films on the drawing boards. This figure indicates a sharp drop in the production lineup as compared to July, which saw 15 features get under way.

Three of the projected nine are carry-overs, photoplays that were listed for kick-offs during the previous month, but never quite got off the ground. The planned starters, listed by studios are as follows:

ALLIED ARTISTS

"The Judo Tree." Toplines Sessue Hayakawa and Pat Suzuki. The story deals with the pretty daughter of a Japanese Judo expert who attempts to teach the art to some willing American GIs. Dennis Kane directs and Jules Levey produces with locations set for Japan.

COLUMBIA

"The Victors." Will be produced and directed by Carl Foreman in Panavision for his Open Road Films on location in Europe. The screenplay is based on the best-seller novel, "The Human Kind," by Alexander Baron.

WALT DISNEY

"Savage Sam." This Technicolor production, under the direction of Norman Tokar, stars Brian Keith, Tommy Kirk, Kevin Corcoran, Dewey Martin and Jeff York and is a sequel to Walt Disney's successful "Old Yeller." Bill Anderson coproduces.

"Summer Magic." Will be directed in Technicolor by James Neilson and is based on the top selling novel "Mother Carey's Chickens" by Kate Douglas Wiggin. Cast: Hayley Mills, Burl Ives, Dorothy McGuire and Eddie Hodges.

METRO-GOLDWYN-MAYER

"The Courtship of Eddie's Father." Vincente Minnelli directs this CinemaScope-Metrocolor production for producer Joe Pasternak. Story deals with the attempts of a youngster trying to find a new wife for his widowed father, and, incidentally, someone he can love as a mother. Stars: Glenn Ford, Shirley Jones, Roberta Sherwood, Stella Stevens.

UNITED ARTISTS

"Irma La Douce." A Mirisch Bros.-Edward L. Alperson presentation. Producer-director, Billy Wilder. To be lensed in Panavision on location in Paris. A romantic comedy set in Paris about a romance between a Parisian tart and her unemployed lover. The stars are Shirley MacLaine and Jack Lemmon.

"Flight From Ashiya." In Panavision, this will be shot in the Orient and deals with the Air Rescue Service—specifically with a group of survivors of a Japanese freighter. Toplines Yul Brynner, Richard Widmark. Michael Anderson directs for producer Harold Hecht.

"Summer Flight." A Mirisch Bros., presentation set to shoot in London. This is a love story starring Susan Hayward. Lawrence Turman and Stuart Millar produce.

UNIVERSAL-INTERNATIONAL

"Three on a Match." To be shot in Eastman Color wth Michael Gordon directing and Robert Arthur producing. This is a comedy dealing with a mother who tries to find eligible husbands for her daughters. The cast is headed by Kirk Douglas, Mitzi Gaynor, Gig Young and Thelma Ritter.

Kastner, Shpetner Schedule Three New Productions

Independent production plans of Elliott Kastner and Stan Shpetner in International Cinema have been expanded to three new properties, including "10 Willington Place," by Ludwig Kennedy; "Flight Into Camden," by David Storye, and "Light in August," by William Faulkner.

The trio will follow "Hanno's Doll," slated to roll in November, starring Jane Fonda for Columbia release.

In addition, the production partners have "The Fifth Season," a play by Sylvia Regan, scheduled under the IC banner, and will join Pennebaker, Inc., for the coproduction of "His Own Man," by Martha Gelhorn.



OSCAR STARS TEAMED—Academy Award-winners Bette Davis and Joan Crawford will be starred together for the first time in "What Ever Happened to Baby Jane?" for Warner Bros. Jack L. Warner and Robert Aldrich, right, who will produce and direct the film, are shown with them. The two stars won three Oscars with their performances in Warner Bros. motion pictures.

Castings, Assignments, Miscellaneous Notes

Around the studios: Universal-International has signed actress Leslie Parrish to a non-exclusive multiple-picture pact and set "Three on a Match" as her first film. Picture toplines Kirk Douglas and Mitzi Gaynor. Robert Arthur is producing with Michael Gordon handling directing reins . . . Martin Lancer, president of Pacemaker Productions, has announced acquisition of "The Bogatavia Affair," original screenplay by Christopher Appley, for production by his independent unit . . . Joan O'Brien and Charles Denton have been set by Henry Weinstein to screenplay their original story, "The Day the Clown Cried," which the producer will film under his Pegasus banner for 20th-Fox . . . Luther Davis and Ralph Nelson have opened their new office at Producers Studio and will begin casting "Lady in a Cage," which rolls September 17 with Joan Crawford starring . . . Daystar Productions has been named by the Hollywood Motion Picture and Television Museum to restore the original prints of D. W. Griffith's "The Birth of a Nation" . . . Producer David Weisbart has purchased screen rights to "The Dark Fantastic," Whit Masterson novel to be published by Dodd, Mead & Co. . . . Robert L. Lippert has added "I Am Legend" to his production schedule . . . "The Case Against Satan," a first novel by Ray Russell, screen and TV writer, has been optioned for feature film production by independent producer Ted Kneeland. Russell is also set to do the screenplay . . . 20th-Fox has signed Dan Taradash to script "Morituri," a novel by German writer Georg Luebdke, slated as the initial project under producer Aaron Rosenberg's six-picture pact . . . Henry Noerdlinger and George Froeschel have been signed by MGM to prepare a screen treatment on "Charlemagne," epic story of the king-warrior who saved Christianity during the Middle Ages. The assignment marks the return of Froeschel to the Culver lot, where he was under contract for many years and was associated with the writing of "Mrs. Miniver," "Random Harvest" and other top films . . . MGM has inked Marion Hargrove to write the screenplay for "Wheeler Dealers," to be produced by Martin Ransohoff under his Filmways flag. Hargrove goes to the Culver City studio from U-I, where he worked on the script of "The Four Heads of Harry Dean."

Gordon Douglas to Direct Hope-Ekberg Starrer

Producers Harry Saltzman and Cubby Broccoli have signed Gordon Douglas to direct "Call Me Bwana," Bob Hope-Anita Ekberg starrer. Nate Monaster is writing the screenplay.

The film is set for a Septembber 24 start date in Nairobi, Kenya, East Africa, with a four-week shooting schedule. Interiors will be shot at Pinewood Studios in London. United Artists will distribute in the Western Hemisphere with the Rank Organization releasing in the Eastern Hemisphere.

London Report

By ANTHONY GRUNER

BRITISH studios are fairly well crammed with productions this month. No fewer than 20 major features are shooting. This is the line-up: Associated British, Elstree, "Summer Holiday," a comedy with music starring Cliff Richard, produced by Kenneth Harper and directed by Peter Yates (Elstree Distributors' production for Warners); MGM Boreham Wood Studio, "In the Cool of the Day," with Peter Finch, produced by John Houseman and directed by Robert Stevens, a romantic drama for MGM release; "Champagne Flight," romantic comedy, producer Anatole de Grunwald, director Henry Levin; Pinewood Studios, "Lancelot and Guinevere," coproducers Cornel Wilde and Bernard Luber, with George Pitcher, director Cornel Wilde, an historical romance; "The Iron Maiden," a comedy with Michael Craig, produced by Peter Rogers for Anglo-Amalgamated, directed by Gerald Thomas; "The Mind Benders," psychological thriller, with Dirk Bogarde, producer is Michael Relph, director Basil Dearden, for Anglo release; "On the Beat," comedy, produced by Hugh Stewart for Rank release, with Norman Wisdom, directed by Robert Asher; "The Horse Without a Head," dramatic thriller, producer Walt Disney, associate producer Hugh Attwooll, director Don Chaffey; at Shepperton, "The Lonely Stage," with Judy Garland, executive producer Stuart Millar, producer Lawrence Turman, director Ronald Neame; "Hide and Seek," comedy, with Hal Chester producing, director Cy Endfield; "The Small Sad World of Sammy Lee," a comedy-drama with music, (Bryanston-Seven Arts), with Tony Newley, producer Frank Godwin, director Kenneth Hughes; "The Cool Mikado," producer Harold Baim and director Michael Winner; "Sammy Going South," a psychological drama with Edward G. Robinson, producer Hal Mason, director Alexander Mackendrick; at Ardmore, "The Very Edge," with Anne Heywood and Richard Todd, produced by Raymond Stross, directed by Cyril Frankel. At Beaconsfield, "The Fast Lady," a comedy with Leslie Phillips, directed by Kenneth Annakin; and "The Wrong Arm of the Law," producer Aubrey Baring, director Cliff Owen; at Merton Park Studios, "Sparrows Can't Sing," which will be a Warner-Pathe release, produced by Donald Taylor and directed by Joan Littlewood; at Twickenham, "The Man Who Finally Died," starring Stanley Baker, producer Norman Williams, with Quentin Lawrence directing; on location is "Tom Jones," with Albert Finney, a Woodfall production for United Artists, producer-director is Tony Richardson.

* * *

An important new film distribution link between Britain and Canada was announced last week with the formation of the latest distribution company to join the independent groups already releasing their product through British Lion. The new company—Anglo-Canadian Film Co., Ltd.—has been formed in Britain to release films made at the first major studio to be built in western Canada.

In association with British Lion, Anglo-Canadian will release a program of from four to six major feature films a year. They will be made in cooperation with Commonwealth Film Productions, Ltd., at the newly completed Hollyburn Studios in Vancouver, British Columbia. At a later stage, it is contemplated that further coproductions will be mounted in Britain. The first film to be made there is called "The Sweet and the Bitter," and stars Yoko Tani and Paul Richards. It was produced and directed by James Clavell and will be delivered to Britain in October.

Hollyburn Studios, the newest film-making plant in the world, is operated by Commonwealth Film Productions, Ltd. The Canadian company's president is Oldrich Vaclavek. Hollyburn has three big sound stages, a dubbing theatre and office blocks. Only the dubbing theatre remains to be completed. The studio's equipment is all British. Three more subjects after "The Sweet and the Bitter" are already in active preparation. One of them, "Mirage Island," will be directed and produced by James Clavell, who made "The Sweet and the Bitter." The others, now being scripted, are "High North" and "Windigo," based on a famous legend of the North American Indians.

All four productions will have Canadian backgrounds. All pictures made at Hollyburn will be distributed by Anglo-Canadian Film Co., Ltd., in association with British Lion and Lion International in the Eastern Hemisphere, and by Intercontinental Pictures, Inc., in the Western Hemisphere. The managing director of Anglo-Canadian is William V. Gell. Codirectors are George H. Brown and G. I. Barty-King.

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The Cinema Exhibitors Ass'n is continuing its campaign against toll TV, now that the government is prepared to recommend that consideration should be given to some form of pay TV experiment. It will be recalled that the White Paper indicated the government's interest in finding out how the system would work. The difficulty facing the CEA is that, while most of the independent exhibitors are scared that pay TV will hasten the closure of their theatres, both the Rank Organization and Granada, who have interests in the system—Rank through Choiceview and Granada via British Telemeter—desire these experiments to go forward.

John Davis, Rank executive, issued a personal statement on the question of pay TV in which he accused "some sections of the CEA of playing the role of King Canute." Said Davis: "Choiceview—the pay TV company jointly owned by the Rank Organization and Rediffusion, Ltd.—asks that field trials should be authorized so that the technical, financial and sociological implications can be tested in practice and results of such tests made known. We believe that it is of prime importance to develop a British system, rather than allow the American entertainment industry to get ahead of our information, as it has done so often in the past. It will be important, both for the home and export markets."

CALENDAR OF EVENTS

AUGUST							SEPTEMBER						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
			1	2	3	4							1
5	6	7	8	9	10	11	2	3	4	5	6	7	8
12	13	14	15	16	17	18	9	10	11	12	13	14	15
19	20	21	22	23	24	25	16	17	18	19	20	21	22
26	27	28	29	30	31		23	24	25	26	27	28	29
							30						

AUGUST

6-9, New York State Allied and New Jersey Allied joint convention at Kiamesha Lake, N. Y.

SEPTEMBER

7-9, Association of the Women of the Motion Picture Industry 9th annual convention, Hotel Muehlebach, Kansas City.

11-14, Independent Exhibitors, Inc. and Drive-In Theatres of New England regional convention, the Belmont, West Harwich (Cape Cod), Mass.

17-18, Combined convention, Motion Picture Theatre Owners and Operators of Georgia, Alabama Theatres Ass'n and Tennessee Theatre Owners Ass'n, Atlanta Americana, Atlanta.

18, 19, Allied Theatres of Michigan 43rd annual convention, Sheraton-Cadillac Hotel, Detroit.

23-25, Theatre Owners of North and South Carolina, Golden Anniversary convention, Queen Charlotte Hotel, Charlotte, N. C.

26-27 Allied Theatre Owners of Wisconsin annual convention, Pfister Hotel, Milwaukee.

OCTOBER

21-26—Society of Motion Picture and Television Engineers fall convention, Drake Hotel, Chicago.

31, Nov. 13, Sixth annual San Francisco International Film Festival, San Francisco.

NOVEMBER

6, Theatre Owners of America annual board of directors and executive committee meeting, Americana Hotel, Bal Harbour (Miami Beach), Fla.

7-10, Theatre Owners of America 15th annual convention and Motian Picture and Concessions Industry Tradeshow, Americana Hotel, Bal Harbour (Miami Beach), Fla.

DECEMBER

1-2, Allied States Ass'n annual board meeting, Sheraton Hotel, Cleveland.

3-5, National Allied convention, Sheraton Hotel, and the Motion Picture Industry's 1962 Tradeshow, New Exhibit Hall, Cleveland.

3-5, Independent Theatre Owners of Ohio, Sheraton Hotel, Cleveland.

Vancouver Producer Sets 'Clock' for Spring Start

VANCOUVER, B.C.—Commonwealth Film Productions, located here, has announced that it will postpone the filming of James Clavell's "No Hands on the Clock" until the spring of 1963.

According to Commonwealth's president, Oldrich Vaclavek, the screen property, written by Clavell and originally slated to roll August 13 with the writer producing, has now been scheduled for bigger treatment. The production budget will be increased appreciably, Vaclavek said, and the picture will now be lensed in color.

Meanwhile, Commonwealth's production of "The Sweet and the Bitter," written, directed and produced by Clavell, will receive worldwide distribution in the next four months.

Fill Rogers Drive Posts

NEW YORK—Ned E. Depinet, president of Will Rogers Hospital, has named two new area chairmen for the Will Rogers Fund. Ted Krassner, Paramount, has taken the position in Indianapolis made vacant by the death of Ross Williams, and Paul Wall, MGM, replaces Bob Friedman in Buffalo, Friedman having been transferred to another area.

LETTERS

(Letters must be signed. Names withheld on request)

Open Letter to Producers, Distributors and Copyright Owners:

Gentlemen:

It has recently been forcefully brought to my attention, the foolishness of quickly selling off motion picture features to television or 16mm libraries.

It is a rather large temptation, I imagine, when someone offers you a large sum of money for distribution rights of a motion picture. I imagine that after the picture has finished being shown in all theatres, it would seem harmless to extract that extra income from the property. I imagine that if I had produced a motion picture, and had derived a large income from the sale of it to motion picture theatres, and someone else offered me a large price for it, it would be a great temptation to take it. In the long run, however, after thinking it over, I am sure I would refuse.

I recently played two old pictures in one of my largest drive-ins. They were played on different dates, but both were prime playing time. One had been on TV at least twice, and the other hadn't been on TV at all. The one that had is one of the truly great war pictures of our time titled "Pork Chop Hill." It has a great cast, headlined by Gregory Peck. The one that hasn't been on TV (at least not in this locality) is called "Alias Jesse James" and stars Bob Hope. "Alias Jesse James," grossed over five times what "Pork Chop Hill" did. The few that did come to see "Pork Chop Hill" seemed to realize that it had been on TV, and I had a 20 per cent walk out. The film rentals were identical on both pictures. The second features were of equal quality on both playdates, and the weather was good on both dates.

In the future, I will be extremely careful about booking old pictures. This is not the point, however. The point is that the industry, that you, Mr. Producer, depend on for your initial income from these pictures, is receiving a mortal blow as a direct result of your seeking "easy money." Who knows but that the next picture you produce will bring as much less initial income as you derived from the sale of your last picture, and due to the fact that you helped popularize TV by selling that last picture. Did you ever stop to think that there may be thousands of persons sitting home watching one of your old pictures, when you would like to have them in the theatres watching, and paying to see, one of your new ones? No one will deny that TV has injured the motion picture industry, and has dealt a death blow to thousands of small town, as well as big city, theatres. May I ask, Mr. Producer, why you continue to contribute to the motion picture industry's demise by your continued early sell-off of pictures? Don't you realize that you are helping to kill the industry you depend on for a livelihood? Don't you realize that the ten or 20 or more thousand dollars you receive for your product could be just as easily earned in rerelease or redate film rentals?

I would like to bet that there have been hundreds, or even thousands, of theatres closed since "Pork Chop Hill" was released. I would also bet that the selling of "Pork Chop Hill" was a contributing factor in their closing. I would also like to bet that whoever produced "Pork Chop Hill" will receive less initial income from the theatrical showing of one of his pictures costing the same amount of money to make as "Pork Chop Hill," as he would have in 1959, when he made "Pork Chop Hill." I would like to bet that he will make less than he received from the sale of this film to TV. So, Mr. Producer, what has it gotten you, except a few more closed theatres, and less income for you and me? What has it accomplished, except to encourage a few more to stay home and watch your picture butchered by commercials, and a small screen, and no atmosphere? These people soon forget the pleasure of "going out to a movie." They soon get in the familiar rut, known to all of us in the theatre business, and so hard to get out of: The TV rut!

So please, Mr. Producer, or Mr. Owner, or Mr. Film Company President, use your head, won't you? Can't you imagine what kind of shape TV would be in today, if it had NEVER RECEIVED A MOTION PICTURE, REGARDLESS OF AGE, TO SHOW?? Suppose TV hadn't even received the 1920 pictures or even the silent pictures? Suppose NO ONE had ever sold a film to TV? How many thousands of shuttered theatres would be open today? Why continue to sell yourselves and us exhibitors down the river of no return? For every picture sold to TV, ten theatres close, I imagine. Remember, if all theatres close, you can't make any more pictures to sell to TV. But, if no more pictures were sold to TV by anyone, think of the theatres that would reopen, and the extra film rentals that would be yours. Think about it! OUR future is in YOUR hands!

DON STOTT

Prince Frederick, Md.

If Pay TV Does Come, What Then?

In the long run, I think that, if pay TV is stopped, it will be because the public rejects it and not because networks and theatre organizations fight delaying actions. Now, if the public rejects it, then theatres will continue, I guess, in their present relationship to TV and the American audience.

Now, if a method is found for pay TV which the public accepts wholeheartedly, what I want to know is: Where do the theatres stand then? What is being done, if anything, by exhibitor organizations, trade publications, and others in the know, to explore the possibility of exhibitors cashing in, instead of cashing out?

We've got the top product. There is no doubt that the better movies are the Cadillacs of American entertainment. If anybody ever puts a first-run movie on the TV screens in my town, I want to be the one to do it and not some other local or area person.

It seems to me that Paramount's Telemeter plan was designed to be operated by the theatre owners. If so, shouldn't we be ready to grab hold of this method or something similar, in case pay TV comes, and, in my personal opinion, it will. I don't think it fantastic to say that the next ten years or so might bring large "picture-hanging" type TV screens in sharp focus and good color. A top new movie might look pretty good in homes then.

Video Theatres, right here in Oklahoma, tried their Bartlesville experiment of pay TV. It failed. But, in my opinion, it was forward and progressive thinking on this company's part in trying to turn TV to an advantage. I think there should be more thinking and exploring along this line.

Is anything at all being done to protect the motion picture theatre in case the public wants to pay for new movies on their TV screens?

RICHARD R. ROOK

The Rook Theatre,
Cheyenne, Okla.

Oldtimer Urges More Wholesomeness

Enclosed please find my check for two-years' renewal of your valuable publication. It is always good to receive it and to keep up on just what is happening in the motion picture business since selling out my interest. Although I sold, my brother Howard bought me out, so this means that the Crystal Theatre still remains a family affair. Just imagine having started in this business in 1909 and still continuing and hoping that the distributors will get back to making good American pictures with family appeal. What we want and desperately need are good, wholesome pictures that are real homespun entertainment—good, clean comedy and pictures that even may be corny, but clean. Business would pick up at least 20 per cent and, believe me, the public is looking for some good form of pleasant recreation and relaxation.

Imagine, again, two theatres in a town of 3,500 operating every night. That's what is happening in Glencoe right now and has been going on for the past many years. Sure—good public relations with our competitor and the result: more people interested in movies.

I am always interested in your Minneapolis section of your publication, as I am always anxious to learn just what is going on with my friends.

GEORGE C. GOULD

New Crystal Theatre,
Glencoe, Minn.

Wrong Impression Created Abroad

Two days ago, I interviewed an exchange student from Buenos Aires, Argentina, who has been studying here for the past year. She said that, when she arrived, she expected to find our teenagers on the wild side, and most people divorced, or indulging in illicit love, because that was the way we were represented in American movies. She continued that movies were THE favorite form of entertainment in Buenos Aires, and she couldn't understand why only the BAD movies were exported.

I've heard similar comments from other sources. Who decides what movies are to be sent abroad? And why do we make so many movies that present us in such a bad light? Frankly, I'm sick and tired of these shows that revel in the seamy side of life. There's enough misery around—when I go to the movies I'd appreciate some real fun and entertainment! I enjoy historical pictures; we've had enough sadism.

DOROTHY SHANK

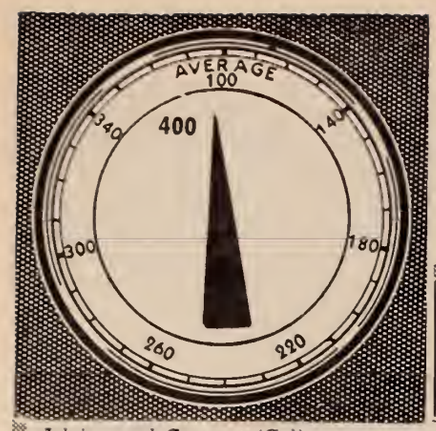
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BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Advise and Consent (Col)	125	250	95	195	75		190			200	210		125	120		175	130	150	150	150	**156**
Big Red (BV)	130	140		175	90		150	125	110	240	75	150	150	100			150	165	125	125	**138**
Black Tights (Magna)	130			160	150	275	100	150		325	300	200		100		200	105		200		**184**
Bon Voyage (BV)	140	150	115	200			360	125		365	290	150	200	150	105	175	325	165	150	150	**195**
Boys' Night Out (MGM)		400	135	225	100		150	125	135	200	205	300		175	110	195		150	125	125	**178**
Burn, Witch, Burn (AIP)		150	120		125					110		90	100		80				85		**108**
Carry On, Constable (Governor)	130		150	170	120	105	200		110	310		165	240	100	135						**161**
El Cid (AA)	180	300	250	275	250	225	250		250	400	285	300		150	130	190		175	300	250	**245**
Geronimo (UA)		150	85	125	100		110	110		140		100		100	80				90		**108**
Hatari! (Para)	100	250		250			200	130			185					195			200		**189**
Hell Is for Heroes (Para)	130	175	115	170			125	110	90	115		100	100	90	90		100		125	100	**116**
Hellions, The (Col)							65	100			65		100						90		**84**
Hitler (AA)		145	130		110			105				150	80		80						**114**
*Horror Chamber Dr. Faustus (Lopert)		120	125					105			105		100						125		**113**
House of Women (WB)		100	125		85						65							120	90		**98**
Jack the Giant Killer (UA)		135			115		150				110							135		100	**124**
La Belle Americaine (Cont'l)	130	200		150	125	170	140						175	90	115	150					**145**
Lad: a Dog (WB)		120	105							105					90		90			85	**99**
Last of the Vikings (Medallion)			110		120							90	100					120	80		**103**
Les Liaisons Dangereuses (Astor)		275	150	145	100	450		210		300	250		200			200					**228**
Light in the Piazza (MGM)	140	175	120	225	90	100		85	135	220	165	125	125	175	110	170	90	165	350	110	**151**
Lisa (20th-Fox)	125	135	120				65	100	120		120		135	90	100	145	90		90		**110**
Lolita (MGM)		400	125	190	95		200			150				275		200		250	400		**229**
Lonely Are the Brave (U-I)	140	130	105		95		100	85		110		110	115	80			95	135	100		**108**
Lost Battalion, The (AIP)							100	100				100		80			100				**96**
Love and the Frenchwoman (Kingsley)	125	150		175	110	75		125			185	110	125	90	115	190					**131**
Madison Avenue (20th-Fox)		160	100				100	80		100	80	100		100	100	120	100	100			**103**
Magic Sword, The (UA)					100			100		175	80								125	90	**112**
Make Mine a Double (Ellis)	130			165		100							125	90							**122**
*Manster, The (Lopert)		120	125					105			105		100						125		**113**
Mary Had a Little (UA)				125			175					90		225	90						**141**
Merrill's Marauders (WB)	150	110	110		95		135	115		140	125	100	90		105		100	155		75	**115**
Mr. Hobbs Takes a Vacation (20th-Fox)	100	250	125	250	150		130	120		310	200	210	150	150	95	165		175	120	160	**168**
My Geisha (Para)			100	195	90					105				110	85	165		165		125	**127**
No Love for Johnnie (Embassy)			85	170	80	125	100	95	90				175			165					**121**
Notorious Landlady, The (Col)		250	115	200	125		100	110		280		170	125	150							**163**
Outsider, The (U-I)	90	175	125		90	85	125	130	125	190	125	200	225	250	90	135	120	135	120		**141**
Road to Hong Kong, The (UA)	120	200	125	175	200		110	135		290	130	100	175	120	105		200	175	300		**166**
Something Wild (UA)				150							65			75		150			100		**108**
That Touch of Mink (U-I)	200	200	200	300	250			300	250				300	200	140	225	225	175	250	200	**228**
Twist All Night (AIP)			105	135	100			85		115		115							85		**106**
Whistle Down the Wind (Astor)	130	200	85			110	65				140	75	100	100		195			300		**136**

TOP HITS — OF — THE WEEK

Individual runs, not an average. Listings are confined to opening week figures on new releases only.

1. Lolita (MGM)
   - Boston 400
   - Portland 250
   - Denver 200
2. Boys' Night Out (MGM
   - Boston 400
3. Bon Voyage (BV)
   - Omaha 325
4. Music Man, The (WB)
   - Chicago 255
   - Cincinnati 225
5. El Cid (AA)
   - Seattle 250
6. Notorious Landlady, The (Col)
   - Boston 250
7. Bird Man of Alcatraz (UA)
   - New York 200

'Music Man' Rockets To 300 in Mill City

MINNEAPOLIS — "The Music Man," which opened at the Orpheum Theatre, did a big 300 per cent in its opening stanza. The general level of business seemed to be much improved with most offerings doing average or above business for the week.

(Average Is 100)

Academy—**Bird Man of Alcatroz** (UA) 120
Century—**Advise and Consent** (Col), 6th wk. 75
Gopher—**Mr. Hobbs Takes a Vacotian** (20th-Fox), 3rd wk. 100
Lyric—**Boys' Night Out** (MGM), 5th wk. 100
Mann—**West Side Story** (UA), 24th wk. 120
Orpheum—**The Music Man** (WB) 300
Park—**Lolita** (MGM), 4th wk. 140
State—**That Touch of Mink** (U-I), 6th wk.....125
Suburban World—**Doctor in Love** (Governor)....100
Uptown—**The Counterfeit Traitor** (Para), 5th wk. 135
World—**The Notorious Landlady** (Col), 3rd wk. 100

Milwaukee Managers Bestow Plus Sign on 2 Newcomers

MILWAUKEE—Since we hold to a mark of 300 per cent locally for excellent results at the boxoffice throughout a given week, perhaps the only improvement could be a plus sign. Managers Gabe Guzman, Warner, and Jack Kois, Telenews, feel their "Music Man" and "Lolita," respectively, rate the added sign. Both were in a tie for the first place honors; the Warner being the larger house, however.

Downer—**A Taste of Honey** (Cont'l), 3rd wk. ..125
Palace—**Windjammer** (Cinemiracle), 10th wk. 200
Riverside—**Ban Voyage** (BV), 4th wk. 125
Strand—**West Side Story** (UA), 19th wk. 200
Telenews—**Lolita** (MGM) 300
Times—**Only Two Can Play** (Kingsley), 3rd wk...125
Towne—**That Touch of Mink** (U-I), 5th wk. 200
Warner—**The Music Man** (WB) 300
Wisconsin—**Mr. Hobbs Takes o Vocotion** (20th-Fox), 2nd wk. 150

'Music Man' Thrives in Face Of Heavy Omaha Competition

OMAHA—The Omaha Theatre nearly tripled its average gross when "The Music Man" came to town last week. The figure was chalked up in the face of strong local entertainment competition, including a three-day stand of the circus at Ak-Sar-Ben and other prime film attractions. All first runs did commendable business, including "Cinerama Holiday" in its 12th week at the Cooper.

Admiral—**Reprieve** (AA), 2nd wk. 100
Cooper—**Cinerama Holiday** (Cinerama), 12th wk. 115
Dundee—**Black Tights** (Magna), 2nd wk. 95
Omaha—**The Notorious Londlody** (Col) 135
Orpheum—**The Music Mon** (WB).....290
State—**Bon Voyage** (BV), 2nd wk. 175

2 Milwaukee Firms Under Management of Pearson

ST. PAUL—Pearson Candy Co. of this city has assumed management of the Sperry Candy Co. and Barg & Foster, both of Milwaukee. It announced purchase of the two firms last month. Both companies will remain in Milwaukee, George E. Pearson, president, said.

Sperry will operate as a separate division of Pearson, but sales, order and accounting functions will be transferred to St. Paul.

Milo K. Schroder, secretary and production manager of Pearson Candy, will supervise Sperry operations, succeeding Fred F. Foster, a founder and president of Sperry, who is retiring. Carl L. Lorenz recently was named executive vice-president and general manager of Barg & Foster. It is a distributor of packaged candy products, while Sperry is a manufacturer of candy bars and specialty items.

Esther L. Green Wins Golf Trophy



Sharp putting featured a brilliantly played round which enabled Esther L. Green, owner and general manager of FEPCO Theatre Advertisers, to capture the Ladies Championship Trophy at a recent outing hosted by "A" Patrol, Tangier Temple of the Shrine, at Omaha's Field Club. Mrs. Green sank an 18-foot putt on No. 1, one-putted the second green and went on to record only 16 putts for the nine holes. On the third green, she paused to ask if she were playing the putt correctly. "You should be asking us how to putt!" rejoined her husband, Harry Humphrey, a member of her foursome and who had lost the first hole to her by a stroke.

Zoning Hearings Are Held For Proposed Aved Airer

MINNEAPOLIS—The planning commission of suburban Plymouth has held public hearings on rezoning for a drive-in theatre proposed by Leo Aved of this city. The outdoor theatre would be located northwest of Highway 55 and County Road 154 and northeast of Bassett's creek.

Aved, who also operates the Navarre Amphi-Theatre at suburban Lake Minnetonka and the Empress Theatre here, requested a change of zoning from residential to commercial use. He said that the theatre would be properly operated and policed and efforts would be made to make an attractive area for nearby property owners.

The planning commission has received a petition signed by 15 residents of the area protesting the rezoning. Opponents of the plan said the residential property would be devaluated and stressed the nuisance factors.

Brent Veiths' Fox Theatre Reopened in Fertile, Minn.

FERTILE, MINN.—The newly remodeled Fox Theatre has been reopened by Brent Veiths, owner of two other theatres in the area. Two programs are being shown each Thursday, Friday, Saturday and Sunday evening, with three admission levels—adults (over 16), 60 cents; juniors, 40 cents, and children, 25 cents.

During the six-week remodeling preceding the reopening, Veith installed new sound, projection and lighting systems and updated the lobby. The boxoffice and concession stand were combined into a single operation.

Allied Holding Two Regional Meetings

DES MOINES—Allied Independent Theatre Owners of Iowa, Nebraska and South Dakota has scheduled two important August meetings set up on a regional basis for the convenience of exhibitors. At both meetings, Neal Houtz, president, and Harrison Wollcott, secretary-treasurer, will report on the National Allied summer board conference held August 5, 6 at Kiamesha Lake, N.Y.

The first regional meeting will be at 3 p.m. on the 13th at the Varsity Theatre here. On the 14th the tristate Allied unit will sponsor a meeting at Omaha for independent exhibitors in South Dakota, Nebraska and western Iowa. The Omaha meeting is scheduled for 10 a.m. at the 20th-Fox screening room.

In addition to the report on the national Allied New York meeting, there will be discussion at the regional sessions on the possibility of setting up a buying and booking combine as well as an explanation of the Allied Prudential insurance plan. Enrollment in the insurance program has a September 30 deadline, and officials of AITO in Iowa, Nebraska and South Dakota are anxious for a large attendance at the Des Moines and Omaha meetings in order to familiarize members and potential members with both proposed plans.

The Omaha meeting is the first there since the group's recent reaffiliation with the parent National Allied organization.

Set in England, China and Africa, MGM's "Khartoum" is planned as a film of tremendous physical scope and spectacle.

Sam Segal Has Supplied Minneapolis Area Theatres Over 40-Year Span

MINNEAPOLIS—Sam Segal, who operates Projection Service & Supply Co. at 80 Glenwood Ave., is celebrating his 40th year in the theatre equipment field.

Scope covered by his firm includes the rebuilding of 35mm projectors and allied items, designing and manufacturing parts for Ultraphone sound equipment, replacement parts for Weaver electric changeover equipment and designing and manufacturing mechanical 3-D interlock apparatus.

However, Segal has an extensive background in the field. He began with his own company, Northern Theatre Supply Co., in Duluth in 1922, providing a complete line of motion picture equipment and supplies plus the repairing and rebuilding of machines and sundry apparatus.

In June 1930, he moved his business and family to Minneapolis and established his business headquarters at 19 Glenwood Ave. On July 1, 1934, he merged and sold the business to Cinema Supplies, headed by J. A. Numero and Ted Karatz. He joined the firm as sales and installation engineer. Segal also helped design and manufacture projection equipment.

In July 1939, the company was sold to Frosch Theatre Supply Co. here. Segal then became sales and service engineer for this firm, installing, servicing and selling theatre equipment in five states.

During the war years of 1941 to 1943 he worked at International Harvester Co. as a toolroom technician and gauge maker. From 1943 to 1947, Segal was with the U. S. Thermo Control Co. (later Thermo King Corp.) here as general purchasing agent and parttime personnel manager. He organized his present firm June 1, 1947.

Segal attended Central High school in Duluth and took an extension course in refrigeration engineering at the University of Minnesota. He is married and has two married children.

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DES MOINES

An organization which aims to reopen the Wonderland Theatre at Paullina has been set up with Walter Lentz as president. The theatre was closed in 1960 after 35 years of operation by the W. A. Johannsen family. The newly formed citizens group hopes to sell sufficient stock in the community to purchase the film house and make necessary improvements . . . Dave Gold, 20th-Fox manager, attended an advertising seminar and screening of "Five Weeks in a Balloon" at the Carnegie Theatre in Chicago. Among Des Moines area exhibitors in attendance were Nick Yiannias of Dubuque and his publicity director, M. J. Dew-brittian . . . Accounting operations for 20th-Fox exchanges in Omaha, St. Louis and Kansas City have been consolidated at the Des Moines branch. Carol Spieker is one of three new employes hired in the changeover.

The WOMPIs want rummage for their sale August 18 at the Rummage Sale Center. The women are inviting their friends to clean out attics and basements and bring what's useable to the Rummage Center, 407 Third St., after 7 p.m. on the 17th, or call a WOMPI who will pick up your unwanted, but saleable items . . . Pauline Mosier of Central States has been elected delegate to this year's WOMPI convention in Kansas City September 7-9 . . . Carl Schwanebeck will mark the ninth anniversary of the Frontier Drive-In at Knoxville by giving away a diamond ring . . . Louise Curtice is leaving the UA office to await a visit from the stork. New UA employes are Gladys Dunahoo, head cashier; Lucille Woolsey, assistant cashier; Myrna Mishler, steno, and Ruth Penny, ledger clerk.

A. H. Blank received a big bouquet of flowers from the Tri-States office workers and then played host to many well-wishers on July 27. The occasion was his 83rd birthday . . . Waterloo and Omaha are the two Tri-States sites for an experimental series of five Mickey Mouse Theatre Fun Parties. The weekly kid fests include a film and cartoons and audience-participation stage contests, games and gift give-aways. The project may be extended throughout the circuit next summer. Marvin Graybeal, manager of the Paramount at Waterloo, scheduled five Mickey Mouse parties for Wednesday afternoons in August . . . "Music Man" went into its second week at the Des Moines Theatre, and Manager Tony Abramovich reported it was doing "exceptionally good" midweek business.

Mountain air lured many vacation-bound Iowans to Colorado. Among them, Jack Ricketts, Columbia shipper, and Jim Clingman and Neil Adair from Central States. Ralph and Betty Olson spent some vacation time in Omaha. Diane Grzanich of Paramount joined Nancy Lee of Columbia for a weekend at Cambridge . . . John Larsen, a Central States' employe since 1929, died recently at Boone . . . Louis Kessler, former Afton exhibitor, was a welcome visitor on Filmrow . . . Bronchitis kept Margaret Stephenson away from her desk at Columbia . . . Paramount screened "The Pigeon That Took Rome."

Dell Sales of Omaha has reopened the Empress Theatre at Malvern where the lights will be on each Thursday, Friday, Saturday and Sunday, with a special midnight show on Saturdays . . . The Princess at Odeboldt is open again after being closed for one week during the hospitalization of owner W. G. Horstman . . . John Dugan, United Artists manager, traveled to Omaha on business . . . Allied Independent Theatre Owners of Iowa, Nebraska and South Dakota have scheduled a meeting for 3 p.m. Monday, August 13, at the Varsity Theatre here . . . "El Cid," which opened August 3 at the Capri in Des Moines, played to an invitational audience at 8 p.m. on the 2nd . . . Among exhibitors on the Row were Byron Hopkins of Glenwood; Earl Kerr, Pine, Colo., and M. L. Dickson, Mount Pleasant.

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Milwaukee Journal Resumes Sentinel

MILWAUKEE — Exhibitors who have waited through nearly two months of rumors and uncertainty involving the future of the strike-bound Milwaukee Sentinel were not entirely happy with the climax which came when the Milwaukee Journal Co. purchased the name and certain assets of its morning competitor.

The Hearst Corp., citing a succession of losses and its inability to come to terms with the American Newspaper Guild, whose strike caused suspension of publication by the Sentinel May 27, gave up and sold out to its rival daily, the Journal, ending a record of 125 years as a separate news media.

The Journal company resumed publication of the Sentinel July 23 from the Journal building annex, but some exhibitors and businessmen were sorry to see Milwaukee become a one-newspaper town.

However, for these dissenters the picture was not entirely dark. Only two days after resumption of the Sentinel as a morning publication of the Journal, James F. Borkoski, publisher of the Reporter, a tabloid size shopper founded in 1954 as a free weekly, announced he would convert it to a morning daily, effective in mid-August. He plans a 40-page first edition with a press run of 100,000, distributed by carriers. The Reporter has been distributed by mail.

Borkoski said he had started conferring with businessmen and advertisers on the subject of expanding his shopper to a daily when "it became apparent that the Sentinel would either fold or fall into the Milwaukee Journal monopoly."

The Journal, in announcing the purchase, emphasized that its hope had been for the Sentinel and its employes to resolve their differences and resume publication of the Hearst enterprise. The statement continued:

"An offer of sale was made recently by the Hearst Corp. It was considered reluctantly by the Journal Co. This organization has never wanted to acquire the Sentinel or any other paper. In fact, it declined the opportunity to purchase the Sentinel and the Wisconsin News from Hearst a quarter of a century ago. In its 80 years, the Journal has never bought or acquired another newspaper. It has grown on its own.

"However, the Journal Co. has an obligation to the people of this city and this state. Permanent passing of a morning newspaper in Milwaukee would result in a serious loss of reader and advertiser service. There is also involved a concern for history and sentiment. The Milwaukee Sentinel carries the oldest living newspaper name in the state."

OMAHA

Frank Larson, 20th-Fox manager who again is heading the Will Rogers Memorial Hospital fund collection in this territory, reports that contributions are starting to come in. Among the early workers to report were Jack Renfro of Theatre Booking Service, Ken Claypool of Paramount and Fred Fejfar of MGM, who had receipts from exhibitors out state. Don Shane, Tri-States Omaha manager and chairman of the exhibitor division, said plans are being laid for Omaha participation.

A big crowd attended the screening of "Hatari!" at the Omaha Theatre. Included were boys from the Masonic Home and similar groups . . . Ray Mellenberndt, who has the Rapids Theatre at Rock Rapids, Iowa, is planning to reseat and recarpet . . . Tony Goodman, veteran in distribution in this territory as office manager, booker and salesman, was caught in the 20th-Fox reorganization squeeze. He formerly was with Eagle-Lion, Columbia and Warners before going to Fox . . . The MGM operations here will lose a shipper and two inspectors under the national shipping reorganization setup.

Dwight Hanson of the Golden Buckle Theatre at Rockwell City, Iowa, and his family were away on vacation . . . Ken Moore's daughter Janie is planning to reopen the Pix Theatre at Woodbine as soon as school starts. Janie combined the management with school duties last year and did a bang-up job . . . Eddie Osipowicz, exhibitor at Correctionville, Iowa, has welcome help in his painting contracting business this summer. His son is helping while home from school.

Cecil Waller, who recently took over the Iowana Theatre at Red Oak, reported his son is running the Waller theatres at Ida Grove and Lake View while he handled the Red Oak situation . . . Willis Warner, owner of the Hilltop Drive-In at Fort Dodge, is planning to open his new bowling alley by August 20 . . . A. F. Mueting, Pocahontas exhibitor, has his son Jim as manager of the drive-in he recently purchased at Denison.

It's easy to see how Erma DeLand comes by her energy and efficiency as United Artists booker. During her vacation she visited her parents, who are retired at Osceola, Neb. She found her dad the center of attraction for small fry of the community. He had trapped six 'coons which were pilfering his sweet corn patch, and was plagued with young boys who wanted the 'coons (those that were in condition) for pets. She said there was enough corn left for some delicious corn-and-home-grown-tomato dinners.

Richard Max, who has the Max Theatre at Sibley, was in his glory for a week. He had his children and grandchildren as visitors at his home on Spirit Lake . . . Heinie Saggau, veteran Denison exhibitor, returned to his summer home at Park Rapids, Minn. . . . Adrian Krieger, owner of the Terril Theatre at Terrill, Iowa, is busy with farm work.

Exhibitors on the Row included Nebraskans Clarence Frasier, Havelock; Charles Theone, Lyons; George March, Wayne and Vermillion; Phil Lannon, West Point; Sid Metcalf, Nebraska City, and Iowans Jim Travis, Milford; Arnold Johnson, Onawa, and S. J. Backer and Al Haals, Harlan.

Filmgroup Bill Opens

LOS ANGELES—Filmgroup's "Devil's Partner" and "Creature From the Haunted Sea" opened in tandem July 25 in ten Los Angeles hardtops and drive-ins.

LINCOLN

Walt Jancke, city manager for Nebraska Theatres Corp., doesn't know who stood out more in the summer white-jacketed formal masculine crowd at the national roller skating opening ceremonies July 28 in Pershing Auditorium—he in his powder blue dinner jacket, or hotel man A. Q. Schimmel in his brown ditto. "Had to buy a new one so I decided to go the whole way," said the universally-liked theatre veteran, who had an awful lot to do with the planning and success of the week-long roller skating meeting. He is chairman of the Lincoln Chamber of Commerce's publicity and promotions committee, which was enthusiastic over the annual parade, the packed motels and hotels and a general upswing of business. "They may come back here for their 1965 meet," he said as he smiled. Lincoln would be ready, having purchased a roller skating rink floor especially for the 1962 championships at Pershing Auditorium.

Some personnel news from the State Theatre: Valda Pakulis, who has worked several years as a ticket seller, resigned to be married Saturday (4). Her place will be taken by LaAnn Marsh. Veteran doorman Henry Zieg is back on the job after vacationing in Kansas and western Nebraska . . . New sweets-sellers at the Varsity are Jean Eno and Helen Harrell. Varsity's usher staff includes Larry Schneider, who just made next fall's debate team at Lincoln Northeast High School.

Two new names in Cooper Foundation Theatres' Lincoln-based manager trainee programs are Marvin Johnson, former Lincolnite, and Robert Laschanzky. The latter began June 1 at the Nebraska, the former at the Stuart. Johnson already has finished one 20-year career—as an army man. Laschanzky already has boosted Lincoln's population since coming here from York, Neb., June 1—a baby son was born July 28 to his wife.

The older theatre crowd here is concerned about attorney William F. Matschulatt, who entered Bryan Memorial Hospital the weekend of July 28 after a heart attack. Bill was a projectionist before he entered the University of Nebraska, and used the skill to work his way through law school and even continued the double career in his earlier practicing days.

Dean Ziettleow, Cooper Foundation Lincoln city manager, is getting to be a Coloradoan as much as a Nebraskan. He went to Greeley to give the Cooper manager a three-week vacation, then had to stay an-

(Continued on following page)

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MINNEAPOLIS

The Augusta Theatre at Augusta, Wis., which has been shuttered for over two years, is being reopened September 6 by Richard L. Flodin. Ralph Pielow's Quad-States Theatre Service will do the buying and booking . . . Elmer Hollander, representing Governor Films, was in to confer with Abbott Swartz, local franchise-holder, and call on the buying and booking combines and the circuits. Hollander's brother Harry, Columbia exploiteer, was in for "The Interns" and "The Notorious Landlady."

Preliminary groundwork has started on the second outdoor theatre which Reno Wilk of Cold Spring is building at Minot, N. D. Wilk also operates an outdoor theatre at St. Cloud . . . Jay MacFarlane, former branch manager of National Screen Service and now resident of Los Angeles, is recuperating from a recent operation.

Marilyn Benson, assistant cashier at 20th Century-Fox, vacationed in northern Minnesota . . . Janice Mattson, advertising clerk at Columbia, was married Saturday (4) to David Moore . . . Local businessmen have converted the old Concord Theatre at West Concord into a bowling alley.

Outstate exhibitors on the Row were Chick Everhart, Walker; Art Johnson, Galesville, Wis.; Jud King, Dell Rapids, S. D.; P. R. King, Adrian; Mel Wykoff, Minot, N. D.; Joe Mlinar, Spring Valley; Ken Pepper, St. Croix Falls, Wis.; Pete de-Fea, Milbank, S. D., and E. O. Olson, Northfield.

Pioneer Theatres held a one-day managers meeting at the Burke Hotel in Carroll, Iowa, to go over product and wind up drive-in bookings for the season. Attending from Minneapolis were Harold Field, president, and Don Smith, general manager. Another Pioneer official at the meeting was Gordon McKinnon, district manager, of Spencer, Iowa.

Clarence Coom, manager of Pioneer's Sac Theatre at Sac City, Iowa, vacationed at Seattle and along the west coast . . . Art Downard, manager of Pioneer's Webster Theatre at Webster City, Iowa, vacationed at Colorado Springs and Denver . . . The Hopkins Theatre in suburban Hopkins tied up with the Tremont Plaza Restaurant in a "dinner and movie week." For $2.50 theatregoers got a dinner at the restaurant and a chance to see "Gone With the Wind."

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PROJECTION SERVICE & SUPPLY

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Monroe Hodroff Must Serve 5 Months of 3-Year Term

MINNEAPOLIS—A resident of suburban Bloomington accused in a $200,000 nationwide film rental racket was sent to prison July 20. Monroe Hodroff, 41, who had pleaded guilty to mail fraud, was sentenced by Judge Gunnar H. Nordbye to serve five months of a three-year term in prison before getting probation for the remainder.

Hodroff, arrested last March after a two-year investigation by postal inspectors, was charged in a scheme which began in 1958 and dealt with 16mm films.

Patrick J. Foley, assistant United States district attorney, said that Hodroff operated a film library, known as Capitol Films, from his home. He said Hodroff, using aliases and claiming to be a representative of churches and charitable organizations in the Twin Cities area, wrote to various film distributors for the use of their films.

He paid for the rentals, intended for only one showing, but kept the films for weeks and rented them to his customers, receiving large sums for their use before finally returning them to the distributing firms, Foley said. Some he never did send back.

Hodroff had advertised his film rental service and did business with individuals as well as institutions throughout the country, including colleges and universities, officials said.

Youths Ask Information In Their Motion Pictures

MONTREAL — R. P. Robert Claude, Jesuit, of Belgium, told the convention of the National Catholic Bureau of Technical Telecommunications that the present day youths are strongly interested by the cinema and that they are calling for more and more films of consequence.

Father Claude said that young men and women anymore do not consider motion pictures as solely entertainment but expect that the seventh art will be a wedge for greater understanding the world over. He said that this is one effect of the cine-

MILWAUKEE

H Kendig Eaton, former public relations director of Mathisson & Associates, has been named state headquarters manager for the Wisconsin Wiley-for-Senator Club, according to club president Burton E. Hotvedt. "Ken" has been a familiar figure in these parts during the many promotions dreamed up by our exhibitors.

While on the subject of politics, it might be interesting to note that Senator Dirksen discussed and had his remarks included in the Congressional Record concerning the film "Hemingway's Adventures of a Young Man," copies of which Fox publicist Louis Orlove has been circulating in Wisconsin, Michigan, Minnesota and upper Illinois. The film was to be premiered at Ironwood, near the site of Hemingway's boyhood and where much of the picture was filmed.

Morrie Steinman, of the firm bearing his name in St. Paul, Minn., was in for a few days to beat the drums for "El Cid." As befits a good press agent, he swung into action with Carroll Morton, branch manager for Allied Artists Pictures here.

The Milwaukee post office received a fan letter from screen and TV star Spring Byington. It happened this way: A fan letter from Great Britain was addressed to "Miss Daisy Cooper, Mr. Slim Sherman and Mr. Jess Harper, all of Sherman ranch, Laramie, USA." Somehow it wound up in the post office here and one of the workers promptly forwarded it to Miss Byington. Said Miss Byington: "This is a fan letter for your office. I want to thank you and tell you we think you all gave a great performance. You should get an Emmy."

LINCOLN

(Continued from preceding page)

other three weeks while the manager recovered from an illness. Now he's in Colorado Springs relieving the Cooper theatre manager there, and will go on to Pueblo for the same type of assignment before returning to Lincoln.

State Theatre Manager Bert Cheever is a little disappointed with this year's Disney productions to date compared with last year's Disney offerings. Bert believes "Bon Voyage" may go into a fourth week and is better than the other 1962 Disneys. He cites "Big Red" as a local drawing disappointment, and looks forward to a future rerelease of "Lady and the Tramp." Next on the State bill is "Jack the Giant Killer." Over at the Varsity, "The Music Man," when it's over, will be succeeded by "El Cid."

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Construction • Equipment • Concessions • Maintenance

THE MODERN THEATRE

AUGUST 6, 1962

SECTION OF BOXOFFICE



One side of the lobby in the new Cinema, Cherry Hill, Pa., features this automatic refreshment area offering cigarets, ice cream and cold drinks. The venders are flanked by twin water fountains and built-in waste receptacle.

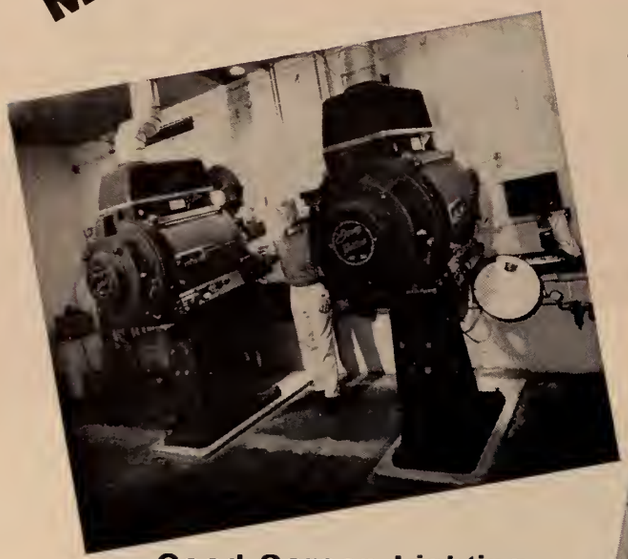
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With Strong projection lighting you can SEE the difference.

The full line of Strong projection lamps for 35 mm and 70 mm projection includes six different models for drive-in theatres and eight for indoor theatres including the famous Jetarc, most powerful lamp ever produced. There's a *right* lamp for matte or high gain screens of any size. The right lamps in your theatre will project pictures that sparkle the brightest, as proved by impartial foot-candle meter tests.



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PULLS

When it comes to soft drinks, they come to Coca-Cola.



AUGUST 6, 1962

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A NEW TERM was coined by John King jr., in his welcome to those attending the King Coffee Vending Futurama at the company plant in April, which should become the quality standard, not only for coffee, but for all food and refreshment items.

An acceptable cup of coffee is no longer tolerated in public feeding, he said. "Nor, is a desirable cup sufficient to maintain coffee's supremacy in the hot beverage field. Vendors are engaged in a strenuous competitive market, and those with an eye to profit and loss sheets are faced with making a 'Demand Cup,' for it is the customer who sets the standard."

Theatre concessionaires who purvey foods and drinks that are merely "acceptable" to patrons, only because they are hungry and thirsty, cannot hope to realize the sales volume and profits which potentially could be theirs.

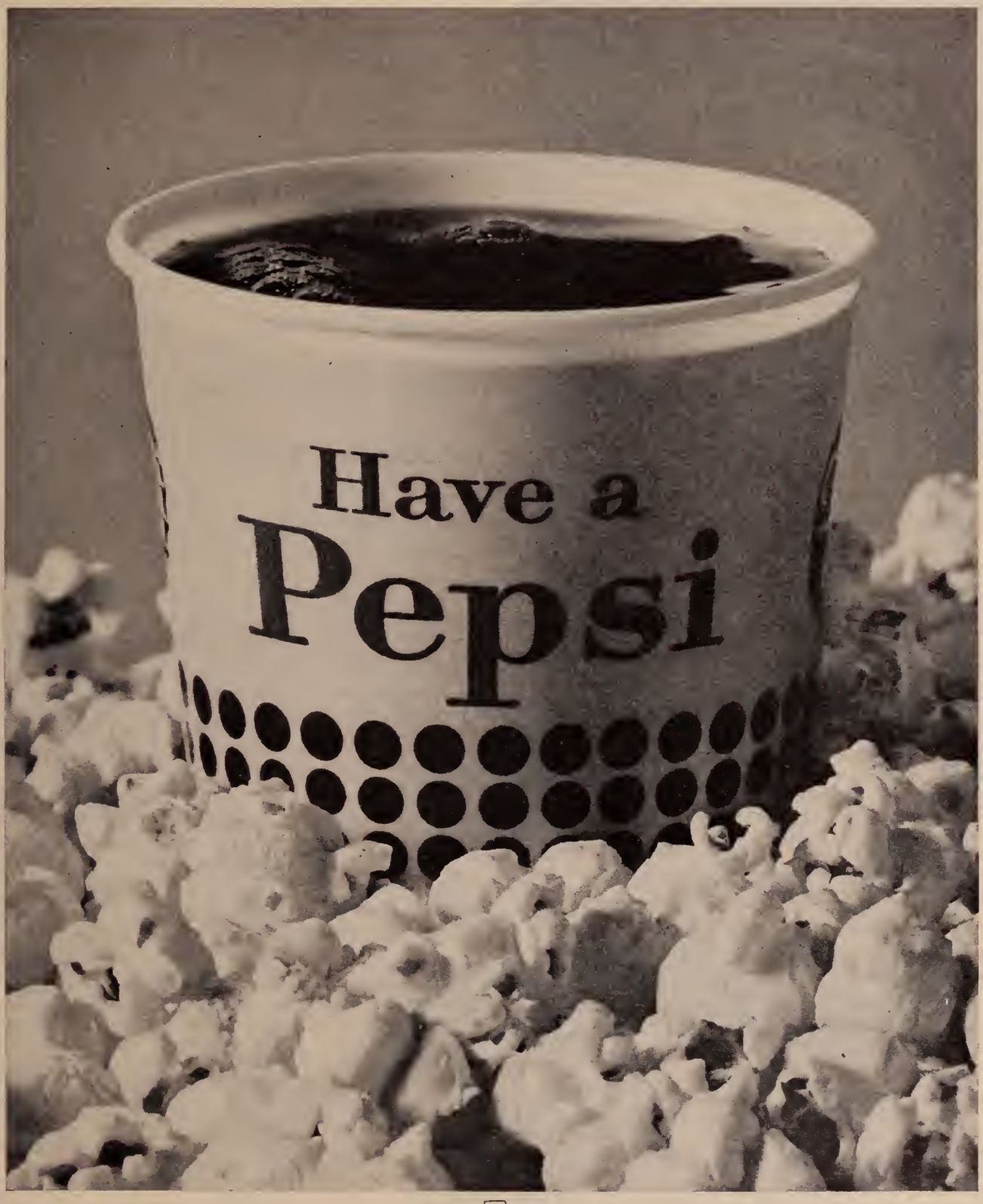
Those who would woo the patron to make those plus purchases—say, two hot dogs instead of one ("because they are so good")—must personally strive, and insist upon employe compliance, to produce and serve **every** refreshment item par excellence—in fact, "Demand" quality. This means only the finest ingredients, only the most careful preparation, only the best in equipment to keep hot foods hot and tasty and cold drinks and foods at perfect serving temperatures.

In this time of widespread day-and-dating, with so few programs to choose from in a given area, patrons may very well decide to attend the theatre which they know offers the most delicious food and drinks. So, it is obvious that the concessions department has a vital bearing on the boxoffice.

Why not resolve, **now,** that your theatre, be it hardtop or drive-in, will be the one that fulfills the standard the customer sets—the one that always serves the "Demand" refreshment?

I. L. THATCHER, Managing Editor

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The self-service cabinets for drive-in theatres are designed to speed up service—variety may be limited to two items to help customer make a speedy selection as he reaches in. United Dairies uses cabinets made by Bally Case & Cooler, Inc., in the Detroit drive-ins. A typical setup is this one at the Michigan Drive-In Theatre in Detroit.

ICE CREAM WILL SELL ITSELF IF WELL DISPLAYED

This Means a Large Display, A Good Assortment, Regular Change of Items, An Attractive Cabinet That's Well-Lighted

By HAVILAND F. REVES

ICE CREAM can be a profitable concessions item for the theatre, but it presents its own special problems and the concessions manager must adapt his merchandising methods to meet specific requirements, not just blindly follow a set pattern. Basic requirements are:

1. Merchandise must be effectively displayed for visual appeal.
2. The choice of items offered must be well chosen—and not excessive.
3. The concessions must be prepared to provide speedy service to customers when they come at peak periods.

INTERVIEW WITH SUPPLIER

To present the results of contemporary ice cream selling experience to exhibitors and theatre concessionaires effectively, MODERN THEATRE has enlisted the cooperation of Harold Swedel, ice cream sales manager of United Dairies, Inc., of Detroit. This firm has for some years been a leader in the field, providing ice cream service to about 90 per cent of the theatre concessions in the big Detroit metropolitan area, excluding the AB-PT-operated United Detroit Circuit, which runs its own concessions departments. This experience covers both conventional indoor and drive-in theatres, and includes the big concessions companies such as Confection Cabinet and L & L Concessions, as well as independent exhibitors.

This concentration of local business in the hands of one firm, which is not, in fact, one of the largest general dairies in Detroit, provides an interesting commentary on the special conditions of ice cream merchandising in theatres. "Other dairies do not want to bother with this type of business," Swedel notes. "Calls come in the evening, usually, when the manager is at the theatre," and, of course, require prompt service attention.

The fact appears to be that theatres have made themselves sort of a nuisance to the ice cream business, and require different service than other spots. Such conditions mean that the exhibitor is unlikely to be long profitably served by a company not prepared to specialize in meeting his particular requirements and the "special headaches" of exhibition concessions. With this condition existing, the exhibitor as a class may have only himself to blame for not receiving what he likes to think of as equal treatment with other ice cream outlets.

A more intelligent approach to service calls is an obvious first necessity. Swedel cites a couple of recent instances where the exhibitor could have avoided nuisance calls to the service company:

1. The girl operating a theatre concessions stand called his home in the evening, and talked to his wife who has necessarily become an assistant in handling trouble calls. The girl's alarmed report: "It smells like the ice cream cabinet is on fire!" Regardless of the ultimate solution of this novel complaint, Mrs. Swedel was able simply to tell the girl to pull out the plug until service help arrived.

TYPE OF COMPLAINT

2. Another theatre called to complain that the marquee lights would not light, and they found that the ice cream cabinet and the sign were on the same circuit, and the cabinet had put the marquee out of business! The call was promptly relayed to the local utility company for service, and subsequent checkup showed the two loads were entirely separate.

"Keep service demands within reason, and use a little common sense," is the obvious counsel.

The ice cream route driver calling on the theatre is the man who acts as "purchasing agent," in a sense, determining how much of each ice cream item should be left on the site. This is a beneficial decentralization of operation, placing responsibility for the order with the man most familiar with the actual sales.

"The man on the route is usually the best one to sell and service a given theatre," Swedel says.

MANAGEMENT COOPERATION NEEDED

Cooperation with management is essential here. The driver, preferably, is given a key to the storage cabinet and also to the theatre. Deliveries are made during the day, usually when there is no one in authority around the theatre to confirm an order. Some theatres give the driver only a key to the storage cabinet, which may be so positioned that access is possible from some outside point. But the driver in that case does not know how the various items are actually selling. He needs to go to the concessions itself to determine this.

Calls from the manager of the theatre or concessions are given prompt attention and serve to correct any unevenness in supply of merchandise. The manager may occasionally call to report too many or too few ice cream cups, for instance, and all such reports are carefully checked with the driver to correct his route operation, placing it in proper balance. But, ordinarily, the driver is the one to determine whether a given theatre needs more or less Eskimo Pies or sandwiches.

"A theatre is no different than a supermarket," says Swedel, citing the key ingredients of presentation: 1) A large display, 2) A good assortment of merchandise, 3) Regular change of items offered, 4) An attractive and well-lighted display cabinet.

The choice of merchandise presents a

real pitfall, however. Offhand, the concessionaire may figure that to offer the customer a good range of selections will be the best way to please him and make sure of his business. But this does not work out in theatre ice cream sales.

REASON FOR LIMITING FLAVORS

L&L Concessions, for instance, has a flat rule that no more than two flavors in an item, say sundae cups, may be presented at a time. If the customer indicates a preference for a cup, the girl serving him can thus simply say, "Chocolate or strawberry?" The customer already knows he wants something in that type, but has not selected his flavor. "It is a small decision to make," Swedel says, but the narrowing of choice to two standard flavors means that selection and service can be kept at a profitable pace. Confection Cabinet concessions stock five or six flavors, in place of just two, but only two at a time will be opened and offered for sale, so the net result in this respect is the same.

Swedel explains the efficient psychology: "A child is a little different from a grownup. If a child sees 50 different kinds of candy, for example, and has two cents to spend, it is a difficult decision to make. So we make the choice simple for him."

Items offered at a concessions depend considerably upon the neighborhood. In a theatre catering to children, Fudgsicles or ice cream on a stick are important; while cups and sandwiches are the best sellers when most patrons are grownups. A downtown theatre, Music Hall, featuring Cinerama roadshows, sells Eskimo Pies only, while a suburban first-run, the Mercury, with a large adult clientele, handles only a Butterbrickle bar at 15 cents.

The average theatre can profitably stock three items, Swedel believes, and suggests the typical lineup—a sandwich at 15 cents, a sundae cup at 15 cents, and a ten-cent seller. Most popular in his recent experience for the dime seller is a Jumbo Bar—a sherbet resembling ice cream on a stick, at a lower price. This offers a good merchandising spread, without giving the customer an array that becomes confusing for selection. "If a customer comes up and just wants ice cream, he can grab one of these three without spending too much time at the concessions stand."

NEED THEATRE-TYPE CABINET

"Ice cream is no different from any other item. You require a mass display of it. And the only way to accomplish this at the concessions is with a theatre-type display cabinet," Swedel analyzes.

Theatre concessions have an advantage over some other outlets because, "You do not have the problems that you do in a supermarket. The girls have the time to keep the stock in attractive condition, in between the well-spaced peak periods.

"People usually come to the stand during a break in the program, and are in a hurry to get back to their seats before the new picture starts, so a jam-up occurs. Attendants must service business fast."

The display cabinet serves an important mission here. While the customer is waiting, he can examine the attractive offerings and make his choice so he is ready to make his purchase and be on his way when the girl is ready to wait on him.

In some neighborhoods, usually of lower economic status, ice cream is sold by the pint. This lends itself well to display, since the attendants can cut the pints in half and place them on display. A display of a fancy selection like neapolitan is very colorful and appetizing.

The ice cream, in these cases, going to people who really like this product, sells at 40 cents a pint, or 20 cents for a half. One customer usually eats the whole purchase —this is not something to be shared by a party.

An interesting experience is the sale of bulk ice cream like this in all-night theatres. Swedel reports seeing 20 half-pints sold at 5:30 in the morning. The customers, after sleeping during the preceding show, come to the concessions for ice cream, eat it for breakfast, and are on their way.

Prices for ice cream items do not vary much between theatres in a given area. It is felt that patrons circulate to a considerable extent, instead of coming habitually to one theatre, and they naturally compare prices. This makes it preferable to hold the line of the area on prices. The type of item sold may, of course, vary according to selection to meet a given audience's tastes.

ITEMS MUST BE SUITABLE

While new ice cream items come on the market from time to time, they must be adaptable to theatre use if they are to succeed here, Swedel stresses. A new item proving popular with many people is a malt cup, which requires a bulky package. This, however, is not finding good trade acceptance for two reasons—the drivers do not like to handle it, and it requires too much space in the storage cabinet, which the theatre just does not usually have available.

Popcorn is, perhaps, the most stubborn enemy of ice cream in the concessions, rather innocently.

An example was the installation of large animated signs ordered from a California firm at a cost of about $100 apiece, devoted to promoting ice cream. They were attractive, and the animation demanded attention. They were placed out in theatres—and the theatres just "lost" them.

"The theatres want to sell popcorn, on which they make the largest percentage, and they just removed the signs," Swedel explains.

"Exhibitors can be short-sighted here. Ice cream gives them at least 50 per cent gross profit, with no investment in equipment or merchandise. The ice cream is not paid for till the end of the week after delivery. And the supplier takes the risk of replacement cost if the ice cream melts —because it is in our cabinet.

"There is no preparation time and no cleanup time required for the exhibitor or concessionaire—it comes ready to sell."

United Dairies offers exhibitors a plus service for their best—and, as noted, competitive—seller. The regular ice cream de-

Continued on following page



Ice cream display cabinets in theatres today are compact, requiring small space, and present a variety in a small counter area. It's important that the cabinet is up front. In indoor theatres, United Dairies, Inc., which services 90 per cent of all theatre concessions in Detroit, uses cabinets made by Natianal Market Equipment Co. This picture was taken at the Center Theatre, a midtown house which was recently extensively remodeled and updated.



EXTRA PROFIT

on every hot dog sale
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"CHILI DAWG"

The glamorous, scrumptious "Chili Dawg" is worth much more than a plain ole hot dawg—yet it costs you less than 2¢ extra. Just drench your franks with Silver Skillet Chili Hot Dog Sauce and you've got a "Coney Island Chili Dawg"!

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Packed 12—30 oz. and 12—50 oz. cans.



SILVER SKILLET

SILVER SKILLET
FOOD PRODUCTS COMPANY
Box 168 B—Skokie, Illinois

ICE CREAM WILL SELL ITSELF

Continued from preceding page

liveryman carries butter in one pound sizes, sold by the case or half case, for use in serving popcorn. It comes frozen, and is simply serviced along with the ice cream and placed in the storage cabinet till ready for use.

From popcorn selling methods, Swedel offers a good selling suggestion for ice cream: Place the ice cream display cabinet right in front of the concessions stand, at the point of maximum traffic, where the greatest number of people must see it.

Peak selling periods are even more important in a drive-in theatre than in a hardtop. The service is handled essentially in the same way, but service must be designed to move traffic through much faster. Usually this peak comes at the scheduled picture break, and people want to get back to their cars before the lights go out.

SERVICE DRIVE-INS DAYTIME

Drive-ins are always serviced by the route drivers during the day. With conventional theatres, the driver may make his theatre calls in the early evening, if he is delayed on his route, at his option. But servicing a drive-in during the evening would be nearly impossible. The exhibitor provides the driver with three keys in this case—for the gate, the back door of the concessions building, and the storage cabinet.

The same type of items is handled in much the same way in indoor and drive-in houses.

But drive-in service may be expedited by the addition of a self-service ice cream cabinet (as in a supermarket). This is especially feasible when the concessions operation is generally of the self-service type.

However, Swedel counsels, a self-service cabinet in an indoor theatre would usually present problems. In the drive-in, the customers usually pass through a checkout unit, so that there is good control of their self-selected purchases as they go by the cashier. But in the indoor theatre, it is usually possible to go right from the concessions stand back to the theatre seats, and losses could occur from this source.

DRIVERS ARE REPRESENTATIVES

"We insist that our drivers take good care of our product," Swedel sums up the experience of this large metropolitan ice cream supplier. "If he sees that one stop a week is enough to take care of a theatre, or that three a week are required—he is instructed to make them. Our drivers are our field representatives. We do not interfere with them.

"Ice cream will *sell itself, if properly displayed*. It sells better in the winter than in the summer in indoor theatres—because the theatres are busiest then. It can be considered as a staple commodity which can be sold in proportion to traffic—if it is rightly merchandised."

For more information about equipment or products described editorially or in advertising in this issue use Readers' Service Bureau coupon on page 23.



The first show is in the lobby

Movies are better than ever. So are the appetites of the people who enjoy them. That's where your ice cream novelties get into the act. Especially when they have a 4-star display in a Bally Case. Gleaming Porcelain finish gives real showmanship to your products. Whether it's in theatre lobbies or in drive-in refreshment counters, the result is the same in both places . . . increased ice cream sales.

Model TI-30 above for theatre lobbies, 30" long, Approx. 875 novelties.

Model TI-43 to right for drive-ins, 43" long, Approx. 1194 novelties.



Bally

Bally Case and Cooler, Inc.
Bally, Pennsylvania

Write Dept. BX for more details.



'The Future of Popcorn Will Be Great, If Really Merchandised'

By JAMES V. BLEVINS*



James V. Blevins

IT IS MUCH easier to discuss the history of popcorn than to forecast its future. Before we can effectively look at the future of popcorn, we should review the past.

Perhaps one of the best ways to review the history of popcorn is to tell you about a documentary film on this subject that I saw being produced overseas. This film is the private project of a man who has had a lifelong interest in popcorn. He has spent several years documenting his facts, writing the screen story and shooting the picture which is still more than a year from being completed. He has made trips throughout the world investigating some of the legends of popcorn.

GRAINS FORMED IN TASSEL

This film will show popcorn as it grew hundreds of years ago with grains forming in the tassel. This popcorn was harvested by cutting the tassel from the stalk, and it was popped by dipping the tassel into a vessel containing hot oil.

He will show the famous scenes of the Pilgrims being presented with popcorn in deerskin bags by the Indians at the first Thanksgiving in America, and the popcorn machine in front of the White House that two Presidents granted special license because of their love for popcorn and the operator.

The early studies of what made popcorn pop are included in this film, and it shows the pioneers of our industry more than fifty years ago determining the importance of moisture content for proper expansion. This authentic history of popcorn will someday be available and I hope that I have the opportunity to bring it to you.

FEAST OR FAMINE PERIOD

There is another fascinating period in the history of popcorn: The era of feast or famine. A large crop of popcorn was almost always followed by a short crop, and the price of popcorn could fluctuate 50 per cent and more in less than a year's time, depending on the law of supply and demand. During that period, the price of popcorn could drop far below the cost of production at certain times, and later rise to prices that would shock you to even mention today.

During this period of feast or famine, users of popcorn attempted to protect themselves against these wild fluctuations in prices by making contracts with processors accompanied by a deposit of several dollars per bag. These deposit checks and accompanying contracts specified the number of 100-pound bags of popcorn in the contract but did not even require full delivery—only a pro rata amount based on yields of that year's crop. Because the feasts or famines continued to exist, despite some of the large buyers' contracting their requirements, there came an interesting period of speculative profits and losses in popcorn.

SPECULATION BECAME POPULAR

A contract for several cars of popcorn could be sold or transferred to unprotected buyers for a quick profit of several thousand dollars. Thus it became much more fascinating to speculate on popcorn than to merchandise it. The profit potential of popcorn was more often measured by the profits from the sale of contracts than the profits from popping and selling the popped corn. This same fever prevailed in the popcorn processing industry. Frequently, during this era of speculation, a processor could be worth hundreds of thousands of dollars one year and broke the next. There were many small inefficient processing plants operating through this period just to be able to hit the inevitable bonanza that could come by having some contracts with growers when the short year came.

There were some gypsies in our industry who would move into new growing areas and encourage farmers to buy their seed and contract with them for a crop of popcorn. If the crop that year was short, this gypsy was right back there to receive his crop with portable equipment and sell it to the short processors or speculators; if the crop was large, the gentleman found himself too busily occupied to bother with the harvest of that crop of popcorn that could not be turned into a quick profit.

MORE OPPORTUNITIES TODAY

Popcorn today offers more opportunities than it ever did, but the profits from popcorn must be earned in a different manner: The popcorn processor must turn his profit from efficient growing and processing methods—the concessionaire, from modern merchandising techniques!

The popcorn processor who hopes to ease along, anticipating a hot year of quick inventory profits is already out of business —although he may not know it.

The force of competition has required the processors of popcorn to develop the industry along the same lines as other great food industries. Twenty-five years ago, most processors and allied handlers of grain and vegetable products relied on a sizable portion of their income from speculative rises in the values of their inventories. As our economy has matured, and with the advent of scientific agricultural practices and processing and storage of food commodities, the opportunities for speculation have practically diminished throughout the years.

Companies that have survived and prospered are those that have oriented the emphasis of their business activities toward merchandising and promotion together with efficient and scientific techniques. Popcorn inventories today must be large enough to protect against any crop failures, and they must be maintained in scientifically designed cribs in order to produce the type of product most of you require today.

Each new hybrid requires separate storage and varying techniques to produce the quality demanded for a particular use. Modern processing methods are obsoleting the equipment of the '50s, and today the profits of the processor are about equal to the savings he is effecting over methods used less than ten years ago. A lot of faith in this industry is required to maintain the huge carry-over inventories necessary to permit the careful curing to enable the processor to produce the tasty high-expansion product that is making popcorn a more profitable business for you.

Of course, this faith is being backed up by active promotion of popcorn by individual processors and especially by the Popcorn Institute. Through the Institute, the popcorn industry develops annually from four to five million dollars worth of advertising and publicity in support of this product.

POPCORN-CONSCIOUS PEOPLE

As a result, the sales of popcorn are increasing. People are popcorn conscious as never before, and the profit opportunities from popcorn for the concessionaire have never been greater.

Too many theatres and concessions take popcorn almost entirely for granted. Because of the high expansion of popcorn, they regard the profit as built into the product without the necessity for merchandising. Some of them shove the machine or warmer into the background, prepare poor quality popcorn, and rarely use the suggestive selling techniques. Come to think of it, it's almost magical that popcorn sells at all in some of those locations.

To illustrate the point, the Popcorn Institute prepares several point-of-sale kits a year for theatres. Those who use the material say they boost sales from 35 to 350 per cent. How many concessions use these aids? About 20 per cent. Think what would happen to the profits from popcorn if all theatres and concessions took advantage of the merchandising aids to sell popcorn.

Several years ago I decided to make an effort to introduce American popcorn in Japan.

When I applied for my visa at the Japanese consulate, I was greeted with this routine query:

"Why do you want to go to Japan?"

I replied that I wanted to sell some popcorn.

"Why you *really* want go Japan?" he asked. He honestly did not believe that his people would eat popcorn.

START IN TOKYO

We helped a young Japanese get started with popcorn with a single machine in a Tokyo department store.

The Japanese people didn't know popcorn, so he was forced to sample it to every prospect that passed the machine. His

Continued on following page

*Excerpts from an address by the president of Blevins Popcorn Co. to the Canadian convention of the National Ass'n of concessionaires, May 4, 1962, at the Lord Simcoe Hotel, Toronto.



Give ice cream quality . . . make 7¢ on 10¢ sales. Cash in on the demand for delicious soft-served cones, shakes.

Serve a 10¢ cone in 2 seconds . . . your food cost less than 3¢. Serve a 25¢ shake in 5 seconds . . . your food cost only 6¢. Win new fans, make big profits with a compact Sweden freezer. Easily run by untrained help.

Like the Model 208 SoftServer shown here, all compact Sweden machines are keyed to high-production needs. They occupy only 3 square feet — or less. SpaceSaver counter models are also available.



SWEDEN®

SWEDEN FREEZER MFG. CO.
Seattle 99, Wash. Dept. T-7

CANDY APPLES FASTER! CHEAPER!
WITH VICTOR'S NEW
"CANDY APPLE MAGIC"

Fabulous new mix coats apples with a delicious red cherry flavor in a jiffy. Skyrockets candy apple profits! Each bag, plus 5 lbs. of sugar, coats 115 apples at less than 1c each. Packed in "paly" bags at 45c each.

SEND 25c FOR SAMPLE! Ample mix for 50 apples! FREE details!

JOBBERS WANTED!

HOT DOGS Sell Faster

with a tasty, golden roll baked right around each hot-dog-on-a-stick! DIPSY DOG BATTER does it quickly, easily, cheaply! Just dip dog in batter and deep fry for 3 minutes. COSTS LESS THAN ROLLS!

Send 25c for SAMPLE—Details FREE!

Victor PRODUCTS CO.
328-D N. 18th St., RICHMOND, VA.

BETTER COFFEE & PROFITS

Cash in big the E-Z WAY! You'll save up to 75% on labor alone with an E-Z WAY automatic coffee-maker. Costs far less, yields far more. Get the facts—write now:

STEEL PRODUCTS CO.
40 8th Ave., S.W.
Cedar Rapids, Iowa

'POPCORN FUTURE GREAT'

Continued from preceding page

business boomed and he was soon adding locations.

Then one day we received a call from Tokyo—collect—"Japanese quit eating popcorn—stores tell me fad over. Must move my machines and quit business. What can I do?"

I asked him if he had changed his product.

"No. Same good corn—same oil—same Savorol."

"Well, have you changed your selling technique any?"

"Only quit sampling when everybody know popcorn."

To make a long story short, he started back sampling his popcorn just like the week he opened and today he has about twenty-five locations—still sampling—and all selling lots of popcorn.

That was Mike Imai, whom some of you heard in New Orleans last year.

We need more sampling of good popcorn —and popcorn provides plenty of profit from increased business to permit sampling. You will be surprised how a program of *"taste and sell"* will pay off.

We recently proved in a few test locations that popcorn can be sold in great quantities in family size 50-cent boxes. A producer of popular records has permitted us to provide 98-cent 45 rpm long playing records to our customers who will distribute them free with a 50-cent box of popcorn. These popular records are obtainable at a low, low price that provides a substantial profit when placed inside of a 50-cent box of popcorn and merchandised as a combination offer. With this giveaway in a 50-cent box of popcorn, the profits from popcorn sales in one week were still greater than any other item sold at the concessions tested.

We need more concessionaires to take advantage of the plus business at good profits available through the production and sale of delicious caramel popcorn. This is plus business—not conflicting with regular popcorn and requires only a nominal investment.

I think without a doubt that here in Canada there have been more original merchandising techniques and ideas devoted to popcorn than any other place in the world. Your techniques have paid off and you have one of the highest per capita sales of popcorn anywhere, and yet with this high consumption of popcorn and the proven results sales-wise and profit-wise from the merchandising of popcorn, there are still those concessions right here that are overlooking many of these opportunities.

You can help by encouraging concessions employes to stop taking popcorn for granted, and to start selling it in a manner that befits its position as your top profit-maker. It takes constant training of personnel, then constant prodding to see that they follow through. A concessions employe, like a storage battery in your car, is constantly discharging energy. Unless he is recharged at frequent intervals, he runs dry.

But the profits that you can make today, and the profits that you will be able to make in the future from popcorn, are so great that you just cannot afford to pass up the opportunities to get all the plus business possible.

The future of popcorn will be just what we make it—and if we merchandise popcorn, it will be like the cab driver told the tourist riding past the National Archives building in Washington. The tourist looked at the words carved across the top of the building:

"What is past is prologue"—and wanted to know what it meant.

"It means," said the cab driver, "you ain't seen nothing yet."

These words of the cab driver can apply to popcorn: If we take advantage of new ways to prepare and present it—if we really merchandise this champion of profits —and if we keep all the batteries charged —the future of popcorn will be great.



$$ BIG PROFITS $$$ BIG PROFITS $$$ BIG PROFITS $$$ BIG PROFITS $$$

CANDI-MAT®
LOW COST APPLE COOKER

The new CANDI-MAT is the most modern equipment available for the coating of red candied apples. This unit is finely engineered to eliminate the need for thermometers and to remove the human element . . . thus eliminating errors in judgment and lost mix, due to improper handling.

CANDI-MAT is built of stainless steel and aluminum with fibreglass insulation.

CANDI-MAT allows the operator to make delicious red candied apples . . . without mess . . . without fuss . . . and without guesswork.

Server Sales inc.
north 88 west 16447 main street, menomonee falls, wisconsin

$$$ BIG PROFITS $$$ BIG PROFITS $$$ BIG PROFITS $$$ BIG PROFITS $$$

BIG PROFITS $$$ BIG PROFITS $$$ BIG PROFITS $$$ BIG PROFITS $$$ BIG PROFITS

Extra Stand Promotes Most Profitable Items



Popularity of the new special service stand to sell Pepsi 'n Popcorn, instolled in oddition to the regular concessions stand at the Denver (Colo) Theotre, is indicoted in this photogroph. M. C. Glatz of Fox Intermountain commented: "We continue to be omazed ot the business this odditional facility produces."

A NEW, AUXILIARY concessions stand under the name of "Pepsi 'n Popcorn" at the Denver Theatre in Denver is producing "amazing" increased sales on the two most popular and profitable items, and getting the theatre off to a running start in the national Pepsi 'n Popcorn promotional contest for theatremen.

The stand is in addition to the main 40-foot counter on the opposite side of the lobby in the 2,500-seat, first-run, downtown house operated by Fox Intermountain Theatres, Inc.

According to company spokesmen, this major and profitable addition was installed because of the following considerations: 1) While the main counter is sufficient for slow business, no single counter is sufficient in any theatre during peak periods; 2) That patrons do not want to stand in line to buy anything—even their favorites: Pepsi and popcorn; 3) Patrons in today's market want service and speed, coupled with quality, and if you can give these to them, the price is secondary.

Intermountain's experiments with auxiliary stands are proving out exceptionally well, profitwise, and the circuit is proceeding rapidly to add other such installations.

Royal Crown Sales Increase

Directors of Royal Crown Cola Co. May 30, meeting in Toronto, Canada, for the first time in the firm's history outside of the U.S.A., declared the 96th consecutive quarterly dividend of 20 cents per share and reported a continuing trend of increased sales.

Reporting on new products during the meeting, W. H. Glenn, president, said the company's new cola drink, Diet-Rite Cola, which has an unusually low calorie count of one-sixth calorie per ounce and is sugar-free, is meeting with excellent reception where it has been introduced.

The directors met in Toronto as guests of Royal Crown Cola Limited, a subsidiary firm operating in Canada. The Canadian firm has established 20 franchised bottling plants since opening its $1 million concentrate, canning, and bottling plant in late 1960.

The directors reviewed first quarter activities for the company and consolidated subsidiaries which showed net earnings of $211,385 compared to net earnings of $151,-442 for the same period in 1961.

Glenn attributed the increased earnings to stepped-up marketing activity, new product development, and plant expansion.

Toronto was the third stop on a three-day flying tour of major RC Cola markets that included Minneapolis-St. Paul, and Cleveland. Directors of Royal Crown Cola Co. visit 12 key markets each year to give top management direct contact with area marketing trends.

For more information about products or equipment mentioned in advertising or articles in this issue, use Readers' Service Bureau coupon on page 23.

The Biggest Name in Popcorn Throughout the World

MANLEY, inc.
IS AT YOUR SERVICE





For over a quarter of a century, Manley, Inc. has assisted thousands of theatre owners in equipping and operating a more profitable concession. Investigate how Manley's years of merchandising experience and superior Manley equipment can help you make your concession more profitable.

POPCORN MACHINES
POPCORN SUPPLIES

Write or Phone: **MANLEY, INC.**
1920 Wyandotte St. Kansas City 8, Mo.



NEW 15¢
THEATRE PACKAGE
72 Count

H. B. REESE CANDY CO., HERSHEY, PA.

THEATRE CONSTRUCTION UNABATED



Drew Eberson

THE CONTINUING upsurge in new theatre construction is typified by the sketches reproduced on these pages, theatres which are under construction or nearing completion. They represent, of course, only a very few of the new buildings going up across the country, but are indicative of the superlative design and structural features incorporated in the new indoor houses and drive-ins by contemporary theatre architects.

All these are from the versatile pen and drawing board of Drew Eberson, New York City.



A new, 600-seat house for the now theatreless town of Mount Kiscoe, N.Y.

ENTRANCE FROM PARKING LOT

The Mount Kiscoe Theatre is being built in Mt. Kiscoe, an old, established, but growing Westchester town which has no theatre, and the new house has the full support and, in fact, was demanded by the citizens. The 600-seat house adjoins the municipal parking area with a separate entrance from the parking lot to the main lobby as well as the normal entrance from Main Street.

The exterior blends into the decor of Westchester County by utilizing native stone and white brick. The theatre is being built by Howard Lesser, lessee and John R. Martabano, owner.

The new Spring Valley (N.Y.) Theatre is also a 600-seat house. It is of stadium type and has television lounges. The theatre incorporates the latest in theatre design and 22-inch seats will be set 39 inches back-to-back.

The exterior incorporates the Eberson blue terra cotta screen, and the theatre adjoins the municipal parking area to the rear and a covered walkway protects the patrons in their travel to the boxoffice. The building also incorporates seven stores, five of them being under the auditorium proper. The theatre is being built by Sam Eidelberg for Howard Lesser who will operate it with his son, Ronald.



The Spring Valley (N.Y.) Theatre incorporates seven stores in the building.

A NEW ONE FOR OYSTER BAY

The Pine Hollow Theatre is being built in Oyster Bay, L.I., for Skouras Theatres. It will have 600 seats, be fully air conditioned and is designed to utilize all types of sound and projection. There is a 200-car parking lot.

The second All-Weather Theatre for Prudential Theatres has opened in Smithtown, L.I. The drive-in theatre has car space for 1,200, with room for expansion to 1,500. There is a 600-seat enclosed theatre, dining and viewing deck for the exterior and, in general, the layout follows the theme of Eberson's original All-Weather in Babylon, L.I.

The College Theatre, an 800-seat-house, is to be built on the University of Connecticut campus at Storrs, 25 miles east of Hartford, for Stanley-Warner Management Corp. There will be a 200-car parking lot. Opening target date is early fall. At present the university has no theatre.



Pine Hollow Theatre, Oyster Bay, L.I., will have 600 seats, parking for 200 cars.

Projects announced earlier this year include the La Mirada Theatre, Los Angeles, a 1,200-seat house located in the La Mirada Shopping Center, for Stanley Warner, and the Trans-Lux, 500-seat theatre on 58th Street and Third Avenue, New York City, contained in a 22-story office and apartment building.

Other projects underway are a 600-seat theatre in Closter Plaza Shopping Center, Closter Plaza, N.J., for Skouras Theatres;



The secand All-Weather Theatre opened in June in Smithtown, L.I., for Prudential Theatres. It will be a 1,200-car drive-in with a 600-seat enclosed theatre.

a 600-seat theatre in the Soundview Shopping Center, Port Washington, L.I., for Adolph Herman and associates; and a 700-seat legitimate theatre for Allied Stores in the Bergen Mall Shopping Center, Paramus, N.J., where the Eberson-designed Bergen Mall motion picture theatre owned by Moss Enterprises is already under successful operation.

These theatres are in actual construction and, in addition, Eberson has five others in the planning stage not ready for announcement. In addition to this new construction, he has a number of remodeling projects ahead.



Stanley Warner is building this 800-seat College Theatre on the University of Connecticut campus.

Candy PR Program Already Showing Results In Higher Sales--1962 Miss Candy Itinerary

Last year the candy industry formed the Candy, Chocolate and Confectionery Institute with a $250,000-a-year budget to "communicate the positive values of eating candy." Under this program, Theodore R. Sills & Co. has been placing stories in newspapers and magazines asserting, among other things, that candy can be used as a low-calorie dessert by dieters.

The Sills agency arranged for an attractive registered nurse, dubbed Miss Candy, to be interviewed on 245 radio and TV stations about the nutritional values of candy. Candy Institute officials figure it would have cost about $435,000 to buy that much air time for advertising. Already, their sales message seems to be getting across; it's estimated that candy consumption per person in the U.S. rose to 17.5 pounds last year, up from 16.9 pounds in 1960. Per capita candy consumption had remained static for the previous two decades.—Wall Street Journal, May 22, 1962.

So successful was last year's tour of Miss Candy, when she dramatized confections to America on her 18,000-mile trip to 53 cities, the Institute is repeating the Candy Caravan tour this year.

The CCCI has already interviewed many candidates, and will shortly announce the name of Miss Candy of 1962-1963.

The new Miss Candy will be interviewed and photographed by newspapers, appear on radio and television interviews, present candy and chocolates to civic leaders and participate in local news-making events. She will also make appearances at confection industry meetings and conventions.

The 1962-63 schedule has been designed to have Miss Candy on the road during the major candy selling season and holidays.

Following is the itinerary for Miss Candy:

TRIP NO. 1
Chicaga ..... Oct. 15-18
Detrait ..... Oct. 19-23
Rochester ..... Oct. 24-25
Boston ..... Oct. 26-31
New York ..... Nov. 1-7
Philadelphia ..... Nov. 8-13
Pittsburgh ..... Nov. 14-16

TRIP NO. 2
Oklahoma City ..... Nav. 19-20
Dallas-Ft. Worth ..... Nov. 21-26
Austin ..... Nov. 27
San Antonio ..... Nov. 28-29
Houstan ..... Nov. 30-Dec. 4
New Orleans ..... Dec. 5-8
Memphis ..... Dec. 9-11
Atlanta ..... Dec. 12-15
Charlotte ..... Dec. 16-19
Richmand ..... Dec. 20-21

TRIP NO. 3
Milwaukee ..... Jan. 2-4
St. Louis ..... Jan. 7-10
Kansas City ..... Jan. 11-16
Omaha ..... Jan. 17-21
Denver ..... Jan. 22-25
Cleveland ..... Jan. 28-31

TRIP NO. 4
Columbus ..... Feb. 1-2
Baltimore ..... Feb. 3-7
Washington ..... Feb. 8-14
Cincinnati ..... Feb. 15-18
Louisville ..... Feb. 19-20
Indianapalis ..... Feb. 21-22

TRIP NO. 5
Minneapolis-St. Paul ..... Feb. 25-Mar. 1
Seattle-Tacoma ..... Mar. 2-8
Portland ..... Mar. 9-13
San Francisco ..... Mar. 14-19
Las Angeles ..... Mar. 20-26
Phoenix ..... Mar. 27
Salt Lake City ..... Mar. 28-29

NAC-TOA Tradeshow List Grows

Four more firms have recently reserved exhibit space at the NAC-TOA tradeshow, in Miami Beach, November 6-9. They are: National Theatre Supply Co., Gold Medal Products Co., Miracle Equipment Co., and Amusement Business magazine.

TREMENDOUS PROFITS!!

Now Fresh Fruit Sundaes, Pineapple and Strawberries from stainless steel pans!

Both juices for snow cones and fresh fruit for sundaes dispensed from one machine

HERE'S HOW TO MAKE

BIG MONEY WITH "SNOW MAGIC"

No Gears! No Pulleys!
No Belts!, No Oiling!



THE NEW SNOW CONE MACHINE

Capacity, 50 cones every 30 seconds.

The Bert's "SNOW MAGIC" machine combines eye-appealing beauty with perfect mechanical performance and large capacity. "Snow Magic" is easy to operate and is Fully Automatic. A Snow Cone costs 1¼ to 1½c and usually sells for 10c . . . that's profit!

Distributors of famous Victor's QUICK MIX dry flavor concentrates.

FREE SAMPLES WITH EACH MACHINE

SAMUEL BERT MFG. CO
Fair Park Station, Box 26410, DALLAS, TEXAS

TO-GET-THE BEST RESULTS USE THE BEST

FILM CEMENT

ETHYLOID

Available at All Theatre Supply Dealers

Fisher Manufacturing Co.

Manufacturing Chemists

1185 Mt. Read Blvd.

Rochester, New York, U.S.A.



NEW-

TWO-CAR POST SPEAKER

Designed at the request of drive-in theatremen for a speaker that will eliminate malicious damage . . . for use at back ramps and on areas where damage is high . . . Delivers quality sound on both sides of speaker.

The Big Difference in Quality

"Permanent Mold" Universal® In-a-Car Speaker



Speaker units have two season warranty. Liberal trade allowance after warranty expires.

Speakers are subjected to alternate 100 hour ultra violet heat and salt spray submersion test.

Your Assurance of the Best

Also 3 other models in-a-car speakers to choose from.

Write or Wire for Full Details, Prices on All Your Drive-In Theatre Equipment Needs.

DRIVE-IN THEATRE MFG. CO.

505 W. 9th Street, HA 1-8006—1-8007, Kansas City, Mo.

A 'Liquid' Gate Promises Overall Sharp Focus Even With Scratched, Buckled Film

National Engineers Continue Experiments

By WESLEY TROUT



Wesley Trout

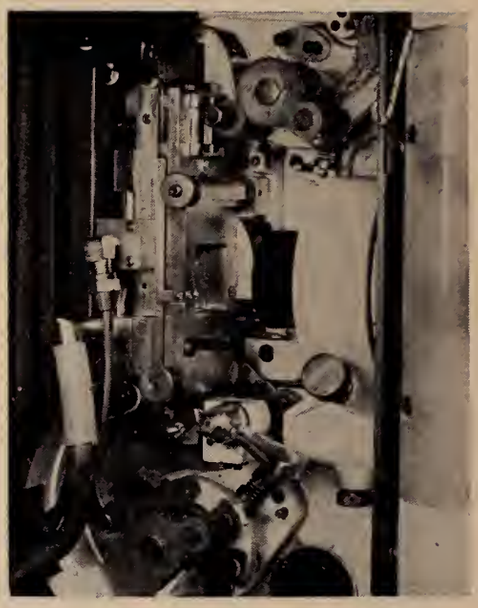
THERE HAVE BEEN MANY EXPERIMENTS made with various devices to keep the film flat while passing the aperture and projected on the screen in order to keep a sharp overall focus. The National Theatre Supply Co. engineers designed a curved gate that proved very successful but could be installed only in their projector. This curved gate did a most excellent job in keeping buckled film flat while stationary at the aperture and projected on the screen, and it proved quite a boon for theatres using high amperage and badly buckled film. One should, of course, realize this did not prove a cure-all for all focus troubles but a much sharper image was obtained.

SUCCESSFUL DEMONSTRATION

A demonstration of a newly designed "liquid" gate was made at Lake Placid Club, using a Simplex XL mechanism, in the fall of 1961, and the demonstration was very successful in proving that such type gate could produce a sharper overall focus and had the ability to eliminate scratches on the film from the projected picture. The project was handled and demonstrated by Eastman Kodak engineers in Rochester, N.Y.

At a recent convention of the Society of Motion Picture and Television Engineers in Los Angeles, another successful demonstration of this liquid gate was made in the Academy Awards Theatre, using Simplex XL mechanisms. These demonstrations were quite impressive, particularly, in the device's ability to completely eliminate scratches from film being projected on the screen. Two projectors were used, both simultaneously, one with liquid gate and one with a standard gate. Putting films through these projectors which were equally scratched, the elimination of the scratches from the projected picture with the liquid gate was very remarkable.

Now, the other outstanding feature of this liquid gate was the overall sharpness of focus, even with buckled film, due to its being held in position and prevented from buckling by the pressure of the liquid gate. This, to the writer, would seem to have excellent application in drive-in theatres or indoor theatres where maximum illumination (and therefore film buckling problems are always present) is involved. This



This photo shows the liquid gate installed in a Simplex XL mechanism, with the gate open. While there is not quite as much clearance as with a standard gate, there is sufficient room for easy threading. The gate can easily be removed for cleaning and the gate assemblies can be taken apart for complete cleaning of all the parts. The same lever action is used for opening and closing as in the standard gate.

device would be a very wonderful development for any theatre using extremely high amperage, causing more buckling while the picture is being projected.

First, let us tell you about the initial trials made with gate built up as a solid unit to fit a Model XL Simplex mechanism. For threading, it was necessary to insert the end of the film down into the passage, between the glass plates and air slots, and then out around the intermittent sprocket. The reason for the solid design at this stage of the experiment was to achieve a primary object: confining all of the liquid within a closed assembly.

SHARP FOCUS OBTAINED

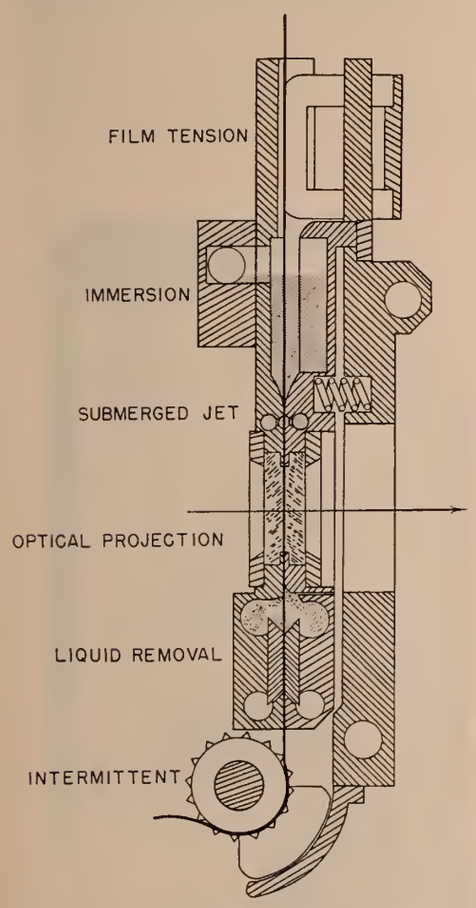
We understand that the results with the first model were very satisfactory. Projection of definition-test-charts projected on a large screen showed a very distinct improvement in overall sharpness in side-by-side comparisons with similar film projected with a conventional curved gate. The uniformity of sharpness from center to edge was exceptionally good. The results with this first designed gate were very, very impressive, to say the least.

Finally, based on the outstanding results

with the first model, a second model was designed and constructed consisting of two subassemblies capable of being separated to facilitate threading and any necessary maintenance of the assembly. These assemblies are placed to the same fastening and locating points as the conventional gate used on a Model XL Simplex projector. No drastic changes, therefore, were necessary to fit this assembly to the mechanism; the same lever and mechanical action serves to open and close the liquid gate. There is not quite as much clearance as normally is available but this does not appear to be a serious limitation in threading.

The main body of each half of the gate is made of chrome-plated brass with hardened-steel inserts provided at points of severe wear. This will insure long wearing of the gate without making costly replacement too often.

The glass windows are white optical glass, recessed to fit into the apertures of the gate, and are clamped against flat Teflon gaskets. The glass, one should understand, is necessarily subject to scratching and breakage if not carefully handled when cleaning is necessary. Cleaning of the glass surface should be done frequently when it appears to be getting dirty. The glass is 0.187-inch thickness which is sufficient in thickness to prevent small dirt particles on the outer surfaces from appearing in focus on the screen. The glass surface is recessed very slightly below the surface of the passage (about 0.0005 inch) to make sure that adequate clearance is provided. The clear aperture of the glass window is 0.839x0.715 inches.



Schematic showing the various parts in the liquid gate for use on Simplex XL projector. This gate fits exactly in the same position as the standard gate and no changes need to be made. At present, the gate was designed for installation in Simplex mechanism only and has not been placed on the market. The main body of each half of the gate is made of chrome-plated brass with hardened steel inserts for long wear. It is very rugged in construction.

The device uses, of course, a liquid supply tank and a recirculation system. For the demonstration the tank and vacuum unit were mounted in an angle-iron rack supported on casters for easy moving about. It should be located in a permanent location and made more compact in the projector, which can be easily done and take up but very little space.

MORE IMPROVEMENT AHEAD

The equipment components were selected to suit immediate convenience and do not necessarily represent a final choice of all the components, except the gate. There is no doubt that many improvements will be made before the device is finally placed on the market. For instance, the liquid reservoir has a capacity of about three gallons. This size may have to be increased, depending on each situation and the length of time the equipment is in operation. An ECO Gear Chem pump model, supplied by ECO Engineering Co., Newark, N.J., driven by a 1/12th hp motor at 345 rpm, was used for the demonstration. A Cuno Model 1B1 filter was used with a Fulflo cartridge. The recirculation volume is about one quart per minute. An Airway Model No. 88 vacuum cleaner was used as a convenient source of vacuum for intermittent operation. When placed on the market this probably will be replaced with an industrial-type vacuum for continuous operation.

Before we continue with the discussion of other features of the liquid gate, we point out that more tension (braking action) is required than that for conventional gates, since the film slides freely through the liquid. Hence, it is necessary with the liquid gate to apply a greater pressure on the friction pads in order to stop the film pulldown with the perforation in contact with the forward indicing face of the sprocket tooth.

Now the film traveling vertically downward enters a trough of liquid directly below the friction pads. The liquid flows upward from submerged jets and is maintained at a constant level by an overflow into a return line to the supply reservoir. The bottom of the immersion trough converges to a vertical passage just large enough to pass film with a lapped splice. The cross-section of the passage is slightly wider than the film.

FILM SUPPORTED BY LIQUID

Glass plates sealed in the metal body of the gate at the projection aperture fit nearly flush with the surfaces of the passage. Hence, the film during projection is supported by layers of liquid 0.003 to 0.004-inches-thick filling in the spaces between the film and the glass plates. This liquid is carried along with the film. The variations from true centering of the film plane are thus restrained to a few thousandths of an inch.

Perhaps, by now, you are wondering if some of the liquid is retained on the film after it leaves the liquid gate. No, it does not. Liquid is removed from the film by a

Continued on following page

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'LIQUID' GATE—SHARP FOCUS

Continued from preceding page

combination of vacuum and air jets. Air is applied to the surfaces of the film through slits with a 0.010-inch opening extending the full width of the film. The slits are located in the surfaces of the passage just below the vacuum chamber, and are directed so as to scrub the liquid off the film. The air flow maintains the film away from the walls of the passage and also supports the columns of liquid on the film. The liquid removed from the film is returned to the supply reservoir. Any residual liquid is removed and the film will emerge dry from the bottom of the gate assembly above the intermittent sprocket.

During normal operation of the projector, the film is immersed in methyl chloroform less than one-fourth second. After this time, the vacuum squeegee and air knives at the bottom of the film trap remove the surface solvent, leaving the film without any visible droplets or surface layer. The film then passes through the free loop and the optical soundhead, allowing seconds additional for evaporation of absorbed solvent, and finally winds up on the takeup reel as dry as it was before going through the liquid gate. After much research, it was found that methyl chloroform is the most desirable to use in the liquid gate. Consideration was given to fire hazard, evaporation and toxicity before final selection was made which was the best solvent to use. Of course, there is a real corrosion hazard even with methyl chloroform unless it has been formulated with suitable inhibitors. The inventors worked out a suitable formula.

We have endeavored to give you fairly complete details about this new gate and we think it is very interesting about what the gate will accomplish. A further dramatic effect of the liquid gate is the removal of support-face scratches from the projected image. It is understandable, the elimination of these distracting and objectional scratches greatly enhances the screen image quality and further improves the picture so that it is more pleasing to the eye. Incidentally, the liquid exerts a cleaning action on the film, and much of the loose dirt is removed from the film surfaces. Again, the removal of dirt from film further enhances the quality of the screen image.

NO TROUBLE WITH GOOD SPLICES

More evidence of the reduction of the heat load on the film shows up in the lowered blistering tendency of black-and-white film. Samples of black-and-white film were projected in the liquid-gate system at a projection light intensity 20 per cent higher than that sufficient to blister the same film in a standard gate. No blistering whatsoever was observed. No doubt higher intensity than used in the tests could be used and very likely no blistering would result. No adverse effects have been observed on curl, brittleness, dye stability, or perforation life of films projected in the liquid-gate system.

Credit for considerable of the above data is herewith given to the editor of SMPTE Journal; Engineers John R. Turner, Philip A. Ripson jr., Frederick J. Kolb jr., and Eric A. Yavitz. Photos, permission of SMPTE.

The inventors thought at first that the liquid gate might be hard on splices because of the narrow clearances involved. This was not the case. If the splices are properly made, they will go through without pulling apart or any damage. Poorly made splices (thick, loose-edged, or poorly aligned) are more likely, it was proved, to snag and break in the liquid gate than in a standard gate. But one should always make good splices regardless of the type of gate used because a poorly made and aligned splice will break or tear apart in any type of gate.

A STUDY OF STRIPING SYSTEMS

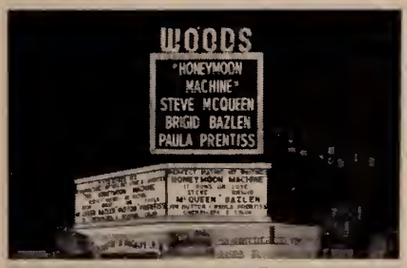
The effect of liquid-gate projection on magnetic-striped films has not been fully determined yet. Past experience has indicated that methyl chloroform may soften or partially remove some magnetic tracks. However, the engineers did project a number of magnetic-striped prints with no physical damage to the track and with no perceptible signal loss. A study of the various striping systems will probably be made by the inventors to determine if any particular type would be damaged, and steps made to formulate a liquid to be used that will not damage the tracks of magnetic films. At the present time it is possible, then, that the effect of liquid-gate projection will vary among different stripes and there may be a preferred magnetic-stripe formulation or some changes made in the liquid used in the gate. Because of the wonderful improvement in the projected image, the writer sincerely hopes that steps will soon be made to place this gate on the market.



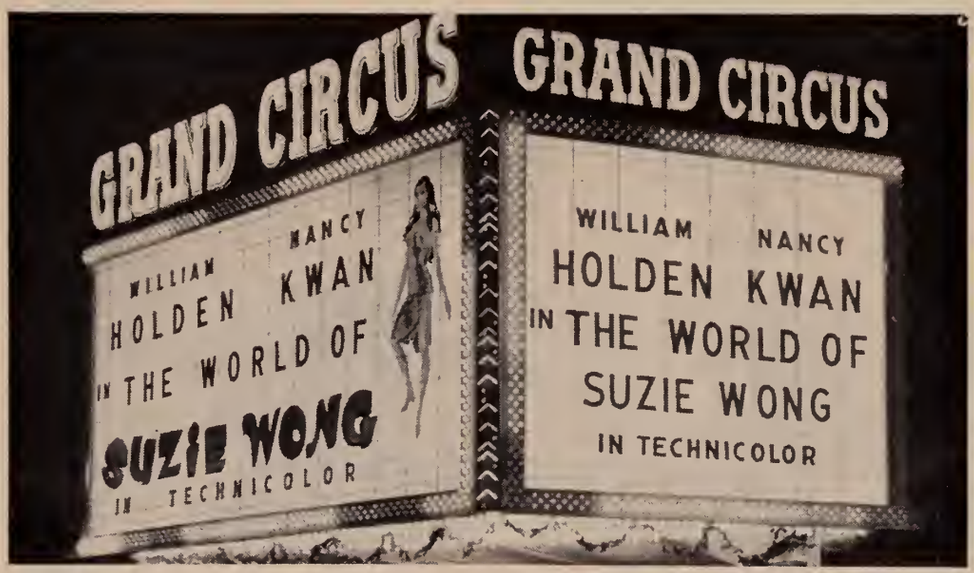




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TOA's Technical Bulletins Are a New, Helpful Service To Members on Many Kinds of Exhibitor-Tested Methods

THEATRE OWNERS OF AMERICA has inaugurated a new service for members with the issuance of its first Technical Bulletin featuring reports on equipment, methods and procedures, tested by exhibitors, which are saving them money in either labor, equipment or improved efficiency.

According to Al Floersheimer jr., director of public relations, the bulletin will be issued periodically, although it is hoped that it will be published monthly. Exhibitors are asked to contribute information on their own operations for inclusion in the bulletin.

Examples of the type of helpful information reported are the following paragraphs from the first bulletin:

* * *

LONG-WEARING "CARPETING"

In a search for a long-wearing floor covering that would be relatively as attractive as expensive carpeting, but much cheaper and hardier, one of our southern members, after much experimenting, has settled for "Tuflex," manufactured by Rubber Products, Inc.

He uses it in place of carpeting not only in the foyer of his theatre, but in the aisles as well. "Tuflex" is a rubber product finished in various colors, as a 9x9" tile, in 3/16ths of an inch thickness. It comes in heavier weights, but our member found the 3/16th" most practical.

* * *

WALKIE-TALKIE

How to reduce the number of field or ramp men in a drive-in, without sacrificing control?

One of our members employs walkie-talkies. He uses a fixed station in the boxoffice and at the concessions stand. The manager carries a portable unit, and one ramp man carries another portable. Thus either the boxoffice or the concessions unit can communicate with the manager, and the manager can communicate with each of these locations, plus his ramp man, no matter where they might be in the theatre.

Our member reports the walkie talkies give greater mobility, greater control, and better contact. He insists, however, that there be substantial reductions in the number of ramp men employed in the drive-in when the radios are used, and says he has found that fewer field men, so equipped, can do a more efficient job than many more "non-wired" ramp men.

* * *

TURNSTILES

Can turnstiles be used instead of doormen, without loss of ticket control, or sacrifice of personal attention to patrons? One of our southern circuit members says they can.

His theatres use turnstiles furnished by Perey Turnstile—but employ two types:

One type is activated by the cashier, and is used whenever the theatre has more than two admission prices—that is, children, students, and adults, or a special price for loges.

The other type is operated by tokens, and is used where there are only two admission prices—adults, and children or students.

MULTIPLE ADMISSION PRICES

Where there are more than two admission prices, and the cashier activates the turnstile, the circuit uses a turnstile with a single register, which gives the total number of admissions during the day by taking the opening and closing numbers. A record of the three classifications of admissions is kept on the old ticket register, but the No. 2, No. 3, No. 4 and No. 5 ticket keys are blocked off on each bank so that the cashier is able only to press the No. 1 key. If two children come in, she depresses the appropriate key two times. This automatically rings a low-pitched chime in the lobby, notifying the manager or anyone else that a child is coming through. The chime must ring once for each child. A chime of a different pitch is used similarly for students. There is no audible signal for adults.

The cashier must keep a written record of all persons who pass through the turnstile without paying admission; for example, the manager, theatre employes, supervisors, etc. At the end of the day, this written record, plus the number of passes

70 mm release report

Released to date
OKLAHOMA
ARDUND THE WDRLD IN 80 DAYS
SDUTH PACIFIC
PDRGY AND BESS
THE BIG FISHERMAN
BEN-HUR
SLEEPING BEAUTY
SDLDMDN AND SHEBA
SCENT DF MYSTERY
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SPARTACUS
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THE WEST SIDE STDRY
EL CID
KING OF KINGS
THE KING AND I
BUDDHA
BLACK TIGHTS
LAFAYETTE

Announced or shooting
CLEDPATRA
MUTINY DN THE BDUNTY
BARRABAS
LAWRENCE DF ARABIA
THE GREATEST STORY EVER TDLD
MY GEISHA
MADAMOISELLE
THE LAST DAYS DF POMPEII
DENTS DU DIABLE
THE SAVAGE INNOCENTS
ALI BABA & THE 7 MIRACLES OF THE WDRLD
THE QUEENS GUARDS
THE KING MUST DIE
DE LUXE TOUR
IN THIS SIGN
MUSIC MAN
THE HELLIONS
THE WAY WEST
ISLANDIA
TRAVELS DF JAMI McPHEETERS
CHARLEMAGNE
THE REASON WHY
WILLIAM THE CONQUERER
JDHN BRDWN'S BDDY
TRIAL OF OSCAR WILDE
DEAR & GLDRIDUS PHYSICIAN
NIGHT RUNNERS DF BENGAL
MARCO POLD
CARTHAGE IN FLAMES
THE CARDINAL
I SAW THE AMERICAN FLAG
INNDCENTS ABROAD
THE SDUND OF MUSIC
SIMDN BOLIVAR
CARMEN
THE STORY DF PAUL BUNYAN
DLIVER CRDMWELL
CAIN & ABEL
THE LDNG SHIPS
DWYNEE
HAWAII
FLAMING YEARS
SDDDME ET GDMORRHE
MDNTEZUMA
55 DAYS AT PEKING
THE FALL DF THE RDMAN EMPIRE
THE FRENCH REVOLUTION
THE CITY THAT LIVED
I MILLIE FUDCHI
EMPERDR MEIJI
THE BLUE DANUBE
MEETING AT A FAR MERIDIAN
RED LILY CDRPS
HERCULES CONQUERS ATLANTIS
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that have come in during the day (which she retains in her possession), plus the total of the three registers on the ticket machine, should total the same as the register on the turnstile.

In situations where there are only two admission prices, the coin-operated turnstiles are used. They are operated by two different size tokens: one for children or students, the other for adults. In very busy theatres, the turnstiles could be used in multiples, and the mechanisms simplified by channeling all children through one turnstile, all adults through the other.

In the coin operation, the manager of the theatre does not have a key to the token box. Periodically the circuit sends an auditor who empties the box and checks it against the theatre records of the number of tokens sold. This control has been found effective.

The tokens are inexpensive and are, of course, reusable. The company had to fabricate its own token boxes in the turnstiles to carry 2,500 tokens, since the largest previously available would accommodate only 1,000 tokens.

The cashier-activated turnstile must be attached to the wall of the boxoffice. The coin-operated turnstile can be at a remote location.

The circuit finds that the savings in tickets and a doorman's salary justify the installation of the equipment, and has experienced no loss of control.

Wometco Buys a Building

Wometco Enterprises, Inc., Miami, has purchased the Rhodes Furniture Co. building at 400 North Miami Avenue. The three-story building will be used to house the Wometco vending and concessions operations which are currently located in a much smaller building at 30 N.W. 4th Street. The move, according to Wometco President Mitchell Wolfson, "is necessitated by the rapid expansion of Wometco's vending and concessions division. The new building should serve our present operations and be suitable for future expansion."

Wometco currently operates full-line automatic vending equipment throughout Dade, Broward and Palm Beach counties. Other Wometco vending operations are located in Jacksonville, Orlando and in the Bahamas. It is expected that Wometco Vending of South Florida will move into its new building in midsummer.

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Womentco Starts Preventive Drive-In Safety Program

Womentco drive-in theatres haven't had any accidents, and they don't want any, according to Krag Collins, manager of the North Dade Drive-In Theatre in Miami.

For this reason, Womentco Enterprises has begun a precautionary drive-in theatre



Warning sign used at Womentco drive-ins.

safety campaign in its seven airers in Dade, Broward and Palm Beach counties, and Collins is coordinator of the circuit's efforts to publicize the safety effort at the theatres and through neighborhood weeklies, shopping papers and daily newspapers in each area.

Warning signs reading: "Careful! Careless Children Ahead!" have been located in all the theatre fields, and arrows directing incoming and outgoing traffic have been installed on all road lights. Sharp turns are indicated by red lights, and a great deal of indirect lighting has been installed at all the theatres.

Each drive-in also has four walkie-talkie units which are used by the ramp men to report unsafe conditions to the manager. Fixed stations are in the boxoffice and concessions stand and the manager and one ramp man each carry a unit. By means of the two-way communication, sickness or accident can be reported immediately from the ramps, and the manager can be reached at once for emergencies or phone calls. (An incidental, but important feature, of the use of walkie-talkies is their aid in preventing sneak-ins entering the exit roads, etc.)

Employes are instructed to keep a close watch on the field paving for chuck holes which might cause patron accidents or car damage, so that repairs may be made at once.

Patrons are absolutely forbidden to sit on the ramps and are so advised by attendants.

Small printed cards are handed out to patrons on the Fourth of July, and at other special events, which warn against the use of any kind of fireworks.

The theatres use intermission tapes to advise patrons concerning traffic procedure, and how to conduct themselves while in the theatre to avoid car accidents or injuries—but, in case something does happen, the theatres are prepared—modern, first-aid kits are kept in all buildings on the premises.

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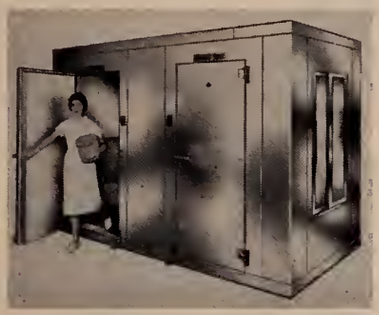
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NEW EQUIPMENT and Developments

Important Design Change In Walk-In Refrigerators



A design change of major importance in all-metal, sectional walk-in refrigerator construction has been announced by Bally Case and Cooler, Inc. According to Leon Prince, general sales manager, Bally is the first to use rigid urethane insulation, "foamed-in-place," in a complete line of all-metal-clad walk-in coolers and freezers. Among the major advantages urethane offers are these: It has more than double the insulating value of Fibreglas and other conventional insulation, according to Prince. Four inches of "foamed-in-place" urethane, as Bally uses it, are equal in insulating value to 8½ inches of conventional insulation. Further, urethane has 97 per cent closed cells, which means it cannot pick up moisture; consequently it retains its peak insulating efficiency "forever." This higher insulating value permits a reduced wall thickness, with the resulting advantage of greater interior useful space. When urethane is "foamed-in-place" it binds tenaciously against the interior and exterior metal skins. The combination of metal and urethane, literally foamed into one, develops great structural rigidity which permits elimination of the usual metal or wood rails used for structural strength. That space is replaced with high value insulation.

New Follow Spotlights Have Self-Contained Power Unit

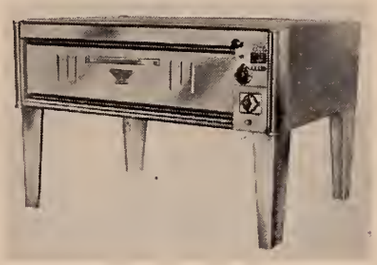


New models of Strong Electric Corp.'s Super Trouper, high intensity, direct current, carbon arc follow spotlight will have a self-contained power supply unit consisting of a transformer and silicon rectifier which eliminates the need for separate rectifiers or generators. The spotlight needs only to be plugged into a convenience outlet. An exclusive lens system eliminates light loss and produces a snow-white, uniformly illuminated spot with a sharp, round spot always, Strong says. The Super Trouper pulls only 20 amperes to produce a spot six times brighter than other arcs, as much as 13,000 lumens with a 15-foot-diameter spot at a distance of 400 feet. An automatic carbon feed maintains a constant uniform arc gap that assures a perfect focus at all times and a steady light free from hiss or flicker.

Wick-Type Coil Repels Mosquitoes, Insects

A new, American-made, wick-type coil which repels mosquitoes and sand flies is available from the NAR Trading Corp. of Florida, Inc., and has been especially designed for drive-in theatres. "Just light the coil and forget it," says NAR. It is harmless and has a new, pleasant, oriental aroma, and is effective indoors and outdoors. Free samples are available, and the company also furnishes free color film trailers and posters.

New Line of High Volume Electric Pizza Ovens



Bakers Pride Oven Co., Inc., is now offering a new line of high volume electric pizza ovens, available in one, two, three and four-stack models. The units have a full 30x40-inch deck size and hold up to two 20x30-inch pizza pans or 12 ten-inch pizzas at a time. They operate on only 5,600 watts with full heat capacity. The ovens feature faster heating, faster recovery, heaviest duty self-contained insulation for less heat loss, more economical operation, plus a cooler kitchen and perfectly balanced heat for even baking at all times. They operate on 208 or 230 AC, single or three phase.

3-D Display Letters for Indoor or Outdoor Signs

Highly reflective, three-dimensional display letters which may be used for indoor or outdoor signs are a new product of Pratt Poster Co., Inc. Available in nine-inch-high letters, numerals and punctuation marks, in Futura style for top readability, they may be used for windows, concessions building fronts, walls, backbars, etc. The characters are made of styrene foam covered with aluminum foil. Peeloff adhesive strips on the back permit fast, easy

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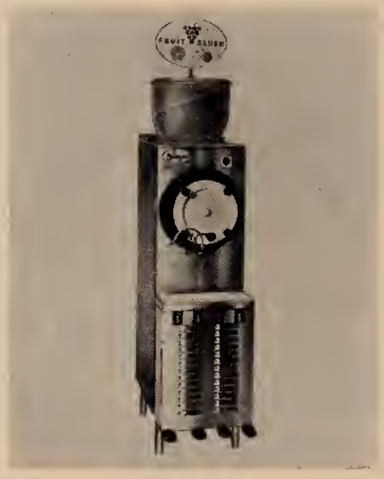


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application. While they look like satin-finish solid aluminum, individual letters weigh less than an ounce. Deep embossing gives wide-angle highlights for extra attention. According to Pratt, in actual tests the letters were applied with their regular adhesive backing to the outside of windows and, even after four of the most severe winter months in Indiana history, the adhesive still held and letters showed no sign of wear.

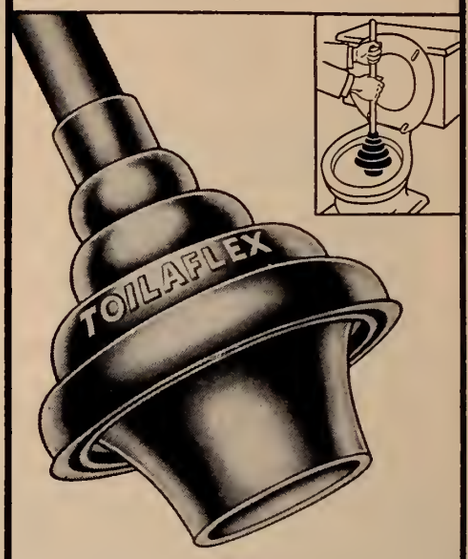
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Claims made for products described editorially on this and other pages are taken from the manufacturers' statements. For more information, use the convenient Readers' Service Bureau Coupon on page 23.

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This form is designed to help you get more information on products and services advertised in this issue of The Modern Theatre Section or described in the "New Equipment and Developments" and "Literature" and news pages. **Check:** The advertisements or the items on which you want more information. **Then:** Fill in your name, address, etc., in the space provided on the reverse side, fold as indicated, staple or tape closed, and mail. No postage stamp needed.

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about PEOPLE and PRODUCT

HOWARD D. WOLFE, vice-president-sales and advertising, has been elected a director of Peter Paul, Inc., and Lloyd Elston, a board member, has been appointed executive vice-president.

A FIRST-PLACE award from the National Visual Presentation Ass'n went to the Eastman Kodak Co. film, "Color Collage," at a recent meeting in New York. The film, which illustrates the varied use of color in advertising, won the award in the industrial sales and sales promotion category. It is a somewhat unusual approach to the use of photographic color as a storytelling medium. "Color Collage" was also one of three selected in its class from the United States for consideration in the Venice Film Festival.

The managers of 18 Pepsi-Cola Co.-owned plants met at Ponte Vedra Beach, Fla., June 18, with top company officials, to formulate plans for 1963 during a four-day meeting at The Inn.

John L. Bate is president of Pepsi-Cola Metropolitan Bottling Co., Inc., the operating subsidiary of Pepsi-Cola Co.

On hand with Bate from Metro's executive offices, located at Pepsi-Cola's world headquarters in New York City, were vice-presidents Peter J. De Luca, operations and administration; Henry Dirksen, production; Albert Lee, sales; Edward Specht, syrup sales and national accounts; and Controller Warren Junker.

ANDREW H. HEIDE, president of Henry Heide, Inc., was named Candy Industry Man of the Year at the June National Confectioners Ass'n convention. The honor is given to the industry representative who contributed the most important administrative, legislative, production, public relations, research, sales and marketing, etc., advancements for the field during the prior year.

TWO MORE THEATRE seating firms have joined the mounting list of exhibitors at the Motion Picture and Concessions Industries Tradeshow to be held at the Americana Hotel, Miami Beach, November 6-9. They are Griggs Equipment, Inc., and Massey Seating Co. This year's tradeshow is being co-sponsored by National Ass'n of Concessionaires and Theatre Owners of America.

The Automatic Vending Industry Tradeshow will be held October 13-16 at San Francisco's Brooks Exhibit Hall and Civic Auditorium, in conjunction with the convention of the National Automatic Merchandising Ass'n. More than 105 companies already have secured exhibit space.

Business programming will stress new market opportunities for vending. To eliminate travel time between the 20 "official" hotels, all business sessions will be conducted at the auditorium. Registration fees may be applied to NAMA membership dues.

RAYMOND R. HEIDER, who joined The Nestle Co., Inc., in the sales department in 1953, has been promoted to regional sales manager, region IV, covering the states of Arizona, California, Colorado, Idaho, Montana, Oregon, Nevada, New Mexico, Utah, Washington, Wyoming and the western portions of Texas and Nebraska.

ON MAY 3, the board of directors of Pepsi-Cola Co. declared a regular quarterly dividend of 35 cents per share, payable June 30 to stockholders of record at the close of business on June 11.

THE 1962 HEALTH ACHIEVEMENT in Industry Award of the Industrial Medical Ass'n has been awarded to Eastman Kodak Co., Rochester, N.Y., for "excellence in the field of occupational health."

SYRUP SALES in May broke all previous monthly sales records for Dr Pepper Co., surpassing May sales in 1961 by 21 per cent and exceeding the company's previous all-time record month established in June of 1947. The increase included bulk syrup sales to bottlers, fountain syrup, and syrup used in the company's canning operation. It was the fifth consecutive month of increases for the company this year.

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The Editor
MODERN THEATRE

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BOXOFFICE Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

Adventure Films Answer Parents; Make Money, Too

$20,000 Advance Sale on Series of Pictures Made Specially for 5 to 12-Year-Olds

Close to 10,000 tickets were presold for the Children's Film Foundation Adventure Series of eight Saturday afternoon kiddy shows by Alex J. Castoldi, manager of the Paramount Theatre in Newton, Mass. At $2 each, the advance sale totaled $20,000, which combined with the receipts from regular boxoffice sales, assured a sellout for each show.

RECEIPTS QUADRUPLED

Gross receipts for the Paramount's Saturday kiddy shows were quadrupled, both on admission revenue and candy counter sales. The percentage was based on average grosses at the Paramount for Saturday matinee shows during the 12 months immediately preceding the opening of the Adventure Series.

How this enviable kiddy show patronage was achieved is related by Castoldi himself, and also by advertising-promotion department of New England Theatres in a special booklet distributed to NET managers, which is described as "Your Seat-Selling Promotion Manual for the Children's Adventure Series Sponsored by the Children's Film Foundation."

Castoldi ran the Adventure Series from March 10 through June 16 on alternate weeks. The series is a school year promotion, not a summer vacation extra, aimed at the 5-12-year-old group. The NET manual suggests that work be started for a possible Back to School kickoff. A front cover legend reads, "Back to School Means Back to the Movies."

The Newton community in the Boston metropolitan area has a population of over 81,000.

PTA HELPS PARAMOUNT

The foundation of Castoldi's success was the support of the Parent-Teacher Council and principals of all 25 elementary schools in Newton. Since this requires education and negotiation, lots of time is required. Castoldi began work on his setup more than three months before his first show.

His first contact was Mrs. Melvin Shoul, a chairman of the Creative Arts Committee of the Newton PTA Council. This committee includes representatives from the 25 elementary schools. Mrs. Shoul arranged for Manager Castoldi to attend a meeting of the committee. This was on December 5. In brief, the Paramount manager related that though he was familiar with the Adventure Series films and liked them, to book them "cold" would not be a sound business venture.

However, with the backing of the PTAs, special performances would be arranged with tickets for the series sold in the schools and profits split so that the PTA would realize something for its fund raising. He emphasized that the committee members must check with their school principals promptly to see if this plan meets their approval. Four committee leaders agreed to work with Castoldi in lining up the principals' okay.

FOUNDATION IS EXPLAINED

Literature about the J. Arthur Rank Organization's founding of the Children's Film Foundation and its objectives was made available. Castoldi even had a number of the Creative Arts Committee members to a dinner to explain the program carefully.

Then a screening of one of the Adventure Series films was set up to enable parents to decide if they wanted to take advantage of the series.

Castoldi's approach, continually emphasized, was that his program was an answer to parental complaints that theatres of today are completely disregarding children in their scheduling of films.

Formal invitations to the screening (on 4x5 vellum) were mailed by the creative arts committee to a list of parents and teachers. The parents were asked to bring their children.

Two form letters were addressed to the parents. One was passed out at the screening, which was held on the morning of January 27. This read as follows:

Today's film is to acquaint you with a special series designed for the entertainment of sub-teen audiences under the sponsorship of the Children's Film Foundation. These J. Arthur Rank productions have in the past been endorsed by leading O.V.O. cultural and literary groups in this country and in England. We hope to win your support and interest by preliminary examination.

The film series consists of eight feature-length adventures and one eight-part installment to be presented on eight successive Saturdays.

Each program in the series is especially designed to appeal to children's intelligence and love of wholesome adventure and fun. The Creative Arts Committee is sponsoring this program because we wish to set as high a standard of taste and behavior as possible consistent with the telling of a good clear story. There is a vast wasteland in the realm of good movies especially produced for younger children. By presenting this series we hope to fill this void.

If this program is approved our plan is as follows:

With the cooperation of the Paramount Theatre, Newton, tickets will be sold through the elementary schools under the direction of PTA. Each child will be given the opportunity to purchase a block of eight tickets to cover the entire series, at the basic price of $2. This price also applies to adults. To insure the success of this venture, tickets will be sold in a block. Children wishing individual tickets will be able to purchase them at the theatre for regular admission price of 50 cents per child, per show, and adults 75 cents per show.

If the individual PTAs wish to use this as a means of fund raising they are free to do so and may charge a designated amount above the basic $2 cost.

We wish to thank the Paramount Theatre for its wonderful cooperation in enabling us to undertake this venture.

We hope you like the film.

The second form letter was given to children at the 25 elementary schools to be taken home to their parents. Headed, "Are You Happy With the Movies Your

(Continued on next page)

A Reply to Parents Who Ask for Kiddy Fare

Alex J. Castoldi, who put over a highly successful showing of the Children's Adventure Series of films, produced particularly for the 5-12-year-old age group, at the Paramount Theatre in Newton, Mass., sums it up thus:

"This program was originally decided upon to combat parents' complaints that theatres today are completely disregarding children in their scheduling of films. Apart from proving a lucrative enterprise, we believe that this series of films will prove itself in other ways. To future complaining parents we can hold up this program as a sincere effort on our part to bring to the community wholesome entertainment for their children. Also, this is the first experience at the movies for many of the youngsters attending this series of films. We feel that as these future moviegoers grow into regular patrons of the cinema, they will tend to correlate good entertainment with our theatre, where they saw their first motion picture."

Adventure Films . . .

(Continued from preceding page)

Children Have Been Seeing?" it read in part:

The Creative Arts Committee of the Newton PTA Council is pleased to sponsor a film series especially produced for elementary school children. This will be shown at the Paramount Theatre in Newton on eight alternate Saturdays from 1 to 3 p. m. starting in March. Through the cooperation of The Paramount Theatre tickets will be sold at the reduced rate of $2 for the complete series. They must be purchased as a series to insure the cost of this venture. The Paramount Theatre will underwrite the expense if the response is sufficient. A commitment of fifty from each school will assure success. Adults may purchase for the same price.

We hope to influence film selection in Newton by proving to the local theatres that there is a profitable market when appropriate children's films are shown. It is unfortunate that little attention has been paid to producing films geared to the tastes and interests of children in the 5-12 age group in this country. This is not the case in England where films have been produced with this age group in mind since 1950 under the Children's Film Foundation sponsored by the J. Arthur Rank Organization.

These are the pictures that we hope to make available to your children with your cooperation. These films are designed to bring children into contact with the good example. They are not milk and water moral tales but exciting stories with children as the main characters. They uphold decent standards of behavior and tacitly encourage family affection, loyalty among friends, initiative, courage, honesty, perseverance, and kindness. The complete list is shown on the reverse side . . . They have been unanimously approved by educators, civic groups, clergymen and Bosley Crowthers, film critic for the New York Times.

We hope that you, the parents will now support us in making an offernoon at the movies a worthwhile experience for your youngsters.

This was signed by three officers of the committee. Under a perforation, for filling in and to be returned to the school by February 16, was a notation to make out checks for $2 payable to the Paramount Theatre, and space for name, address, grade, school, teacher's name, age and phone. As noted, on the back, the titles and capsule descriptions of each film to be shown in the series appeared.

The newspapers and local radio station gave liberal publicity to the series.

"As the series was arranged through the local school system, very little money was spent on the promotion of the idea," Castoldi reports. "Apart from a dinner arranged for certain members of the committee, the only expense was for the printing of tickets (in strips) and literature to be sent home with the pupils."

The New England Theatres manual contains reprints of a volume of literature and seat-sellinig suggestions for use in behalf of the Children's Adventure Series of Children's Film Foundation films, supplied by Walter Reade, Inc., of New York City, which is handling the series in the U. S.

Some of the selling suggestions follow:

CIVIC GROUPS

Among organizations which are potential sponsors of the Adventure Series are the Cub Scouts, Brownies, PTA, Police Athletic League, Little League, School Board audiovisual specialists.

"Our contact with representatives of the above groups evidenced wholehearted support for these shows. The 'History of the Children's Film Foundation' (copy available from Reade) carries great validity with responsible officials in these organizations."

Set up a screening for organization officials. However, be sure that a SIZABLE GROUP OF SUB-TEEN YOUNGSTERS IS PRESENT at this screening. Audience reaction will go a long way toward assuring official approval.

CHURCH SUPPORT

Because all the Children's Film Foundation films emphasize the everyday virtues of honesty, family affection, truth, etc., it may be advisable to invite representative members of the clergy to any previews you may arrange for other organized groups. Clerical endorsement of these programs will go a long way toward maintaining a good relationship with all faiths.

DAY SUMMER CAMPS

The CHILDREN'S ADVENTURE SERIES can be part of the planned programming for children's day and summer camps in your area. Sponsorship of these shows by the Children's Film Foundation is your assurance of camp leaders' support. We suggest that group attendance be urged, with admissions discounts for such groups. Naturally, adult counsellors chaperoning the youngsters should be given a free admission.

SEASON TICKETS

A strip ticket of eight admissions at an agreed price assures continuing audience attendance. Or a punch ticket may be used and the last admission punch may be a free ticket as the "come on" for regular attendance at the series.

MERCHANT CO-OPS

In one theatre (Hudson, N. Y.,), 20 local merchants each contributed ten dollars a

CONTRASTING IDEAS ON CHILDREN'S FILMS

British Make Special Films for 5-12 Span; Hollywood Feels 'Whole Family' Kind Best

Exploitation of the Adventure Series of children's films, as noted in the campaign from Newton, Mass., published herewith in Showmandiser, includes emphasis that they are made specifically for youngsters in the 5-12 age group by the Children's Film Foundation, a producing company formed by the film industry of Great Britain in 1951. Its purpose is stated thus:

"To set as high a standard of taste and behavior as possible by appealing to children's intelligence and love of adventure, and to employ the arts of cinematography and its technical qualities at the highest level consistent with the telling of a good clear story."

The foundation carries on the work pioneered (in 1943) by J. Arthur Rank, chief of Odeon Theatres and producing-distribution companies in England, and Mary Field in providing children's entertainment films.

Walter Reade, Inc., distributor of the Adventure Series in the U. S., provides several pages of literature in a "Seat-Selling Promotion Manual" about the history, purposes and methods employed by the Children's Film Foundation. These stress the idea that there is a need for motion pictures especially made to suit the mentality and emotional needs of subteen youngsters, and that such films are profitable when considered as long-term investments which pay out in 20 years or so.

The U. S. counterpart of the Children's Film Foundation is the Children's Film Library, started around 1946 by the Motion Picture Ass'n of America. It's a list of regular film titles approved for viewing by childen by committee, originally headed by Marjorie G. Dawson. As indicated, there is no U. S. company devoted primarily to the making of films especially for the subteeners, and industry thinking on the subject in the two companies is at opposite ends of the stick.

Mrs. Dawson left the MPAA for a State Department post several years ago.

As explained by Mrs. Dawson, the idea in this country is that children do not need special pictures in the same way they need special clothes; that the child lives in an adult world and from an early age Mrs. Dawson put it at 8) he is accustoming himself to live in an adult world. The U.S.



J. Arthur Rank, pioneer in England to provide special films for children under 12, and Marjorie Dawson, formerly with the MPAA, who helped start the children's film listings in the U.S.

view, as expounded by MPAA spokesmen, is that films made specially for children are "deliberately drained of adult backgrounds and implications, creating an unreal world which is emasculated, narrow and distorted."

Industry thinking in the U. S. is generally opposed to the organization of children's cinema clubs, which are very strong in England.

Advocates of special children's films deny that such specialization brings milk-and-water moral tales. They insist it is to the lasting benefit of the film industry to give children first-rate films with plots, actors, and techniques which keep their interest.

The issue is being re-examined as a result of public reaction to the production of many so-called adult films. Britain's Mary Field's words are pertinent:

"If children do not look at films with intelligence, they demand more and more action and more and more violence, and as we have seen, tire of pure action (cowboy westerns) and look for other entertainment.

"If very early in their filmgoing career they learn to appreciate a well-made film, well acted and directed, they then will grow up into adult cinemagoers and will enjoy the best that the film industry can put before them.

"This, surely, is sufficient reward for any effort made by any section of the film industry to ensure that young audiences see first-rate children's entertainment films."

week for a number of weeks (in this case eight) and thus bought out the house. The merchants then gave out free tickets to their customers. Depending upon theatre capacity, the free tickets were apportioned on an equal basis to each contributing merchant. Announcement of this tiein was prominently displayed in the theatre, and, as well, in each of the sponsors' stores.

Merchandise discount cards can be made available only to the adults who bring two or more children to the Adventure Series shows. Cooperating merchants will pay printing costs of the cards, and further support the program with announcements at check-out counters, windows, newspaper/herald advertising, etc.

Contests are suggested, and many of the old standbys are listed, along with tieups for radio and newspaper cooperation.

Rifkin Airer Patrons Take Driving Tests

The promotional minded management of Rifkin Drive-In Theatres, which has headquarters at Boston, has come up with a new gimmick this season. Last season, they were first in New England to introduce trading stamps in a bonus tieup with radio voluntary driving tests which were held during July at Rifkin drive-ins in Massachusetts.

The promotion kicked off at the Meadow Glen Drive-In at Medford, Mass., where Anthony DeSiston, supervisor of special events for the Massachusetts Registry of Motor Vehicles, supervised the tests. No names are taken in the tests, but those drivers receiving the best scores received awards.

The voluntary driving test which opened the campaign at Meadow Glen was held outside the theatre between 7 and 8:30 p.m. in front of the Meadow Glen cafeteria and was attended by registrar of motor vehicles Clement A. Riley. The registrar initiated the tests to show people that they may not be quite as good drivers as they think.

Each week, in July, a different Rifkin theatre held the tests. The theatres included the Quintree Drive-In at Braintree, Skyview at Brockton, the Wareham, Cape Cod and Falmouth.

If O'Day Dealer Is Near, He'll Help on 'Hobbs'

A major promotion for "Mr. Hobbs Takes a Vacation" is a contest for a 16-foot sailboat, available to exhibitors in cities where there is a distributor for the O'Day sailboats. The contest is simple. Blanks plugging the film and explaining the contest contain lines to fill in the space, in 25 words or less:

"I would like to win an O'Day sailboat because . . ."

Entries are to be deposited at the theatre or the dealer. The best entry wins.

The 16-footer carries a price tag of $2,000. It is the same one used by Jimmy Stewart in the film.

The tieup was used at Boston for the opening of "Mr. Hobbs" at the Loew's Orpheum Theatre by Phil Engel, 20th-Fox ad-publicity chief in New England; Maurice Druker, manager of the Orpheum, and O'Day officials.

Small City Kiddy Series Tops 4-Year Mark; Lobby Alcove Ideal for Displays



The Iowa Theatre in Jefferson, Iowa, has an unusual alcove at one side of the lobby formed by ramp leading to an elevated auditorium, and splendid use is made of this odd space for displays. The two shown above are explained in the following paragraphs.

The Iowa Theatre in Jefferson, Iowa, opened its eight-week summer series of Wednesday afternoon kiddy matinees to capacity crowds, reports J. Louis "Doc" Smith, manager. He said the advance sales this year topped by a good margin sales for any kid series in the last four years. "The Magic Boy" featured the opening show.

The Iowa is a Pioneer Theatre Corp. operation.

A little cemetery scene put together in a lobby corner of the Iowa was an eye-catcher reminding showgoers two weeks in advance of "The Premature Burial." The attention and comment it received more than paid off for a bit of elbow grease, sweat and profanity it took to put it together, Smith reports. He hauled in some dirt from his backyard to cover the corner area. He left two fingers of a manikin's hand protruding. Back of a one-sheet at the rear was a speaker pleading, "Let me out! I'm alive! Etc, etc." A snaggy tree limb stood in the center. It was a dead limb that conveniently blew out of one of Smith's trees just in time to get into the act. He squared one end, nailed on a base and weighted the latter over with fresh sod and a grass mat.

Smith added eight markers (cards) handpainted and lettered mostly with titles of coming shows. Two heavy oak stumps and a log chain "to keep the ghouls out" completed the display.

Later a "Geronimo" tent in the same lobby alcove required little time and really got the kids on the warpath for a date with the great warrior! Adults, too, got a kick out of it. Three sticks, part of an old awning, a few turkey feathers stuck at the top, a grass mat, oak stump, hatchet and rock cookfire made Geronimo a happy home!

Smith got the local paper to print in three-column size the photo taken at the Kansas City Show-A-Rama convention last spring of the United Theatre Owners of the Heart of America, which shows him with Judy Brevard, Columbia Pictures' "cat girl." Judy posed with numerous exhibitors for photos to be used later in behalf of "Walk on the Wild Side."

Astaire—'Landlady' Tieup to Push Mambo

Fred Astaire dance schools over the country have been alerted by the central office to tie up with "The Notorious Landlady," with the object of bringing back to popularity the mambo dance which Kim Novak and Jack Lemmon do in the film.

"With the twist starting to unwind in popularity, it's time to attract attention to some of the more standardized dances taught by Fred Astaire dance schools," a bulletin points out.

The mambo in the film was "inspired" by Fred Astaire himself, who also has a role in the production.

A complete outline for cooperation with "The Notorious Landlady" to promote the South American rhythm is included in the bulletin. These include a mambo exhibition on TV; presentation of courtesy lesson certificates to the first 100 ticket purchasers at the film opening, in return for a slide on the screen; an Astaire studio theatre party on opening night; a mambo dance contest with "Landlady" tickets as prizes, etc.

The dance schools have been provided mats and newspaper publicity material for local level cooperation.

'Hong Kong' Gimmick

Bill Moclair of the Penn Theatre in Pittsburgh promoted "The Road to Hong Kong" via a girl Playhouse student in a kimono distributing fortune cookies. The "fortune" advised all to go and see the screen comedy.

Yo-Yo Contest on Stage

The Civic Theatre in Portland, Me., staged a yo-yo contest on a recent Saturday afternoon. There were substantial prizes for the winners, with yo-yos for 25 runnersup. On the screen was "Lad: a Dog."



In the Keith lobby, Cincinnati, on opening night for "That Touch of Mink," patrons were gay as they put their names in the box for a possible trip for two to Bermuda, or for the $1,200 mink stole worn by the model on the left.

Stole Contest, How-to-Dress Booklets, Miss Mink Parade Sell 'Touch of Mink'

Summer doldrums? No money for a trip?

Is there a woman anywhere who wouldn't love to own a $1,200 mink stole?

The above desires and wishes were solved for some patron who just dropped his or her name into a box in the lobby of the Keith Theatre at Cincinnati during the run of "That Touch of Mink."

The first prize was a two-week vacation for two in Bermuda by way of a Pan-American jet; the second prize was a $1,200 mink stole, furnished through the courtesy of the local furriers, Becker & Burns, Furriers.

And on opening night there were 500 women who received "that touch" in mink-lined orchid corsages.

Exciting? It was. The theatre was packed.

The promotions that helped to boost the interest in the film were very simple. All that was required was for a patron to put his name and address in the ballot box located in the lobby of the Keith, and at the end of the film's run, some one had a vacation, and another patron a mink stole. Simple? It was.

Carl Ferazza, Cincinnati Theatres' publicity head, said the idea behind the promotion was for simplicity and exciting gifts. Besides the constant drum-beating by newspaper ads, radio and TV plugs, the Keith lobby helped to create the mood for the gay film with the imaginative posters by the company's own artist, Charles Fey.



Display in the lobby of the Omaha Theatre in Omaha, Neb., showing the mink stole awarded in a guess-its-price contest sponsored by a furrier.

Hints on How to Dress Used at New Orleans

Thousands of 12-page booklets, featuring a reprint of Gary Grant's interesting article in a recent issue of This Week, the Sunday newspaper supplement magazine, on "How to Dress With Confidence," and an equally interesting article by Doris Day on "A Girl's Basic Wardrobe . . . How to Improvise," were distributed in New Orleans in behalf of "That Touch of Mink" at the Joy Theatre.

The neat, stapled printing piece measured 3½x5¾. The two articles were liberally illustrated with pictures of the two stars of the film. The booklet's title on the cover page was "HINTS to Give You 'That Touch of Mink.'" The center spread was given over to an ad, as was part of the back page.

Apparently the booklet is a "That Touch of Mink" national piece, for the back page contains space for printing local theatre name, playdates, etc.

The main thing is that the articles by Grant and Miss Day are very well done.

The distribution was via the Time Saver stores, which gave out the booklets at the cash registers with purchases.

The Holmes department store and Standard Fur Co. joined in a mink-trimmed bathing suit and style parade conducted around a studio swimming pool and featured on the WDSU Bob and Jan television show. Girls from a local modeling studio wore gold bathing suits and fur wraps from the two stores.

The tieups, arranged by L. C. Montgomery, chief of the Joy, resulted in substantial radio, newspaper ad and news column publicity for the film.

Montgomery inserted a request for a "full-fashioned, genuine one-piece mink bathing suit, size 14" in the States-Item. Maud O'Bryan picked the want ad up for use in her Want Ad Reporter column, stressing the "Touch of Mink" opening at the Joy.

Business for the first three days of the film broke alltime records at the Joy Theatre.

25 Models Vie For 'Mink' Title

Twenty-five selected models congregated at the Golden Gate Theatre in San Francisco to vie for the title of "Miss Mink" in a contest arranged by Manager Bill Miller.

Judging was in two classifications—first in swimsuits and bikinis, and second in mink coats and stoles. The girls selected in the first "go-round" put on mink capes, coats and stoles for the final judging.

The winner, Carol-Jean Thompson, was retained by the theatre as hostess during the opening of "That Touch of Mink."

The mink pieces were loaned by Lane-Bryant of San Francisco. Window cards were placed in department stores in the downtown area.

Correct Guess on Price Wins a Mink Stole

Crandell Furs, which features a "Connoisseur Collection" of furry merchandise, put over a guessing contest in behalf of "That Touch of Mink" at the Omaha Theatre in Omaha, Neb. Crandell offered an "autumn haze mink stole" as the grand prize for the person who submitted nearest the retail price of the stole.

Carl Hoffman, manager, reports the fur company had leaflets, approximately 5½x 10 inches, with this copy (one side):

FREE! YOU CAN WIN . . .
A Lovely Natural EMBA
AUTUMN HAZE MINK STOLE
Crandell Furs
You Can Have
"THAT TOUCH OF MINK
It's Easy . . . Here's All You Do! . . .
Guess the Price of the Stole (plus taxes) on Display in the Omaha Theatre Lobby Now!

The contest rules, plus spaces for name and address and the stole price followed. Entries were limited to one a person, while the age restriction was 16 or over.

Entries had to be mailed to the Omaha Theatre. The contest got under way about a month before playdate and extended about 20 days.

The leaflets were distributed at the store and theatre.

Manager Hoffman noted there was a dealer in Omaha for Cardinal clothing for men, worn by Gary Grant in the film, so he had a fine display set up there announcing that fact. The store is Parsow's Fashions for Men.

An interpretive analysis of lay and tradepress reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panavision ® Regalscope; Ⓣ Technirama. Symbol ◎ denotes BOXOFFICE Blue Ribbon Award; ◎ color photography. For listings by company in the order of release, see FEATURE CHART.

REVIEW DIGEST
AND ALPHABETICAL INDEX

ǂ Very Good; + Good; ± Fair; − Poor; = Very Poor. In the summary ǂ is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
	—B—												
2633	Advise & Consent	(139)	Ⓟ Drama	Col	5-28-62	ǂ	ǂ	+	ǂ	ǂ	+	ǂ	12+
2648	Air Patrol	(70)	© Crime	20th-Fox	7-16-62	±				+	±		3+2−
2616	All Fall Down	(11)	Drama	MGM	3-26-62	ǂ	+	+	ǂ	ǂ	±	+	10+1−
2637	◎Assignment Outer Space	(79)	SW-Fantasy	AIP	6-11-62	±							1+1−
	—B—												
2586	◎◎Babes in Toyland	(100)	Mus.	BV	12-11-61	+	ǂ	±	ǂ	+	ǂ	+	10+1−
2583	◎Bachelor Flat	(91)	© Com.	20th-Fox	12- 4-61	+	±	+	ǂ	ǂ	+	±	9+2−
2576	◎Bachelor in Paradise	(109)	© Com.	MGM	11- 6-61	ǂ	+	+	ǂ	ǂ	+	+	10+
2628	◎Bachelor of Hearts	(97)	Com.	Cont'l	5- 7-62	+							1+
2570	◎Back Street	(107)	Drama	U-I	10-16-61	ǂ	ǂ	+	ǂ	+	+	±	10+1−
2605	Bashful Elephant, The	(82)	Com-Dr.	AA	2-19-62	+		±		−	±		3+3−
2634	Belle Sommers	(62)	Drama	Col	5-28-62	±	±		+		+	±	5+3−
2609	Big Money, The	(89)	Comedy	Lopert	3- 5-62	+							1+
2624	◎Big Red	(89½)	Adv.	BV	4-23-62	ǂ	±	+	+	ǂ	ǂ		9+1−
2640	Big Wave, The	(73)	Drama	AA	6-18-62	+					+		2+
2641	Bird Man of Alcatraz	(142)	Dr.	UA	6-25-62	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ		12+
2608	◎Black Tights	(120)	Ⓣ Ballet	Magna	2-26-62	ǂ	±	+	ǂ	ǂ	ǂ		10+1−
2579	Bloodlust	(68)	Horror	Crown	11-20-61	−							1−
2582	◎Blue Hawaii	(101)	Ⓟ Com/Mus	Para	11-27-61	+	±	+	+	+	+	±	7+2−
2631	◎◎Bon Voyage	(132)	© Comedy	BV	5-21-62	ǂ	+	ǂ	ǂ	ǂ	ǂ	ǂ	13+
2640	◎Boys' Night Out	(115)	© Com.	MGM	6-18-62	ǂ	±	±	ǂ	+	+	ǂ	10+2−
2566	Boy Who Caught a Crook	(72)	Ac.	UA	10- 2-61	+	−	±	±	±	−		4+5−
2651	Brain That Wouldn't Die, The	(71)	Horror Dr.	AIP	7-30-62	±							1+1−
2568	◎Breakfast at Tiffany's	(115)	C'y	Para	10- 9-61	ǂ	+	ǂ	ǂ	ǂ	+	+	11+
2625	◎Broken Land, The	(60)	© W'n	20th-Fox	4-30-62	±							1+1−
2406	Brushfire	(80)	War Dr.	Para	2-12-62	+	±	−		+	±	±	5+4−
2619	Burn, Witch, Burn	(90)	Susp.	AIP	4- 9-62	+	−		+		+	±	4+2−
	—C—												
2633	Cabinet of Caligari	(104)	© Horror Drama	20th-Fox	5-28-62	+	−	+	ǂ	+	+	+	7+1−
2578	◎Call Me Genius	(105)	Com.	Cont'l	11-13-61	±	−				ǂ		3+2−
2613	Cape Fear	(105)	Suspense Dr.	U-I	3-19-62	+	ǂ	+	ǂ	ǂ	+	ǂ	11+
2583	Capture That Capsule!	(75)	Action Drama	Riviera-SR	12- 4-61	±		−		±			2+3−
2603	Cash on Demand	(84)	Suspense	Col	2-12-62	+			+		ǂ	ǂ	7+
2588	Children's Hour, The	(109)	Dr.	UA	12-18-61	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
2608	Choppers, The	(64)	Melodrama	SR	2-26-62	±							1+1−
2599	◎Cinderella	(84)	Ballet Film	Janus	1-29-62	±		ǂ			+	ǂ	6+1−
2639	Clown and the Kid	(65)	Com-Dr.	UA	6-18-62	±							1+1−
2589	◎Colossus of Rhodes, The	(128)	Ⓢ Adv. Spect.	MGM	12-25-61	+	±	+	+	±	+		6+2−
2575	◎Comancheros, The	(107)	© Outdoor Drama	20th-Fox	11- 6-61	ǂ	+	+	ǂ	+	ǂ	+	10+
2645	Concrete Jungle, The	(86)	Dr.	Fanfare	7- 9-62	+		+	+		±		4+1−
2650	Confessions of an Opium Eater	(85)	Shock Melodrama	AA	7-23-62	+					±		2+1−
2590	Continental Twist, The (See "Twist All Night")												
2607	Couch, The	(89)	Suspense	WB	2-26-62	±	±	±	+	+	±	±	7+5−
2621	◎◎Counterfeit Traitor, The	(140)	Drama	Para	4-16-62	ǂ	ǂ	+	ǂ	ǂ	ǂ	ǂ	13+
	—D—												
2600	Day the Earth Caught Fire, The	(90)	Suspense Drama	U-I	1-29-62	ǂ	+	ǂ	ǂ	+	ǂ	ǂ	12+
2625	Dead to the World	(87)	Melo.	UA	4-30-62	−					±		1+2−
2602	Deadly Duo	(69)	Drama	UA	2- 5-62	+		−	+	+	−	±	4+3−
2594	Desert Patrol	(78)	War Drama	U-I	1- 8-62	+	+	+	ǂ		+	+	7+
2607	◎Devil Made a Woman, The	(87)	Adv.	Medallion	2-26-62	±							1+1−
2624	◎Doctor in Love	(93)	Com.	Governor	4-23-62	+	±	+	+	±	±	+	7+3−
2621	Don't Knock the Twist	(87)	Drama/Twist numbers	Col	4-16-62	+	±	±	±	+	±	±	7+5−
2588	Double Bunk	(92)	Farce	Showcorp	12-18-61	+		±			±	+	4+2−
	—E—												
2647	◎East of Kilimanjaro	(72)	Adv.	Parade	7-16-62	±							1+1−
2588	◎El Cid	(184)	Ⓣ Hist. Spec.	AA	12-18-61	ǂ	ǂ	+	ǂ	ǂ	ǂ	ǂ	13+
2585	Errand Boy, The	(92)	Comedy	Para	12-11-61	+	±	ǂ		+	ǂ	±	8+2−
2636	◎Escape From Zahrain	(93)	Ⓟ Adventure Drama	Para	6- 4-62	+	±	+	+	+	+	+	7+1−
2577	Everything's Ducky	(80)	Comedy	Col	11-13-61	−	±	±	+	±	+	±	6+5−
2615	Experiment in Terror	(123)	Susp.	Col	3-26-62	ǂ	+	+	ǂ	ǂ	ǂ	ǂ	12+
	—F—												
2577	Fear No More	(80)	Suspense Dr.	Astor	11-13-61	+							1+
2623	Five Finger Exercise	(109)	Dr.	Col	4-23-62	+	±	±	ǂ	+	+	+	8+2−
2575	◎Flight of the Lost Balloon	(91)	Ⓢ Adventure	Woolner	11- 6-61	+		−	±	+			3+2−
2580	◎◎Flower Drum Song	(133)	Ⓟ Musical	U-I	11-20-61	ǂ	+	+	ǂ	ǂ	ǂ	ǂ	12+
2613	◎Follow That Dream	(110)	Ⓟ Com.	UA	4- 2-62	+	+	+	ǂ	+	ǂ		8+
2577	◎Force of Impulse	(84)	Dr.	Astor	11-13-61	+							1+
2619	◎Forever My Love	(115)	Romantic Drama	Para	4- 9-62	+	±	+	+	±	+	ǂ	8+2−
2606	◎Four Horsemen of the Apocalypse, The	(153)	© Drama	MGM	2-19-62	ǂ	ǂ	+	ǂ	+	ǂ	ǂ	12+
	—G—												
2585	George Raft Story, The	(105)	Biographical Drama	AA	12-11-61	+	+	+	ǂ	+	+	+	8+
2626	◎Geronimo	(101)	Ⓟ Outdoor Dr.	UA	4-30-62	+	+	+	ǂ	+	+		7+
2644	◎Gigot	(104)	Comedy	20th-Fox	7- 2-62	ǂ	±	ǂ	ǂ	ǂ	ǂ		11+1−
2579	◎Gina	(92)	Adv. Dr.	Astor	11-20-61	ǂ							2+
2605	◎Girls at Sea	(81)	Com.	Seven Arts	2-19-62	ǂ							2+
2587	Gun Street	(67)	Western	UA	12-18-61	±	−	−		+	−		2+4−
2593	◎Guns of the Black Witch	(81)	© Adv. Dr.	AIP	1- 8-62	±					−	±	2+3−
2651	Guns of Darkness	(103)	Drama	WB	7-30-62	+		±	ǂ	+			5+1−
	—H—												
2613	Hand of Death	(60)	S-F'n	20th-Fox	3-19-62	±					±	±	3+3−
2626	◎Hands of a Stranger	(85½)	Susp.	AA	4-30-62	±					±	±	3+3−
2598	Happy Thieves, The	(88)	Com-Dr.	UA	1-22-62	+	±	+	ǂ	±	±	+	8+3−
2625	Harold Lloyd's World of Comedy	(94)	Comedy	Cont'l	4-30-62	+	±	ǂ	ǂ	ǂ	ǂ		10+1−
2572	Head, The	(95)	Horror	Trans-Lux	10-23-61	+	−	−	+	±	−		3+4−
2634	◎Hatari!	(159)	Adv. Dr.	Para	5-28-62	ǂ	ǂ	+	ǂ	+	ǂ	ǂ	12+
2634	Hell Is for Heroes	(90)	War Dr.	Para	5-28-62	+	±	+	+		+	+	6+1−
2612	◎Hellions, The	(87)	Ⓣ Outdoor Drama	Col	3-12-62	+	±	±			−	±	4+4−
2639	◎Hemingway's Adventures of a Young Man	(145)	© Dr.	20th-Fox	6-18-62	ǂ	±	+	ǂ	ǂ	ǂ		10+1−
2590	Hey, Let's Twist!	(80)	Musical	Para	12-25-61	+	±	+	+	+	±	±	7+3−
2610	Hitler	(107)	Drama	AA	3- 5-62	±	±	−	+	+	−		4+4−
2620	◎Horizontal Lieutenant, The	(90)	Comedy ©	MGM	4- 9-62	+	±	±	+	+	ǂ	+	8+2−
2641	Horror Chamber of Dr. Faustus, The	(95)	Horror Drama	Lopert	7- 2-62	+							1+
2623	House of Women	(83)	Drama	WB	4-23-62	±	±	+	+	+	−	±	6+4−
2565	Hustler, The	(134)	© Drama	20th-Fox	10- 2-61	+	+	+	ǂ	ǂ	ǂ	ǂ	11+
	—I—												
2596	◎I Bombed Pearl Harbor	(98)	Widescope, War Dr.	Parade	1-15-62	+		±		+			3+1−
2636	◎I Like Money	(81)	© Com.	20th-Fox	6- 4-62	+	±	+	ǂ		+	+	7+1−
2635	Incident in an Alley	(83)	Dr.	UA	6- 4-62	±					±	±	3+3−
2626	Information Received	(77)	Dr.	U-I	4-30-62	+		±	+		+	+	5+1−
2587	Innocents, The	(100)	© Suspense Drama	20th-Fox	12-18-61	ǂ	±	ǂ	ǂ	ǂ	ǂ	ǂ	13+1−
2638	Interns, The	(120)		Col	6-11-62	ǂ	ǂ	±	+	ǂ	+		9+1−
2628	Intruder, The	(83)	Dr.	Astor	5- 7-62	+	±	ǂ	+	ǂ	+	+	9+1−
2651	Invasion of the Star Creatures	(81)	Sc.-F'n Comedy	AIP	7-30-62	±							1+1−
2644	◎It Happened in Athens	(92)	© Comedy-Drama	20th-Fox	7- 2-62	+	+	−	+	±	+		5+2−
	—J—												
2645	◎Jack the Giant Killer	(94)	Adv-Fantasy	UA	7- 9-62	+	−		ǂ		±		4+2−
2615	◎Jessica	(105)	Ⓟ Rom. Comedy	UA	3-26-62	ǂ	±	±	+	+	±	+	8+3−
2608	Jet Storm	(88)	Suspense	UPRO	2-26-62	+		+		+			3+
2604	◎Journey to the Seventh Planet	(80)	Adv.-Fantasy	AIP	2-12-62	+		±	±	±	+	−	5+4−
2574	Judgment at Nuremberg	(189)	Dr.	UA	10-30-61	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
	—K—												
2592	Karate	(80)	Ac Dr.	Brenner	1- 1-62	±							1+1−
2652	◎Kid Galahad	(95)	Com-Dr/Songs.	UA	7-30-62	ǂ	+	+	ǂ	+	+		8+
2571	◎◎King of Kings	(161)	Ⓣ Religious Drama	MGM	10-23-61	ǂ	ǂ	ǂ	ǂ	ǂ	+	ǂ	13+
2582	Kitchen, The	(74)	Drama	Kingsley	11-27-61	+		ǂ			+	±	5+1−
	—L—												
2627	◎Lad: a Dog	(98)	Drama	WB	5- 7-62	ǂ	±	+	±	+	+		7+2−
2631	◎Last of the Vikings	(102)	Dyaliscope, Adv.	Medallion	5-21-62	+			+			±	3+1−
2595	◎Light in the Piazza	(101)	© Romantic Drama	MGM	1-15-62	ǂ	+	ǂ	ǂ	ǂ	ǂ	ǂ	13+
2630	◎Lisa	(112)	© Adv. Dr.	20th-Fox	5-14-62	+	ǂ	+		+	ǂ	ǂ	9+
2642	Lolita	(152)	Comedy-Drama	MGM	6-25-62	ǂ	±	+	ǂ	ǂ	±	ǂ	11+2−
2628	Lonely Are the Brave	(107)	Ⓟ Outdoor Drama	U-I	5- 7-62	+	+	+	ǂ	+	ǂ	+	9+
2593	Long and the Short and the Tall, The	(102)	War Dr.	Cont'l	1- 8-62	ǂ		+		+	+		5+
2593	Lost Battalion	(83)	War Dr.	AIP	1- 8-62	±					+		2+1−
2590	◎Lover Come Back	(107)	Comedy	U-I	12-25-61	ǂ	+	ǂ	ǂ	ǂ	+	ǂ	12+
	—M—												
2604	Madison Avenue	(94)	© Dr.	20th-Fox	2-12-62	±	+		+	+	+	+	6+1−
2622	◎Magic Sword, The	(80)	Fantasy-Adventure	UA	4-16-62	+		+	+	+	+		5+
2580	◎◎Majority of One, A	(147)											

REVIEW DIGEST
AND ALPHABETICAL INDEX

In the summary ## is rated 2 pluses, = as 2 minuses. ## Very Good; + Good; ± Fair; − Poor; = Very Poor.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
	Comedy-Drama			WB	11-20-61	##	+	##	##	##	##	##	13+
2601	Make Mine a Double (86)		Com.	Ellis	2- S-62	##							2+
2607	Malaga (97)		Drama	WB	2-26-62	+	+	±	##	±	+	±	8+3−
2621	Man Who Shot Liberty Valance, The (123)		Western	Para	4-16-62	±	##	+	##	##	+	##	11+1−
2641	Manster, The (72)		Horror Dr.	Lopert	7- 2-62	±					−		1+2−
2576	Mask, The (83)		Depth-dimension Horror Drama	WB	11- 6-61	+	−	−	+	##	±	±	6+4−
2642	Ⓢ Mermaids of Tiburon, The (77)		Underwater Adv.	Filmgroup	7- 2-62	±		±		±			3+3−
2632	Ⓢ Merrill's Marauders (98)		© Dr.	WB	5-21-62	+		##	##	##	##	±	10+1−
2594	Ⓢ Midsummer Night's Dream (74)		© Puppet Fantasy	Showcorp	1- 8-62	±	+	##	##	+	+	+	9+1−
2629	Miracle Worker, The (106)		Dr.	UA	5-14-62	##	+	##		##	##	##	11+
2S99	Ⓢ Moon Pilot (98)		Comedy	BV	1-29-62	+	±	##	+	##	##	##	11+1−
2611	Most Wanted Man, The (85)		Com.	Astor	3-12-62	−							1−
2632	Mothra (90)		Tohoscope, HoDr.	Col	5-21-62	+		−	+	+	±	±	5+3−
2632	Ⓢ Mr. Hobbs Takes a Vacation (116)		© Comedy	20th-Fox	S-21-62	##	##	+	##	##	##	##	13+
2597	Murder She Said (87)		Mystery	MGM	1-22-62	+	+	+	##	+	+	+	8+
2624	Ⓢ Music Man, The (1S1)	Ⓣ	Musical Comedy	WB	4-23-62	##	##	##	##	##	##		12+
2617	Ⓢ My Geisha (120)	Ⓣ	Com-Dr.	Para	4- 2-62	+	##	+		##	##	+	9+
2587	Ⓢ Mysterious Island (101)		Adv.	Col	12-18-61	+	+	+	##	##	+	±	9+1−
	—N—												
2620	Nearly a Nasty Accident (86)		Farce-Comedy	U-I	4- 9-62	+		±	+		+	±	5+2−
2649	Never Let Go (90)		Melodr.	20th-Fox	7-23-62	+		+					2+
2631	Ⓢ Night Creatures (81)		Adv.	U-I	S-21-62	+		+	##		+		5+
2591	No Love for Johnnie (110)		Drama	Embassy	1- 1-62	+	+	##	##	+	+	##	10+
2643	Notorious Landlady, The (123)		Com.	Col	7- 2-62	+	±	+	##	+	+		7+1−
	—O—												
2583	One, Two, Three (11S)	Ⓟ	Comedy	UA	12- 4-61	##	+	##	##	##	##	##	13+
2610	Only Two Can Play (106)		Com.	Kingsley	3- S-62	+	+	+	##	+	+	±	8+1−
2589	Outsider, The (108)		Drama	U-I	12-25-61	+	±	±	##	##	##	##	11+2−
	—P, Q—												
2591	Pagan Island (60)		Adv.	Cinema Syn	1- 1-62	±							1+1−
2643	Panic in Year Zero! (95)		Dr.	AIP	7- 2-62	+	+	±	+	±			6+2−
2642	Paradise Alley (81)		Comedy	Astor	7- 2-62	+							1+
2652	Payroll (80)		Crime	AA	7-30-62	±		+			±		3+2−
2633	Ⓢ Peeping Tom (86)		Suspense	Astor	S-28-62	+							1+
2637	Phantom Planet, The (82)		SF-Fantasy	AIP	6-11-62	±							1+1−
2640	Ⓢ Phantom of the Opera (84)		Ho.	U-I	6-18-62	##	±	+	##	+			7+1−
2648	Pigeon That Took Rome, The (101)	Ⓟ	Comedy	Para	7-16-62	+	##	##	+	+	+		8+
2585	Ⓢ Pirate of the Black Hawk, The (75)	Ⓢ	Adventure	Filmgroup	12-11-61	+						−	1+1−
2652	Ⓢ Pirates of Blood River (87)	Ⓢ	Action	Col	7-30-62	+	±	+		+			4+1−
2614	Ⓢ Premature Burial, The (81)	Ⓟ	Horror Drama	AIP	3-19-62	+	+	±	+		+	±	6+2−
2606	Ⓢ Prisoner of the Iron Mask, The (80)	©	Adv. (Eng. dubbed)	AIP	2-19-62	±	±		±			±	4+4−
2580	Ⓢ Purple Noon (11S)		Murder Dr.	Times	11-20-61	+			##		±	+	5+1−
	—R—												
2620	Reprieve (105½)		Drama	AA	4- 9-62	+	+	±	+		+		5+1−
2629	Ⓢ Ride the High Country (94)	©	Western	MGM	S-14-62	+		+	+	##	+	+	7+
2611	Ring of Terror (71)		Horror	SR	3-12-62	±							1+1−
263S	Road to Hong Kong, The (91)		Com.	UA	6- 4-62	+	+	##	##	+	+	+	9+
2584	Ⓢ Roman Spring of Mrs. Stone, The (104)		Drama	WB	12- 4-61	+	±	+	+	##	+	+	8+1−
2614	Ⓢ Rome Adventure (118)		Com-Dr.	WB	3-19-62	+	+	±	+	##	+	+	8+1−
	—S—												
2623	Safe at Home! (83)		Com-Dr.	Col	4-23-62	+	−	±	+	+	+	+	6+2−
2592	Sail a Crooked Ship (88)		Comedy	Col	1- 1-62	+	±	±	##	+	+	+	8+2−
2599	Saintly Sinners (79)		Com-Dr.	UA	1-29-62	±	−	+	+	±	±	±	6+5−
2622	Ⓢ Samar (89)		Action Dr.	WB	4-16-62	+	±	±	+	+	+	±	7+3−
2558	Sand Castle, The (70)		True-Life Fantasy	DeRochemont	9- 4-61	##		##		+	##	+	8+
2627	Satan in High Heels (93),		Exploitation Melodrama	Cosmic	S- 7-62	−	=					±	1+4−
2610	Ⓢ Satan Never Sleeps (125)	©	Comedy-Drama	20th-Fox	3- 5-62	+	+	±	+	+	+	+	7+1−
2569	Season of Passion (92)		Dr.	UA	10-16-61	+	±	##	##	±	±	+	9+3−
2575	Ⓢ Second Time Around, The (99)	©	Farce-Comedy	20th-Fox	11- 6-61	+	+	±	##	+	##	+	9+1−
2612	Secret File Hollywood (85)		Melodrama	Crown Int'l	3-12-62	±							1+1−
2561	Sergeant Was a Lady, The (72)		Service Comedy	U-I	9-18-61	+	±	±	±	±	−		5+S−
2602	Ⓢ Sergeants 3 (112)	Ⓟ	Outdoor	UA	2- S-62	+	+	+	##	+	+	+	8+
2605	7th Commandment (82)		Melo.	Crown	2-19-62	±							1+1−
2570	Seven Women From Hell (88)												
	© Action Dr.			20th-Fox	10-16-61	+	±	−	+	+	+		5+2−
2619	Ⓢ Shame of the Sabine Women, The (80)		Adv. Dr.	UPRO	4- 9-62	±				±			2+2−
2627	Ⓢ She Didn't Say No! (96)		Comedy Satire	Seven Arts	5- 7-62	##							2+
2600	Ⓢ Siege of Syracuse (87)	Ⓣ	Adv.-Ac.	Para	1-29-62	+	±	−	+	−	−		3+4−
2594	Singer Not the Song, The (98)	©	Drama	WB	1- 8-62	+	±	+	##	+	+	±	8+2−
2615	Ⓢ Six Black Horses (80)		W'n	U-I	3-26-62	+	−	±	+	+	+	±	6+3−
2646	Ⓢ Sky Above—the Mud Below, The (90)		Documentary	Astor	7- 9-62	##	±	##	+		##	+	9+1−
2591	Something Wild (112)		Dr.	UA	1- 1-62	±	±		+	+	±	+	6+3−
263S	Ⓢ Spiral Road, The (140)		Adv.	U-I	6- 4-62	+	+	±	##	##	##		9+1−
2616	Ⓢ Ⓜ State Fair (118)	©	Musical.	20th-Fox	3-26-62	+	##	±	+	##	+	##	10+1−
2637	Ⓢ Story of the Count of Monte Cristo, The (132)	Ⓢ	Adv.	WB	6-11-62	+	±	±		+	##		6+2−
2647	Ⓢ Stowaway in the Sky (82)		Adventure	Lopert	7-16-62	+	±		+		##	##	7+1−
2584	Ⓢ Summer and Smoke (118)	Ⓟ	Dr.	Para	12- 4-61	##	##	##	##	##	##	##	14+
2611	Ⓢ Sweet Bird of Youth (120)	©	Drama	MGM	3-12-62	##	+	##	##	##	+	##	12+
2622	Ⓢ Swingin' Along (74)	©	Com/Mus.	20th-Fox	4-16-62	+		±			−		2+2−
	—T—												
2636	Ⓢ Tales of Terror (90)	Ⓟ	Ho.	AIP	6- 4-62	##	−		##	##	##	±	9+2−
2644	Ⓢ Tartars, The (83)		Action	MGM	7- 2-62	±	±	−	+	±	±	±	6+6−
26S0	Ⓢ Tarzan Goes to India (86)	©	Ac.	MGM	7-23-62	+	±	+	+	##			6+1−
2630	Taste of Honey, A (100)		Dr.	Cont'l	S-14-62	##	±	##	##	##	##	+	12+1−
2614	Tell-Tale Heart, The (78)		Horror Drama	Danziger-SR	3-19-62	+							1+
2613	Temptation (94)		Melodr.	Cameo	3-19-62	+							1+
2596	Ⓢ Tender Is the Night (146)	©	Drama	20th-Fox	1-1S-62	##	+	##	##	+	+	##	11+
2632	Ⓢ That Touch of Mink (99)	Ⓟ	Com.	U-I	S-14-62	##	+	+	##	##	+	##	11+
2598	Then There Were Three (82)		Ac.	Parade	1-22-62	±		+		+			3+1−
2639	There Was a Crooked Man (106)		Comedy	Lopert	6-18-62	##							2+
2629	13 West Street (80)		Dr.	Col	S-14-62	±	±	±	+	±	+	+	7+4−
2597	Three Stooges Meet Hercules, The (89)		Farce-Comedy	Col	1-22-62	−	−	±	+	+	+	±	5+4−
2647	Three Stooges in Orbit, The (87)		Farce-Comedy	Col	7-16-62	+	−	+	+	+		±	5+2−
2S97	Too Late Blues (110)		Dr.	Para	1-22-62	±	±	+	+	+	±	±	7+4−
2572	Town Without Pity (10S)		Dr.	UA	10-23-61	##	+	+	##	±	±	##	10+2−
2646	Trauma (93)		Suspense Dr.	Parade	7- 9-62	+							1+
2586	Trunk, The (72)		Suspense Dr.	Col	12-11-61	+					+	±	3+1−
2600	Twenty Plus Two (102)		Mys.	AA	1-29-62	±	±	±		−	±	±	5+6−
2616	Twist All Night (85)		Comedy With Music, color prolog.	AIP	3-26-62	+		±	±	+	−		4+3−
2592	Twist Around the Clock (86)		Musical	Col	1- 1-62	+	±	±	+	+	±	±	7+4−
2589	Two Little Bears, The (81)	©	Comedy-Fantasy	20th-Fox	12-25-61	±	−	+	+	±	##		6+3−
2565	Two Women (105)		Dr. (Eng. dubbed) Also with titles	Embassy	10- 2-61	##	##	##	##		##	##	12+
	—U—												
2603	Underwater City, The (78)		Adv.-Fantasy	Col	2-12-62	±	±	±		±	+	±	6+5−
	—V—												
2648	Valiant, The (89)		War Drama	UA	7-16-62	+	+	±	+		+	+	6+1−
2581	Valley of the Dragons (79)		Adv.	Col	11-27-61	±	−	−	+	±	−	±	4+6−
2606	Victim (100)		Drama	Astor	2-19-62	##	+	##	##	+	##	##	12+
2601	View From the Bridge, A (110)		Drama	Cont'l	2- S-62	##	+	##	##	##	##	##	13+
	—W—												
2602	Walk on the Wild Side (114)		Dr.	Col	2- S-62	##	##	+	##	##	−	+	10+1−
2638	What a Carve Up! (87)		Farce.	Embassy	6-11-62	+	−	±	+				3+2−
2618	War Hunt (81)		War Drama	UA	4- 2-62	±	±	+	+	##	##		8+2−
5286	Weekend With Lulu, A (91)		Comedy.	Col	12-11-61	##		±	+	##	+	±	8+2−
2567	Ⓢ Ⓜ West Side Story (155)		Panavision. Musical Dr.	UA	10- 9-61	##	##	##	##	##	##	##	14+
2646	Ⓢ When the Girls Take Over (80)		Comedy	Parade	7- 9-62	±							1+1−
2612	Whistle Down the Wind (98)		Drama	Astor	3-12-62	##	+	##	+	##	##	##	12+
2584	Wild for Kicks (92)		Dr.	Times	12- 4-61	±	−		+				2+2−
264S	Ⓢ Wild Westerners, The (70)		W'n	Col	7- 9-62	+	±	±	+	+			5+2−
2609	Womanhunt (60)		Mystery	20th-Fox	3- S-62	−					−		2−
2576	Ⓢ Wonders of Aladdin, The (93)	©	Comedy-Fantasy	MGM	11- 6-61	##	−	±	+	±	+	±	7+4−
2609	World in My Pocket (93)		Suspense	MGM	3- 5-62	+	+	+	+	±	±		6+2−
	—XYZ—												
2579	Ⓢ X-15 (112)	Ⓟ	Dr.	UA	11-20-61	+	±	±	+	##	##	+	9+2−
2638	Zotz! (85)		Comedy	Col	6-11-62	±	−	+	+	+	+		S+2−

Feature productions by company in order of release. Running time is in parentheses. © is for CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panavision; Ⓡ Regalscope; Ⓣ Technirama. Symbol ◎ denotes BOXOFFICE Blue Ribbon Award; ◎ color photography. Letters and combinotions thereof indicate story type—(Complete key on next page.) for review dates and Picture Guide page numbers, see REVIEW DIGEST.

FEATURE CHART

	ALLIED ARTISTS Type / Rel. No.	AMERICAN INT'L Type / Rel. No.	COLUMBIA Type / Rel. No.	M-G-M Type / Rel. No.	PARAMOUNT Type / Rel. No.	
JANUARY			Sail a Crooked Ship (88)..C..614 Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs Twist Around the Clock (83) .....M..616 Chubby Checker, Dion, the Marcels, Vicki Spencer	Murder She Said (87)..My..208 Margaret Rutherford, Arthur Kennedy	Hey, Let's Twist! (80) ..M..6108 Joey Dee and the Starliters, Teddy Randazzo, Kay Armen Too Late Blues (100) ....D..6109 Bobby Darin, Stella Stevens	JANUARY
FEBRUARY		◎Premature Burial (81) Ⓟ Ho..702 Ray Milland, Hazel Court	The Three Stooges Meet Hercules (89) .....Ad..617 Stooges, Vicki Trickett The Underwater City (78) SF..618 William Lundigan, Julie Adams Walk on the Wild Side (114) D..619 Laurence Harvey, Capucine, Barbara Stanwyck, Jane Fonda	◎Light in the Piazza (105) © .....D..207 Olivia de Havilland, R. Brazzi, G. Hamilton, Y. Mimieux	◎Summer and Smoke (118) Ⓣ .....D..6107 Laurence Harvey, Geraldine Page ◎Siege of Syracuse (87) Ⓣ .....Ad..6110 Rossano Brazzi, Tina Louise	FEBRUARY
MARCH	The Bashful Elephant (80) OD..6201 Molly Mack, Buddy Baer Hitler (107) .....BiD..6203 Richard Basehart, Cordula Trantow, Maria Emo	Twist All Night (87) ...M..703 June Wilkinson, Louis Prima, Sam Butera and the Witnesses (includes a color sequence)	◎The Hellions (87) Ⓣ ....Ac..620 Richard Todd, Anne Aubrey Belle Sommers (62) .....D..621 Polly Bergen, David Janssen	◎Four Horsemen of the Apocalypse (153) © ....D..209 Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb World in My Pocket (93)..D..210 Rod Steiger, Nadja Tiller, Peter Van Eyck	◎Forever My Love (115)..D..6111 Romy Schneider, Karl Boehm Brushfire (80) .....D..6112 John Ireland, Jo Morrow, Everett Sloane	MARCH
APRIL	Hands of a Stranger (85½) D..6204 Paul Lukather, Joan Harvey, Jas. Stapleton, Irish McCalla The Big Wave (73).....D..6202 Sessue Hayakawa, Mickey Curtis	Burn, Witch, Burn (89)..Ho..704 Janet Blair, Peter Wyngarde Phantom Planet, The (82) SF..711 Dean Fredericks, Coleen Gray ◎Assignment Outer Space (79) .....SR..712 Archie Savage, Gaby Farinon	Don't Knock the Twist (87) .....M..622 Chubby Checker, Mari Blanchard Experiment in Terror (123)..D..623 Glenn Ford, Lee Remick Safe at Home (83).....D..624 Mickey Mantle, Roger Maris, Patricia Barry	◎Sweet Bird of Youth (120) © .....D..212 Geraldine Page, Paul Newman, Ed Begley, Rip Torn ◎The Horizontal Lieutenant (90) © .....C..213 Jim Hutton, Paula Prentiss All Fall Down (111).....D..211 Eva Marie Saint, Warren Beatty, Karl Malden, Angela Lansbury	The Man Who Shot Liberty Valance (123) .....W..6114 James Stewart, John Wayne, Vera Miles ◎◎The Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer (pre-release)	APRIL
MAY	Rider on a Dead Horse (72) .....OD..6212 John Vivyan, Lisa Lu, Bruce Gordon, Kevin Hagen	The Brain That Wouldn't Die (71) .....Ho..705 Herb Evers, Virginia Leith Invasion of the Star Creatures (81) .....SF..706 Bob Ball, Frankie Ray	Five Finger Exercise (109)..D..625 Rosalind Russell, Maximilian Schell, Jack Hawkins, Richard Beymer 13 West Street (80).....D..626 Alan Ladd, Rod Steiger, Dolores Dorn, Michael Callan ◎Mothra (90) .....Ac..627 All-Japanese cast (Eng-dubbed)	◎Ride the High Country (94) © .....OD..216 Randolph Scott, Joel McCrea	◎Escape From Zahrain (93) Ⓣ .....Ac..6115 Yul Brynner, Madlyn Rhue, Sal Mineo	MAY
JUNE	Reprieve (110) .....D..6205 Ben Gazzara, Stuart Whitman, Ray Walston, V. Price, R. Steiger, S. Davis jr. The Bridge (104) .....D..6207 (Eng-dubbed version) Volker Bohnet, Fritz Wepper Confessions of an Opium Eater (85) .....D..6206 Vincent Price, Linda Ho Payroll (80) .....Ac..6210 Michael Craig, Francoise Prevost		Advise and Consent (138) © D..628 Charles Laughton, Henry Fonda, Don Murray, Walter Pidgeon, Gene Tierney, Franchot Tone ◎The Wild Westerners (70) W..629 Jas. Philbrook, Nancy Kovack, Guy Mitchell, Duane Eddy	Lolita (152) .....D..217 James Mason, Shelley Winters, Peter Sellers, Sue Lyon ◎Boys' Night Out (115) © C..218 Kim Novak, James Garner, Tony Randall, Janet Blair ◎The Tartars (83) .....Ad..223 Orson Welles, Victor Mature, Liana Orfei	Hell Is for Heroes (90)..D..6116 Steve McQueen, Bobby Darin, Fess Parker, Bob Newhart	JUNE
JULY	The Frightened City (97) D..6211 Herbert Lom, John Gregson, Yvonne Romain	◎Tales of Terror (90) Ⓟ .....Ho..710 Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget Panic in Year Zero! (95) © D..708 Ray Milland, Jean Hagen, Frankie Avalon	The Notorious Landlady (123) .....MyC..701 Jack Lemmon, Kim Novak, Fred Astaire Zotz! (87) .....C..702 Tom Poston, Julia Meade, Cecil Kellaway	◎Tarzan Goes to India (86) .....Ad..222 Jock Mahoney, Simi, Mark Dana ◎Damon and Pythias (99) Ad..214 Guy Williams, Don Burnett	◎◎The Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer ◎My Geisha (120) Ⓣ..CD..6118 Shirley MacLaine, Yves Montand, Edw. G. Robinson, Bob Cummings	JULY
AUGUST	◎Day of the Triffids (119) © .....Ho..6209 Howard Keel, Nicole Maurey, Mervyn Johns	◎Marco Polo (100) ©..Ad..709 Rory Calhoun, Yoko Tani	The Interns (120) .....D..703 Michael Callan, Cliff Robertson, Jas. MacArthur, Haya Harareet The Three Stooges in Orbit (87) .....C..704 Stooges, Edson Stroll ◎Pirates of Blood River (87) Ⓢ .....Ad..710 Kerwin Mathews, Glenn Corbett	◎Two Weeks in Another Town (107) © .....D..220 Kirk Douglas, Edw. G. Robinson, Cyd Charisse, Geo. Hamilton ◎The Savage Guns (..) Ⓢ .....OD..221 Richard Basehart, Alex Nicol	◎Hatari! (159) .....Ad..6119 John Wayne, Red Buttons, Elsa Martinelli, Hardy Kruger	AUGUST
SEPTEMBER		◎White Slave Ship (..) © .....Ad..713 (formerly "Wild Cargo") Pier Angeli, Edmund Purdom	◎Damn the Defiant! (..) © .....D..705 Alec Guinness, Dirk Bogarde, Anthony Quayle ◎The Best of Enemies (104) .....CD..706 David Niven, Alberto Sordi Ring-a-Ding Rhythm (..) M..707 Chubby Checker, Dukes of Dixieland	◎Swordsman of Siena (..) © .....Ad..219 Stewart Granger, Sylva Koscina, Christine Kaufmann The Password Is Courage (..)..Ac.. Dirk Bogarde, Maria Perschy		SEPTEMBER
OCTOBER	Billy Budd (123) ©.....D.. Robert Ryan, Peter Ustinov, Melvyn Douglas, Terence Stamp	Warriors Five (..) .....Ac..707 Jack Palance, Anna Ralli	Requiem for a Heavyweight (..) .....D..708 Anthony Quinn, Jackie Gleason, Julie Harris, Mickey Rooney Two Tickets to Paris (..) M..709 Joey Dee, Gary Crosby, Kay Medford	◎A Very Private Affair ( ) .....D..215 Brigitte Bardot, Marcello Mastroianni	The Pigeon That Took Rome (101) Ⓟ .....C..6202 Charlton Heston, Elsa Martinelli, Harry Guardino	OCTOBER

FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (D) Drama; (F) Fantasy; (FC) Farce-Comedy; (Ho) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

JANUARY

20TH-FOX

- ⊙Bachelor Flat (91) ©..C..201 Terry-Thomas, Tuesday Weld, Richard Beymer, Celeste Holm
- Madison Avenue (94) © ..D..202 Dana Andrews, Eleanor Parker, Eddie Albert, Jeanne Crain

UNITED ARTISTS

- One, Two, Three (108) Ⓟ C..6208 James Cagney, Horst Buehholz, Arlene Francis, Pamela Tiffin
- Mary Had a Little (79)..C..6203 Agnes Laurent, John Bentley
- Something Wild (112) ....D..6210 Carroll Baker, Ralpb Meeker
- The Happy Thieves (88)..CD..6209 Rex Harrison, Rita Hayworth

UNIVERSAL-INT'L

WARNER BROS.

- ⊙The Singer Not the Song (98) © .....D..152 Dirk Bogarde, John Mills, Mylene Demongeot

FEBRUARY

20TH-FOX

- ⊙Tender Is the Night (146) © .....D..203 Jennifer Jones, Jason Robards jr., Joan Fontaine, Tom Ewell
- ⊙Swingin' Along (74) © C/M..204 Noonan and Marshall, Barbara Eden, Ray Charles, Roger Williams, Bobby Vee

UNITED ARTISTS

- ⊙Sergeants 3 (112) Ⓟ ..OD..6213 Frank Sinatra, Dean Martin, S. Davis jr., P. Lawford, J. Bishop
- Saintly Sinners (78)....CD..6205 Don Beddoe, Ellen Corby
- Deadly Duo (69).....D..6212 Craig Hill, Marcia Henderson

UNIVERSAL-INT'L

- ⊙Spartacus (193) Super-Technirama 70.....D..6204 Kirk Douglas, Sir Laurence Olivier, Jean Simmons, Tony Curtis, Peter Ustinov (regular release)

WARNER BROS.

- ⊙⊙A Majority of One (147) .....C..153 Rosalind Russell, Alec Guinness

MARCH

20TH-FOX

- The Innocents (99) ©....D..207 Deborah Kerr, Michael Redgrave
- Womanhunt (60) .....D..206 Steve Piccaro, Lisa Lu, Berry Kroeger
- ⊙Satan Never Sleeps (124) © .....D..205 William Holden, Clifton Webb, France Nuyen

UNITED ARTISTS

- The Children's Hour (109) .....D..6211 Audrey Hepburn, Shirley MacLaine. James Garner
- The Clown and the Kid (65) .....D..6207 John Lupton, Mike McGreevey

UNIVERSAL-INT'L

- ⊙Lover Come Back (107)..C..6205 Rock Hudson, Doris Day, Tony Randall, Edie Adams
- Desert Patrol (78).....Ac..6206 Michael Craig, John Gregson, Richard Attenborough

WARNER BROS.

- The Couch (89) .....D..160 Sbirley Knight, Grant Williams
- Malaga (96).....Ad..161 Trevor Howard, Dorotby Dandridge, Edmund Purdom

APRIL

20TH-FOX

- ⊙⊙State Fair (118) ©..D/M..208 Pat Boone, Bobby Darin, Pamela Tiffin, Ann-Margret, Alice Faye, Tom Ewell
- ⊙Broken Land (60) ©....W..209 Kent Taylor, Jody McCrea, Dianna Darrin

UNITED ARTISTS

- ⊙The Magic Sword (80)..Ad..6214 Basil Rathbone, Estelle Winwood. Gary Lockwood, Anne Helm
- ⊙Mighty Ursus (90)....Ad..6220 Ed Fury
- ⊙Jessica (105) Ⓟ.....C..6219 Maurice Chevalier, Angie Dickinson
- War Hunt (81) .....D..6217 John Saxon, Robert Redford

UNIVERSAL-INT'L

- The Outsider (108).....D..6207 Tony Curtis, Bruce Bennett, James Francisous
- Nearly a Nasty Accident (86) .....C..6208 Jimmy Edwards, Shirley Eaton, Kenneth Connor

WARNER BROS.

- ⊙Rome Adventure (118)....D..162 Troy Donahue, Angie Dickinson, Rossano Brazzi, Suzanne Pleshette

MAY

20TH-FOX

- Hand of Death (60) .....Ho..212 John Agar, Paula Raymond
- The Cabinet of Caligari (104) © .....HoD..211 Glynis Johns, Dan O'Herlihy

UNITED ARTISTS

- ⊙Follow That Dream (110) Ⓟ .....C..6216 Elvis Presley, Anne Helm, Arthur O'Connell
- ⊙Geronimo (102).....OD..6221 Chuck Connors, Kamala Devi
- Incident in an Alley (83) D..6218 Chris Warfield, Erin O'Donnell
- Third of a Man (80) ....D..6226 Simon Oakland

UNIVERSAL-INT'L

- Cape Fear (106).....D..6209 Gregory Peck, Robert Mitchum, Polly Bergen
- The Day the Earth Caught Fire (91) .....D..6210 Janet Munro, Leo McKern

WARNER BROS.

- House of Women (85)....D..163 Shirley Knight, Andrew Duggan
- ⊙Samar (89) .....Ad..164 George Montgomery, Gilbert Roland, Ziva Rodann, Joan O'Brien

JUNE

20TH-FOX

- ⊙ Lisa (112) © .....D..210 Stephen Boyd, Dolores Hart
- ⊙It Happened in Athens (92) © .....Ad..214 Jayne Mansfield. Nico Minardos

UNITED ARTISTS

- Road to Hong Kong (91)..C..6227 Bing Crosby, Bob Hope, Joan Collins, Dorotby Lamour

UNIVERSAL-INT'L

- ⊙Night Creatures (81)..Ho..6213 Peter Cushing, Yvonne Romain
- ⊙Six Black Horses (80)..W..6214 Audie Murphy, Dan Duryea, Joan O'Brien
- Lonely Are the Brave (107) Ⓟ .....OD..6215 Kirk Douglas, Gena Rowlands, Walter Matthau

WARNER BROS.

- ⊙Lad: a Dog (98) .....D..158 Peter Breck, Peggy McCay

JULY

20TH-FOX

- ⊙Mr. Hobbs Takes a Vacation (116) © .....C..215 James Stewart, Maureen O'Hara, Fabian, Lauri Peters
- Air Patrol (70) ©.....Ac..216 Willard Parker, Merry Anders

UNITED ARTISTS

- ⊙Jack the Giant Killer (94) .....Ad..6222 Kerwin Mathews, Judi Meredith
- The Miracle Worker (106) D..6225 Anne Bancroft, Patty Duke
- West Side Story (155) Ⓟ 70mm .....M..6201 Natalie Wood, Richard Beymer, Russ Tamblyn, Rita Moreno, G. Chakiris
- The Valiant (89) .....D..6228 John Mills, Ettore Manni

UNIVERSAL-INT'L

- ⊙That Touch of Mink (99) Ⓟ .....C..6216 Cary Grant, Doris Day, Gig Young, Audrey Meadows
- Information Received (77) D..6217 Sabina Sesselman, Wm. Sylvester

WARNER BROS.

- ⊙Merrill's Marauders (98) © .....D..165 Jeff Chandler, Ty Hardin
- ⊙The Music Man (151) Ⓣ M..168 Robert Preston, Shirley Jones (Special engagements only)

AUGUST

20TH-FOX

- ⊙5 Weeks in a Balloon (..) © .....Ad..218 Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre
- ⊙Hemingway's Adventures of a Young Man (145) ©....D..213 Richard Reymer, Susan Strasberg, Diane Baker, Paul Newman

UNITED ARTISTS

- Bird Man of Alcatraz (143) D..6230 Burt Lancaster, Karl Malden
- ⊙Hero's Island (94) Ⓟ Ad..6229 James Mason, Neville Brand, Kate Manx, Rip Torn
- Judgment at Nuremberg (189) .. ..D..6206 S. Tracy, B. Lancaster, R. Widmark, M. Dietrich, M. Clift, J. Garland

UNIVERSAL-INT'L

- ⊙The Spiral Road (140)..D..6218 Roek Hudson, Burl Ives, Gena Rowlands

WARNER BROS.

- ⊙Guns of Darkness (103)..Ad..169 Leslie Caron, David Niven

SEPTEMBER

20TH-FOX

- ⊙I Like Money (81) © ....C..241 Peter Sellers, Nadia Gray, Herbert Lom
- ⊙The 300 Spartans (113) © .....Ad..219 Richard Egan, Diane Baker, Sir Ralph Richardson

UNITED ARTISTS

- ⊙Kid Galahad (95)....CD..6231 Elvis Presley, Gig Young, Lola Albright, Joan Blackman
- Pressure Point (..) .....D.. Sidney Poitier, Bobby Darin

UNIVERSAL-INT'L

- ⊙The Phantom of the Opera (84) .....Ho..6219 Herbert Lom, Heather Sears, Michael Gough, Edw. de Souza

WARNER BROS.

- ⊙The Story of the Count of Monte Cristo (132) Ⓢ..Ad..167 Louis Jourdan, Yvonne Furneaux

OCTOBER

20TH-FOX

- ⊙Gigot (104) .....C..220 Jackie Gleason, Katherine Kath, Jean LeFebvre, Gabrielle Dorziat
- ⊙Loves of Salammbo (..) © .....Ad..223 Jeanne Valerie, Jacques Sernas, Edmund Purdom

UNIVERSAL-INT'L

- No Man Is an Island (90) .....D..6220 Jeffrey Hunter, Marshall Thompson, Barbara Perez

WARNER BROS.

- ⊙The Chapman Report (..)..D..231 Efrem Zimbalist jr., Shelley Winters, Jane Fonda, Claire Bloom, Glynis Johns

COMING

ALLIED ARTISTS

- ⊙El Cid (170) Ⓣ.....D..6220 Charlton Heston, Sophia Loren (add 21 min. for additional music and intermission) Special release

AMERICAN-INT'L

- ⊙Prisoner of the Iron Mask © Ad.. Michel Lemoine, Wandisa Guida (Special release)
- ⊙Reptilicus .....SF..715 Bodil Miller, Carl Ottosen
- ⊙Goliath and the Mongols © .....Ad..714 Gordon Scott, Yoko Tani
- ⊙The Young Racers .....Ac..716 Mark Damon, Bill Campbell

BUENA VISTA

- ⊙The Search of the Castaways Ad.. Maurice Chevalier, Hayley Mills, Geo. Sanders, W. Hyde White
- Son of Flubber .....C.. Fred MacMurray, Nancy Olson, Keenan Wynn, Ed Wynn

COLUMBIA

- ⊙Barabbas Ⓣ .....D.. Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine
- The War Lover .....D.. Steve McQueen, Robert Wagner, Shirley Ann Field
- ⊙Bye Bye Birdie Ⓟ.....C/M.. Janet Leigh, Dick Van Dyke, Ann-Margret, Bobby Rydell
- ⊙Lawrence of Arabia super Ⓟ .....D.. Alec Guinness, Anthony Quinn, Jose Ferrer, Peter O'Toole
- Congo Vivo .....Ad Jean Seberg, Gabriele Ferzetti
- The Old Dark House .....My.. Tom Poston, Robert Morley
- Maniac .....D.. Kerwin Mathews, Nadia Gray

MGM

- ⊙Mutiny on the Bounty (Ultra Panavision-70) ....Ad.. Marlon Brando, Trevor Howard, Hugh Griffith, Tarita
- ⊙⊙King of Kings Ⓣ ....Bib D.. Jeffrey Hunter, Siobhan McKenna
- ⊙Billy Rose's Jumbo .....M.. Doris Day, Stephen Boyd, Jimmy Durante
- ⊙The Golden Arrow .....Ad.. Tab Hunter, Rossana Podesta
- ⊙I Thank a Fool ©.....D Susan Hayward, Peter Finch

PARAMOUNT

- ⊙A Girl Named Tamiko Ⓟ....D.. Laurence Harvey, France Nuyen, Martha Hyer, Miyoshi Umeki
- ⊙Who's Got the Action? Ⓟ....C.. Dean Martin, Lana Turner, Eddie Albert, Nita Talbot
- ⊙Girls! Girls! Girls!.....C..6205 Elvis Presley, Stella Stevens
- It's Only Money .....C..6206 Jerry Lewis, Joan O'Brien
- ⊙My Six Loves .....CD.. Debbie Reynolds, David Janssen

20TH-FOX

- ⊙The Lion ©.....Ad.. William Holden, Capucine, Trevor Howard
- ⊙The Queen's Guard .....D..
- The Longest Day © .....D.. All-star east; depiction of the Allied landings on D-Day
- ⊙Cleopatra Todd-AO.....D.. Elizabeth Taylor, Richard Burton, Rex Harrison
- ⊙The Leopard Ⓣ .....D.. Burt Lancaster, Claudia Cardinale

UNITED ARTISTS

- ⊙Taras Bulba Ⓟ .....Ad.. Tony Curtis, Yul Brynner
- ⊙Beauty and the Beast (77) .....Ad..6223 Joyce Taylor, Mark Damon, Eduard Franz, Merry Anders
- The Manchurian Candidate (..)..D.. Frank Sinatra, Laurence Harvey, Janet Leigh, Angela Lansbury
- A Child Is Waiting .....D.. Burt Lancaster, Judy Garland
- Two for the Seesaw .....D.. Shirley MacLaine, Robert Mitchum
- The Caretakers .....D.. Robert Stack, Joan Crawford

UNIVERSAL-INT'L

- Freud .....BiD.. Montgomery Clift, Susannah York, Susan Kohner
- ⊙If a Man Answers .....C.. Sandra Dee, Bobby Darin
- To Kill a Mockingbird ....D.. Gregory Peck, Mary Badham,
- ⊙Lancelot and Guinevere Ⓟ .....Ad.. Cornel Wilde, Jean Wallace
- ⊙40 Pounds of Trouble Ⓟ..CD.. Tony Curtis, Phil Silvers, Suzanne Pleshette

WARNER BROS.

- ⊙Term of Trial .....D..252 Laurenee Olivier, Simone Signoret, Sarah Miles, Terence Stamp
- ⊙Gypsy .....M.. Rosalind Russell, Karl Malden Natalie Wood

FEATURE CHART

MISCELLANEOUS

ASTOR
Never Take Candy From a Stranger (82) .....D..Oct 61
Jean Carter, Felix Aylmer
Ⓒ Gina (92) .....Ad..Nov 61
Simone Signoret, Georges Marchal
Victim (100) .....D..Feb 62
Dirk Bogarde, Sylvia Syms, Dennis Price
Whistle Down the Wind (98) .....D..Mar 62
Hayley Mills, Bernard Lee
Peeping Tom (86).....D..May 62
Karl Boehm, Moira Shearer
The Intruder (83) ....D..May 62
William Shatner, Frank Maxwell

BUENA VISTA
ⒸⒸ Babes in Toyland (100) Ⓒ .....M..Dec 61
Ray Bolger, Tommy Sands, Annette, Ed Wynn
Ⓒ Moon Pilot (98) .....C..Apr 62
Tom Tryon, Dany Saval, Brian Keith, Edmond O'Brien
ⒸⒸ Bon Voyage (132) ..C..Jun 62
Fred MacMurray, Jane Wyman, Michael Callan, Deborah Walley
Ⓒ Big Red (89) .....OD..Jul 62
Walter Pidgeon, Gilles Payant

CONTINENTAL
View From the Bridge, A (110) .....D..Feb 62
Carol Lawrence, Raf Vallone, Maureen Stapleton
Harold Lloyd's World of Comedy (94) (Episodes from Lloyd's 1924-39 features) .....C..Apr 62
Ⓒ Bachelor of Hearts (97) C..May 62
Hardy Kruger, Sylvia Syms, Ronald Lewis
A Taste of Honey (100)..D..May 62
Dora Bryan, Rita Tushingham
Never Let Go (90) ....D..Jun 62
Peter Sellers, Richard Todd

EMBASSY
No Love for Johnnie (110) Ⓒ .....D..May 62
Peter Finch, Mary Peach
Two Women (99) .....D..Jun 62
(Eng-dubbed)..Sophia Loren
What a Carve Up! (87)..HoC..Jul 62
Kenneth Connor, Shirley Eaton
Ⓒ The Sky Above—The Mud Below (90) .....Doc..Jul 62
Strangers in the City (80) .....D..Aug 62
Robert Gentile, Kenny Delmar
Ⓒ Constantine and the Cross (114) .....Ad..Aug 62
Cornel Wilde, Christine Kaufmann

FAIRWAY INT'L
The Choppers (64) .....D..Feb 62
Arch Hall jr., Marianne Gaba
Ⓒ Eegah (90) .....Ad..May 62
Arch Hall jr., Marilyn Manning
Fallguy (64) .....D..May 62
Ed Dugan

FILMGROUP
The Devil's Partner (75) Ac Sep 61
Ed Nelson, Jean Allison, Edgar Buchanan
Ⓒ The Pirate of the Black Hawk (75) Ⓢ .... Ad..Dec 61
Mijanou Bardot, Gerard Landry

GOVERNOR
Ⓒ Doctor in Love (87)..C..Apr 62
Michael Craig, Virginia Maskell, James Robertson Justice

MEDALLION
Ⓒ Last of the Vikings (102) Ⓢ .....Ad..May 62
Cameron Mitchell, Edmund Purdom

PARADE RELEASING ORG.
Ⓒ I Bombed Pearl Harbor (98) Widescope .....Ac..Dec 61
Toshiro Mifune, Y. Natsuki
Then There Were Three (82) .....Ac..Jan 62
Alex Nicol, Frank Latimore
A Public Affair (75)..D..Mar 62
Myron McCormick, Edw. Binns
Ⓒ When the Girls Take Over (80) .....C..May 62
R. Lowery, M. Miller, J. Ellison
Ⓒ East of Kilimanjaro (75) Vistarama .....Ad..May 62
Marshall Thompson, Gaby Andre
Trauma (92) .....D..May 62
Lynn Bari, John Conte
Ⓒ Make Way for Lila (90) .....D..Jun..62
Erika Remberg (Eng-dubbed)

SHOWCORPORATION
Double Bunk (92) .....C..Nov 61
Ian Carmichael, Janette Scott, Sidney James
Ⓒ Midsummer Night's Dream (74) .....F..Dec 61
(Puppets; voices of Old Vic Players)

TIMES FILM
Ⓒ Purple Noon (115)..My..Oct 61
(Eng-dubbed)..Alain Delon, Marie LaForet, Maurice Ronet
Wild for Kicks (92)....D..Jan 62
David Farrar, Noelle Adam, Gillian Hills, Shirley Ann Field
Frantic (81) .....D..Mar 62
(Eng-dubbed) Jeanne Moreau
Also available with sub-titles at 90 minutes running time

UNITED PRODUCERS (UPRO)
Jet Storm (91) .....D..Sep 61
Richard Attenborough, Stanley Baker, Diane Cilento
Ⓒ Shame of the Sabine Women (80) .....Ad..
Lex Johnson, William Wolf

WOOLNER BROS.
Ⓒ Flight of the Lost Balloon (91) Ⓢ .....Ad..Oct 61
Mala Powers, Marshall Thompson

FOREIGN LANGUAGE

FRANCE
Five Day Lover, The (86)..2-19-62
(Kingsley)..Jean Seberg, Jean-Pierre Cassel, Micheline Presle
Jules and Jim (105)..... 6-11-62
(Janus)..Jeanne Moreau, Oskar Werner
La Belle Americaine (100) 1-22-62
(Cont'l)..R. Dhery, C. Brosset
Last Year at Marienbad (98) 4-16-62
(Astor)..Delphine Seyrig, Giorgio Albertazzi, Sacha Pitoeff
Les Liaisons Dangereuses (106) 1- 8-62
(Astor)..Gerard Philipe, Jeanne Moreau, Annette Vadim
Maiden, The (90) 5-21-62
(Green-Roth)..Claudine Dupuis
Night Affair (92) 1-22-62
(President)..Jean Gabin, Nadja Tiller, Danielle Darrieux
Rififi for Girls (97) .. 6-11-62
(Cont'l)..Nadja Tiller, R. Hossein
The Magnificent Tramp (76) 7-16-62
(Cameo)..Jean Gabin, Darry Cowl
Tomorrow Is My Turn (117) 4- 9-62
(Showcorp)..Charles Aznavour
Ⓒ Web of Passion (101)..11- 6-61
(Times)..Madeleine Robinson, Jean-Paul Belmondo
Zazie (86) 4- 30-62
(Astor)..Catherine Demongeot

GERMANY
Ⓒ Arms and the Man (96) 3-26-62
(Casino)..O. W. Fischer, Lilo Pulver

ITALY
Bell' Antonio (101)..... 5-21-62
(Embassy)..Marcello Mastroianni, Claudia Cardinale, P. Brasseur
Ⓒ Boccaccio '70 (165).... 7-16-62
(Embassy)..Sophia Loren, Anita Ekberg, Romy Schneider
From a Roman Balcony (84) 11-27-61
(Cont'l)..Jean Sorel, Lea Massari
Girl With a Suitcase (108) 10-16-61
(Ellis)..Claudia Cardinale
L'Avventura (145) 6- 5-61
(Janus)..Monica Vitti, Gabriele Ferzetti, Lea Massari
Love Is a Day's Work (84) 3-19-62
(Cont'l)..Jean Sorel, Lea Massari
Man Who Wagged His Tail, The (91) 10- 9-61
(Cont'l)..Peter Ustinov, Pablito Calvo (Span-lang; Eng. titles)
Night, The (La Notte) (120) 3-19-62
(Lopert)..Jeanne Moreau, Marcello Mastroianni, Monica Vitti
Rocco and His Brothers (175) 7-17-61
(Astor)..A. Delon, A. Girardot

JAPAN
Rice (118) 9-18-61
(SR)..Yuko Moshizuki
Throne of Blood (108) 4- 9-62
(Brandon)..Toshiro Mifune

POLAND
Eve Wants to Sleep (93) 10- 9-61
(Harrison)..Barbara Lass
Kanal (96) 11- 6-61
(Kingsley)..T. Izewska, T. Janczar
Joan of the Angels? (101).. 6-18-62
(Telepix)..L. Winnicka, M. Voit

SPAIN
Viridiana (90) 4-16-62
(Kingsley)..Francisco Rabal, Silvia Pinal, Fernando Rey

SWEDEN
Devil's Eye, The (90) 12-18-61
(Janus)..Jarl Kulle, Bibi Andersson
Through a Glass Darkly (91) 4- 30-62
(Janus)..Harriet Andersson, Max von Sydow

U.S.S.R.
Summer to Remember, A (80) 12-18-61
(Kingsley)..B. Barkjatov, S. Bondarchuk

SHORTS CHART

Short subjects, listed by company, in order of release. Running time follows title. Date is notional release month. Color and process as specified.

COLUMBIA

ASSORTED & COMEDY FAVORITES (Reissues)

Prod. No.		Rel. Date
6432	Pleasure Treasure (16)	Nov 61
6433	Dance, Dunce, Dance (18½)	Dec 61
6422	Parlor, Bedroom and Wrath (16)	Nov 61
6423	Flung by a Fling (16)	Dec 61
6424	The Gink at the Sink (16½)	Feb 62
6434	The Fire Chaser (16)	Mar 62
6435	Marinated Mariner (16)	Mar 62
6425	Let Down Your Aerial (17)	Apr 62
6426	Clunked in the Clink (16)	May 62
6436	Microspook (16)	Jun 62

CANDID MICROPHONE (Reissues)

6551	No. 1, Series 3 (11)	Sep 61
6552	No. 2, Series 3 (10)	Nov 61
6553	No. 3, Series 3 (10½)	Jan 62
6554	No 4, Series 3 (11)	Apr 62
6555	No. 5, Series 3 (10½)	May 62

COLOR SPECIALS

6450	Ball Play (9)	Jul 62

COLOR FAVORITES (Technicolor Reissues)

6601	Red Riding Hood Rides Again (7)	Sep 61
6602	The Music Fluke (7)	Sep 61
6603	Imagination (6½)	Oct 61
6604	The Miner's Daughter (6½)	Nov 61
6605	Grape-Nutty (6)	Nov 61
6606	The Popcorn Story (6½)	Dec 61
6607	Cat-Tastrophy (6)	Jan 62
6608	Wonder Gloves (7)	Jan 62
6609	Dr. Bluebird (8)	Feb 62
6610	The Family Circus (6½)	Mar 62
6611	Big House Blues (7)	Mar 62
6612	The Oompahs (7½)	Apr 62
6613	The Air Hostess (8)	May 62
6614	Giddyap (6½)	Jun 62
6615	Georgie and the Dragon (7)	Jul 62

FILM NOVELTIES (Reissues)

5854	Yukon Canada (10)	Apr 61

LOOPY de LOOP (Color Cartoons)

6701	Catch Meow (6½)	Sep 61
6702	Kooky Loopy (7)	Oct 61
6703	Loopy's Hare-Do (7)	Dec 61
6704	Bungle Uncle (7)	Jan 62
6705	Beef for and After (7)	Mar 62
6706	Swash Buckled (7)	Apr 62
6707	Common Scents (7)	May 62
6708	Bearly Able (7)	Jun 62

MR. MAGOO REISSUES (Technicolor)

6752	Calling Dr. Magoo (6½) (© and standard)	Oct 61
6753	Magoo's Masterpiece (7)	Nov 61
6754	Magoo Beats the Heat (6) (Both © and standard)	Dec 61
6755	Magoo Slept Here (7)	Feb 62
6756	Magoo's Puddle Jumper (6½) (© and standard)	Mar 62
6757	Magoo Goes Skiing (7)	May 62
6758	Trail-Blazer Magoo (6)	Jul 62

SPECIAL COLOR FEATURETTES

6441	Images of Luangua (18)	Oct 61
6442	Wonderful Israel (19)	Dec 61
6443	Wonders of Philadelphia (18)	Mar 62
6444	Pleasure Highway (19½)	Apr 62
6445	Wonders of Dallas (17)	Jul 62

SERIALS (15 Chapter-Reissues)

5140	The Great Adventures of Captain Kidd	Mar 61
5160	Cody of the Pony Express	Aug 61
6160	Monster and the Ape	May 62

STOOGE COMEDIES (Reissues)

5408	Fling in the Ring (16)	Jul 61
6401	Quiz Whiz (15½)	Sep 61
6402	Fifi Blows Her Top (16½)	Oct 61
6403	Pies and Guys (16½)	Nov 61
6404	Sweet and Hot (17)	Jan 62
6405	Flying Saucer Daffy (17)	Feb 62
6406	Oils Well That Ends Well (16)	Apr 62
6407	Triple Crossed (16)	May 62
6408	Sappy Bull Fighter (15½)	Jul 62

WORLD OF SPORTS

6801	Aqua Ski-Birds (9½)	Oct 61
6802	Clown Prince of Rasslin (..)	Feb 62
6803	On Target (9)	Apr 62

M-G-M

TOM AND JERRY CARTOONS All 1.75-1 Ratio (Color—All New)

W361	Switchin' Kitten (9)	Sep 61
W362	Down and Outing (7)	Oct 61
W363	Greek to Me-ow (7)	Dec 61
W364	High Steaks (7)	Jan 62
W365	Mouse Into Space (7)	Mar 62
W366	Landing Stripling (7)	Apr 62
W367	Calypso Cat (7)	Jun 62

PARAMOUNT

COMIC KINGS

F21-1	Frogs Legs (6)	Apr 62
F21-2	Home Sweet Swampy (10)	May 62
F21-3	Hero's Reward (10)	May 62
F21-4	Psychological Testing (9)	Jun 62
F21-5	Snuffy's Song (8)	Jun 62
F21-6	The Hat (10)	Jun 62

COLOR SPECIALS (2 Reels)

B21-1	Spring in Scandinavia (15)	Dec 61

MODERN MADCAPS (Technicolor)

M21-1	Plot Sickens (7)	Oct 61
M21-2	Crumley Cogwheel (6½)	Oct 61
M21-3	Popcorn & Politics (6)	Nov 61
M21-4	Giddy Gadjets (6)	Mar 62
M21-5	Hi Fi Jinx (6)	Mar 62
M21-6	Funderful Suburbia (6)	Mar 62
M21-7	Samson Scrap (10)	Mar 62

NOVELTOON (Technicolor)

P21-1	Munro (9)	Sep 61
P21-2	Turtle Scoup (6)	Sep 61
P21-3	Kozmo Goes to School (6)	Nov 61
P21-4	Perry Popgun (6)	Jan 62
P21-5	Without Time or Reason (6)	Jan 62
P21-6	Good and Guilty (6)	Feb 62
P21-7	TV or No TV (6)	Mar 62

POPEYE CHAMPIONS

E21-1	Fireman's Brawl (7)	Sep 61
E21-2	Toreadorable (7)	Sep 61
E21-3	Popeye, the Ace of Space (7)	Sep 61
E21-4	Shaving Muggs (7)	Sep 61
E21-5	Taxi Turvey (6)	Sep 61
E21-6	Floor Flusher (6)	Sep 61

SPORTS IN ACTION (1-Reel Color)

D21-1	Symphony In Motion (10)	Jan 62
D21-2	Bow Jest (10)	Apr 62
D21-3	Fun in the Sun (9)	Jul 62
D21-4	Mighty Mites (..)	Jul 62
D21-5	On the Wing (..)	Aug 62

20th CENTURY-FOX

MOVIETONE CINEMASCOPES (Color, unless specified)

7107	Hills of Assisi (10)	Jul 61
7108	Assignment Pakistan (9)	Aug 61
7109	Ski New Horizons (10)	Sep 61
7110	Assignment India (9)	Oct 61
7111	Assignment South Africa (10)	Nov 61
7112	Sound of Arizona (10)	Dec 61
7201	Sport Fishing Family Style (8)	Jan 62
7202	Mel Allen's Football Highlights of 1961 (10) black and white	Feb 62
7203	Primitive Fighters (8)	Mar 62
7204	Holiday in Ireland (9)	Apr 62
7205	Champion Angler (9)	May 62
7206	Quebec Sports Pageant (9)	Jun 62
7207	City of the World (10)	Jul 62
7209	Story Book Wedding of Princess Sophia and Prince Juan Carlos (..)	Aug 62
7208	Dance Magic (11)	Sep 62

TERRYTOON 2-D's All Ratios—Color

5126	Sappy New Year (7)	Dec 61
5221	Klondike Strike Out (7)	Jan 62
5222	Where There's Smoke (7)	Feb 62
5223	He-Man Seaman (6)	Mar 62
5224	Nobody's Ghoul (7)	Apr 62
5225	Riverboat Mission (7)	May 62
5226	Rebel Trouble (7)	Jun 62
5227	Taming the Cat (7)	Jul 62
5228	Runaway Mouse (7)	Aug 62

TERRYTOON CINEMASCOPES

5107	Unsung Hero (6)	Jul 61
5108	Banana Binge (6)	Jul 61
5109	Meat, Drink and Be Merry (6)	Aug 61
5110	Really Big Act (6)	Sep 61
5111	Clown Jewels (6)	Oct 61
5112	Tree Spree (6)	Nov 61
5201	Honorable House Cat (6)	Jan 62
5202	Honorable Family Problem (7)	Mar 62
5203	Peanut Battle (7)	Apr 62
5204	Loyal Royalty (6)	May 62
5205	Send Your Elephant to Camp (6)	Jul 62
5206	Honorable Paint in Neck (..)	Sep 62

UNIVERSAL-INT'L

COLOR SPECIALS (One Reel)

4178	Restless Island (9)	Jun 61
4271	Treasure of the Deep	Nov 61
4272	Caramba ©	Dec 61
4273	Mabuhay	Jan 62
4274	Leaping Dandies	Feb 62

WALTER LANTZ CARTUNES (Technicolor..Can be projected in the Anamorphic Process, 2.35-1) (All run between 6 and 7 min.)

4119	Clash and Carry	Apr 61
4120	St. Moritz Blitz	May 61
4121	Bear and the Bees	May 61
4122	Sufferin' Cats (WW)	Jun 61
4123	Mississippi Slow Boat	Jul 61
4124	Franken-Stymied (WW)	Jul 61
4125	Busman's Holiday (WW)	Aug 61
4126	Tricky Trout	Sep 61
4127	Woody's Kook-Out (WW)	Sep 61
4129	Phantom of the Horse Opera (WW)	Oct 61
4211	Doc's Last Stand	Nov 61
4212	Case of the Red-Eyed Ruby	Dec 61
4213	Rock-a-Bye Gator (W. Woodpecker)	Jan 62
4214	Home Sweet Homewrecker (W. Woodpecker)	Jan 62

WALTER LANTZ REISSUES (Color Cartues..Can be projected in the Anamorphic process, 2.35-1)

4231	The Tree Medic	Nov 61
4232	After the Ball	Dec 61
4233	Chief Charlie Horse	Jan 62
4234	Woodpecker from Mars	Feb 62
4235	Calling All Cuckoos	Mar 62
4236	Niagara Fools	Apr 62
4237	Arts and Flowers	May 62

SPECIAL 2-REEL COLOR SPECIALS

4201	All That Oriental Jazz (16) ©	Nov 61
4202	Land of the Long White Cloud (..) ©	Mar 62
4204	Football Highlights of 1961 (10)	Dec 61

WARNER BROS.

BLUE RIBBON HIT PARADE (Technicolor Reissues—7 min.)

8312	The Lion's Busy	May 61
8313	Thumb Fun	Jun 61
8314	Corn Plastered	Jul 61
8315	Kiddin' the Kitty	Aug 61
8316	Ballot Box Bunny	Apr 61
9301	A Hound for Trouble	Sep 61
9302	Strife With Father	Sep 61
9303	The Grey Hounded Hare	Oct 61
9304	Leghorn Swaggled	Nov 61
9305	A Peck of Trouble	Dec 61
9306	Tom-Tom Tomcat	Jan 62
9307	Sock-a-Doodle-Do	Feb 62
9308	Rabbit Hood	Mar 62

BUGS BUNNY SPECIALS (Technicolor—7 min.)

8723	The Abominable Snow Rabbit	May 61
8724	Compressed Hare	Jul 61
9721	Prince Violent	Sep 61
9722	Wet Hare	Jan 62

MERRIE MELODIES LOONEY TOONS (Technicolor—7 min.)

8711	Birds of a Father	Apr 61
8712	D'Fightin' Ones	Apr 61
8713	Lickety-Splat	Jun 61
8714	A Scent of the Matterhorn	Jun 61
8715	Rebel Without Claws	Jul 61
8716	The Pied Piper of Guadalupe	Aug 61
9701	Daffy's Inn Trouble	Sep 61
9702	What's My Lion?	Oct 61
9703	Beep Prepared	Nov 61
9704	The Last Hungry Cat	Dec 61
9705	Nelly's Folly	Dec 61
9706	A Sheep in the Deep	Feb 62
9707	Fish and Slips	Mar 62
9708	Quackodile Tears	Mar 62

WORLD-WIDE ADVENTURE SPECIALS (Color Reissues) (Two-Reel)

8002	The Man From New Orleans (20)	Mar 61
8003	Winter Wonders (18)	Jul 61
9001	Where the Trade Winds Play (17)	Oct 61
9002	Fabulous Mexico (18)	Mar 62

(One-Reel)

8502	Alpine Champions (10)	Feb 61
8503	Kings of the Rockies (10)	Apr 61
8504	Grandad of Races (10)	May 61
8505	Snow Frolics (9)	Jun 61
8506	Hawaiian Sports (9)	Aug 61
9501	This Sporting World (10)	Nov 61
9502	Emperor's Horses (9)	Dec 61
9503	Wild Water Champions (9)	Feb 62

FOREIGN-LANGUAGE FEATURE REVIEWS

The Devil's Wanton

A Ratio: 1.85-1 Drama

Embassy Pictures 72 Minutes Rel. July '62

One of Ingmar Bergman's early Swedish-language films, the first he both wrote and directed, which was released in Sweden in 1949 under the title, "Prison," this symbolic drama will interest the Bergman cult in the U.S. but will have scant appeal generally, even in many art houses. None of Bergman's better-known regular players appear in this Lorens Marmstedt-Terrafilm production and, although the photography is fine, it is the story which is too profound and confusing for most moviegoers. It starts on a movie set where a former inmate of a mental institution brings an idea for a screenplay. Later, an alcoholic writer tells the story of a young prostitute, who permits her illegitimate child to be killed and, after an affair with the writer, returns to her old profession and finally commits suicide—scarcely a pretty tale and strictly for adults. Birger Malmsten is excellent as the unhappy, mixed-up writer, who returns to his wife in the finale. Doris Svedlund is frail and interesting as the misguided young prostitute.

Birger Malmsten, Doris Svedlund, Hasse Ekman, Eva Henning, Stig Olin.

Five Sinners

A Ratio: 1.85-1 Melodrama

Astor 80 Minutes Rel. ————

Already chalking up sizable grosses across Europe, this Rex-Films import stars Marisa Mell, Gerdina Gordon, Aina Capell, Renate Rohm and Loni Friedi, obviously five of the Continent's most attractive beauties. The gals are entertainers in search of adventure. Stranded in a small town in the Turkish Orient, they find jobs in a night club, where they're required to perform striptease numbers and entertain plus. In time, of course, dark deeds—such as jewelry theft—head their way and they find themselves increasingly concerned with returning to where they came from. This they manage to accomplish with considerable difficulty. Wolfgang Gluck's directorial prowess is promising indeed. Adequate English titles accompany the film.

Marina Petrowa, Pero Alexander, Jurg Holl, Marisa Mell, Gerdina Gordon, Aina Capell.

Flight to the Stars

F Ratio: 1.85-1 Documentary ©

Artkino 46 Minutes Rel. ————

Reflecting superb planning and subsequent in-work procedures and protocol, this color documentary of Major Gherman S. Titov takes an absorbed viewer on a fascinating trek across the skies, the highlight, understandably, the footage aloft, as the mission moves with spectacular success from orbit to orbit. The adequate English narration tells, too, of Major Titov's early conditioning, his briefing with fellow cosmonaut, Major Yuri Gagarin, the flight itself, and, finally, a roaring welcome in Moscow's Red Square. The picture is to be recommended for family audiences and should rate accolades on technical supremacy alone from the communications media. Soviet color tones are in keeping with the bright promise of tomorrow's groping into outer space. This is a Moscow Central Documentary and Dovzhenko Studios attraction.

The Important Man

F Ratio: 2.35-1 Mexican Drama ©

Lopert Films 99 Minutes Rel. July '62

A prize-winning Mexican film starring a top Japanese actor, Toshiro Mifune, who will be remembered from "Rashomon," this is a strikingly realistic, superbly photographed tale of poverty and degradation in a backward Mexican community. Although Mifune gives a remarkably authentic portrayal of a selfish braggart, a completely unsympathetic characterization, this makes it grim and unpleasant fare with scant appeal except in a few of the art houses. The principal assets are the magnificent photography by Gabriel Figueroa, which highlights the arid countryside and the native festivals in superb fashion, and the outstanding portrayal of a long-suffering wife by Columba Dominguez, a handsome, mature actress who resembles Dolores Del Rio. Mention should be made of the picture's many Mexican awards and the 1961 Academy Award nomination as "best foreign film." Produced and directed by Ismael Rodriguez, who also collaborated on the screenplay with Vincente Orona jr. The original novel, "La Mayordomia," tells of a brutish, lazy peon who lets his patient wife and children support him while he takes up with the town harlot and has dreams of being chosen "The Important Man" to preside over the town at carnival time. He achieves his ambition, but never gains the respect of his fellowmen.

Toshiro Mifune, Columba Dominguez, Antonio Aguilar, Flore Silvestre, Eduardo Fajardo.

Summerskin

A Ratio: 1.85-1 Drama

Angel Productions 96 Minutes Rel. June '62

One of the rare pictures made in Argentina to be imported to the U.S., this Leopoldo Torre Nilsson modern drama has been highly praised in Europe, where it won the grand prize at the Cannes Film Festival in 1961. Although lacking in name values, the grim drama about a tragic love affair at a Uruguayan summer resort makes unusual art house fare, especially where Torre Nilsson's one previous American import, "End of Innocence," was shown in 1960. Based on a scenario by Beatriz Guido (Mrs. Nilsson), the film is a realistic, well acted and splendidly photographed psychological adult tale with scant appeal outside the class spots. It tells how a young girl is persuaded by her wealthy, loose-living grandmother to play up to the handsome, dying son of the older woman's lover—the girl's reward to be a year in Paris and a Dior wardrobe. The man actually falls in love with the girl and through his love, achieves a cure. But the girl, her aspirations fixed on a cafe society life, tells him the truth about grandmother's "deal" with her and the man shoots himself. The title refers to the girl's virtue, which peels from her like summer skin. Director Nilsson gets first rate performances from the handsome Alfredo Alcon, a matinee idol in South America, and Graciela Borges, a striking Argentine beauty who is photographed in various sensual poses. Franca Boni is excellent as the sinful, outspoken grandmother. English titles translate the Spanish dialog.

Alfredo Alcon, Graciela Borges, Franca Boni, Juan Jones, Luciana Possamay.

Young Sinners

A Ratio: 1.85-1 Romantic Drama

Joseph Brenner 86 Minutes Rel. ————

This strictly adult Scandinavian entry has been intriguingly titled for the action-and-sensation seeking crowd, at the same time introducing a leading lady, Liv Ullman, whose provocative form will immeasurably aid-and-abet any aggressively designed local promotional pitch. Producer Otto Calmar has adhered to the basic premise of youth-on-a-rampage, a circumstance not to be completely embraced and endorsed by the more discriminating audiences—19-year-old Atle Merton, strongly attracted to Miss Ullman, promiscuous daughter of a widowed saleswoman who has neglected the girl's morals, induces the strong-willed Miss Ullman to while away a weekend with him on an abandoned farm. The idyll is abruptly interrupted by ex-convict Rolf Soder, who dallies with the girl, too. All ends well when young Merton realizes Miss Ullman has no attachment for Soder. Advertising activity should stress, "Recommended for Adults Only!" English titles accompany the Norwegian dialog.

Liv Ullman, Atle Merton, Rolf Soder.

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Days of Week Played.....

Weather .....

Title..... Company.....

Comment .....

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Days of Week Played.....

Weather .....

Title..... Company .....

Comment .....

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Days of Week Played.....

Weather .....

Title..... Company.....

Comment .....

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Days of Week Played.....

Weather .....

Exhibitor .....

Theatre..... Population.....

City..... State.....

Opinions on Current Productions

FEATURE REVIEWS

Symbol Ⓒ denotes color; © CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Ponavision; Ⓡ Regalscope; Ⓣ Techniroma. For story synopsis on each picture, see reverse side.

Five Weeks in a Balloon

F Ratio: 2.35-1 Adventure-Comedy © Ⓒ

20th-Fox (218) **103 Minutes** **Rel. Aug. '62**

Producer-director Irwin Allen employs his sure-fire entertainment formula—a colorful and exciting adventure yarn acted in engaging, tongue-in-cheek style by name players, including at least one teenage favorite, and a lavish production in CinemaScope and color—as he did so successfully last year with "Voyage to the Bottom of the Sea." Based on a Jules Verne story, but with a screenplay by Allen, Charles Bennett and Albert Gail, which stresses comedy-action, the picture should be a boxoffice winner, especially during the summer period. Red Buttons, who gets in many chuckles as a dandified newspaper reporter, and Barbara Eden take part in one romance while Fabian, who briefly warbles the title tune, and Barbara Luna, are a younger romantic pair. As always, Allen relies on veteran performers to carry the acting load with Peter Lorre, romping through his role of a slave-trader; Cedric Hardwicke, as the dignified head of the balloon expedition, and Richard Haydn, coming into his own as a delightfully stuffy Britisher, fine in the plum roles. Exhibitors will welcome the return of the recently ailing Billy Gilbert, who plays a comic sultan. Herbert Marshall, Reginald Owen and Harry Daniell have excellent cameo parts. Chester the Chimp adds howls. Its another Allen hit.

Red Buttons, Fabian, Cedric Hardwicke, Barbara Eden, Peter Lorre, Richard Haydn, Barbara Luna, Billy Gilbert.

A Matter of WHO

F Ratio: 1.85-1 Comedy-Adventure

Herts-Lion Int'l **90 Minutes** **Rel. ———**

"A Matter of WHO" (World Health Organization) herein represented by Archibald Bannister (Terry-Thomas) comes off as a fast-moving and well-produced comedy package of producers Walter Shenson and Milton Holmes. The plot and actual story of WHO have been carefully entwined here with a top cast headed by Terry-Thomas, Sonja Ziemann, Alex Nicol and Guy Deghy to take the audience on an hour-and-a-half of laughter, thrills and spills, combined with a bit of foreign intrigue and the uproariously funny Keystone Cops type chasing and dodging of Terry-Thomas in his early vintage British "hot rod." Exhibitors will be insured of packed houses once the strong word-of-mouth treatment by satisfied customers gets into full swing. Technical features, such as the outstanding black and white photography of Erwin Hillier in a spectacular cable car sequence thousands of feet over the Vienna Alps is positively a plus factor! The main title tune by Bob Russell should make a hit with the teenage movie set. From the standpoint of potential business, this production shapes up as a real audience-pleaser.

Terry-Thomas, Sonja Ziemann, Alex Nicol, Guy Deghy, Richard Briers, Carol White, Honor Blackman.

Strangers in the City

A Ratio: 1.85-1 Drama

Embassy Pictures **83 Minutes** **Rel. Aug. '62**

A raw and intensely realistic semidocumentary dealing with the problems of a Puerto Rican family in Manhattan's Harlem, this is essentially grim fare which will do best in the art spots. It also might make a fair supporting dualer in Spanish-speaking houses but not for regular audiences. Produced, directed and photographed entirely in New York City by Rick Carrier, who also wrote the screenplay, the picture is notable for its authenticity, as regards the street backgrounds and crowded living conditions; for its haunting guitar and piano musical background and several fine performances by the actors, most of them newcomers to the screen. The story is unpleasant, even sordid, and ends in the double tragedy of murder and suicide for the immigrant parents, providing no solution to the problems of their teenage children, the girl forced into prostitution while the boy tries to remain honest in an unfriendly neighborhood. There are few lighter touches to relieve the somber mood of the tale except for Kenny Delmar's characterization of a procurer, whose dialog smacks of nightclub gags. Robert Gentile is natural and appealing as the Puerto Rican son who fights hostile gangs and tries to save his sister from a life of shame. Greta Margos is strikingly decorative in this role.

Robert Gentile, Kenny Delmar, Rosita de Triana, Camilo Delgardo, Greta Margos, Robert Corso, Bob O'Connell.

The Best of Enemies

F Ratio: 2.35-1 Comedy-Drama Ⓣ Ⓒ

Columbia (706) **104 Minutes** **Rel. Sept. '62**

The lighter side of Anglo-Italian relations in World War II is captured in delightfully amusing fashion in this Dino De Laurentiis production filmed mostly in Israel. With David Niven and Michael Wilding heading the British players and giving the picture marquee draw and (Alberto) Sordi, Italy's top film comic, heading the Italian cast, the picture will have a strong appeal to male moviegoers while Niven will attract the ladies even if there is never even a suggestion of romantic interest. Although the screenplay by Jack Pulman contains a few shooting skirmishes, the accent is always on comedy and director Guy Hamilton gives many of the best scenes to Sordi, an ingratiating comedian who can also inject a touch of pathos into his characterization. Sordi was featured in "A Farewell to Arms" and has starred in many foreign imports. Niven gives another of his nonchalant portrayals as a British major and Harry Andrews also stands out as his exasperated captain. The lone American in the cast is David Opatoshu, who attracted attention last year for his fine performance in "Exodus" and is currently in "Guns of Darkness." Wilding and the Italian star, Amadeo Nazzari, have little more than bit roles. Technicolor and Technirama enhance the barren beauty of the desert terrain.

David Niven, Sordi, Michael Wilding, David Opatoshu, Harry Andrews, Amadeo Nazzari, Noel Harrison.

Playgirl After Dark

A Ratio: 1.85-1 Melodrama Ⓒ

Topaz Film Corp. **92 Minutes** **Rel. July '62**

Jayne Mansfield, that gal of remarkable proportions, herein essays the type of role for which her particular character is most easily identified—an outwardly tough showgirl with a heart of gold, concerned when her man (in this instance London night club owner Leo Genn, is tossed hither and yon by avarice-minded underworld chieftain Sheldon Lawrence. The picture plays out on a par with like-veined plotting in the past and a vigorous pitch to the action-and-gal-conscious crowd in the bigger, cosmopolitan centers could well bring in the shekels by the barrelful. It's in Eastman Color and was filmed enticingly enough amid contemporary British settings. Miss Mansfield's fandom on this side of the Atlantic, her native land, of course, is sizable, but it won't harm the effort if the imaginative showman were to remind potential patrons of the overseas filming tag. London's Soho district has long served as background for underworld chase-and-effect adventures and while what transpires in this latest opus is merely coincidental to that Londontown section, producer Phil C. Samuel and director Terence Young have managed to infuse their melodrama with adroit touches ever in the mass-appeal audience bracket. Otto Heller's photographic effects are much in the prevailing mood.

Jayne Mansfield, Leo Genn, Karl Boehm, Danik Patisson, Christopher Lee, Sheldon Lawrence.

Fallguy

F Ratio: 1.85-1 Crime Drama

Fairway Int'l—SR **64 Minutes** **Rel. May '62**

Theatres playing double bills will find this crime drama about syndicate vice a program-filler for the lower half. Ed Dugan, who stars in it, and others of the cast are not well-known enough to have a boxoffice following, but they give good performances in their respective roles. Dugan especially creates sympathy in his role as the innocent youth who is the victim of a ruthless syndicate, which has police and newspaper strangle-holds on the area and the cooperation of a prominent physician, and which seeks to make Dugan the fall guy for the murder of a local rackets boss. The story is no more startling than newspaper headlines have been about such situations, although some elements seem a little contrived—such as having the guilty medic's daughter for the innocent youth's romantic interest. The other women dragged in briefly as girl friends of the publisher are negligible assets. The chief interest of the picture is that it could happen to good-intentioned guys like the hero, who try to help a fellow motorist, victim of an accident. Donn Harling produced and directed from a story and screenplay by Richard Adams and George Mitchell.

Ed Dugan, George Andre, Lou Gartner, Don Alderette, Wes Carlson, Madeline Frances, Fabian Dean.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for $1.00, postage paid.

THE STORY: **"The Best of Enemies" (Col)**

In 1941, David Niven, a British major reconnoitering from a plane, spots an Italian patrol in the Abyssinian desert and is later captured by the Italians when the plane crashes. Sordi, the Italian captain, and Niven take an instant dislike to each other until the Italian permits the British men to escape in order to save his scant rations. Niven is later ordered by his commanding officer to round up all the Italian patrols and Sordi believes the Britisher has double-crossed him. As Niven leads his prisoners into a deserted fort, they are suddenly captured by native tribesmen, who take their rifles and shoes. Finally they stumble onto a paved road near Addis Ababa, and Sordi and his men head off without knowing the city has been captured by the British. But Niven and Sordi have come to know and respect each other and as they are captured and led off to POW camp, the British major respectfully salutes his Italian enemy captain.

EXPLOITIPS:

Circularize Italian groups and societies and have a preview or opening showing for the benefit of Italian organizations. (Alberto) Sordi is one of Italy's top comedians and starred in "I Vitteloni" and other Federico Fellini pictures.

CATCHLINES:

The Worst of Enemies Become the Best of Friends . . . A Satire Which Dispels the Misunderstandings of Men Who Are Forced to Be Enemies . . . David Niven Teamed With Italy's Great Comedian Alberto Sordi.

THE STORY: **"Five Weeks in a Balloon" (20th-Fox)**

In the 1860s, a giant balloon carrying a gondola with Cedric Hardwicke, Richard Haydn, Fabian, Red Buttons, and a pretty stowaway, Barbara Luna, sets out to explore central Africa. They land in Zanzibar, where Buttons rescues Barbara Eden from the clutches of a slave-trader, Peter Lorre, who is going to sell her to the sultan. Later, Lorre and a chimp join the expedition, which narrowly escapes being captured by natives, almost gets lost in a sandstorm and finally comes down as Hardwicke, Haydn and Barbara are captured and taken to the slave market. Buttons and Lorre manage to get the balloon up again and rescue the others. They manage to destroy the pursuing natives by hurling a rope bridge into a chasm before the balloon drops and all are plunged into the water. But all are happy as their voyage is nearly at an end.

EXPLOITIPS:

Producer Allen has made innumerable tieups, including the natural one of imprinted toy ballons, a Pyramid Books edition, several recordings of the title tune for disc jockey play and a comic strip ad. Red Buttons is currently starring in "Hatari!" Promote Barbara Eden and Fabian.

CATCHLINES:

Escape to High Adventure and a Sky Full of Fun . . . Escape to the Gold Coast of Africa With the Most Incredible Air Safari . . . The Excitement of Zanzibar, the Dangers of Timbuktu in a Roaring Jules Verne Comedy Adventure.

THE STORY: **"Playgirl After Dark" (Topaz)**

French journalist Karl Boehm, assigned to report on the boom in London strip clubs, gets reluctant permission of Leo Genn, "gentlemanly" owner of the Pink Flamingo, to use the club as basis for coverage. Jayne Mansfield is trainer and singing star of the cabaret. Behind the scenes, Christopher Lee, bullying manager of the Pink Flamingo, is ganging up with rival club king Sheldon Lawrence, the latter determined to oust Genn. When Lawrence bursts in with an anonymous telegram demanding protection money, Genn scorns his suggestion that the Mafia has returned to Soho. Fearing reprisals, Jayne begs Genn to spend the night at her flat, but he refuses, only to be brutally beaten up as Lawrence thugs wreck the Pink Flamingo. The strip "artistes" pitch in to help Genn get the club back in working order. Through initials on the silver hairbrushes pawned by dancer Danik Patisson, Boehm identifies her as a long-missing person. Genn and Jayne realize that Lawrence is in league with Lee. Ensuing court commentary brings out the liaison of Lawrence and underworld forces.

EXPLOITIPS:

Try for a Jayne Mansfield "lookalike" beauty competition on stage opening night. Display "girlie" magazine covers.

CATCHLINES:

Under the Naked Glare of the Spots They Do Their Stuff . . . The Girls Who Rock the Night As Tease Queens! . . . It Strips the Secrets From the Key Clubs.

THE STORY: **"A Matter of WHO" (Herts-Lion)**

Terry-Thomas and Alex Nicol meet at the airport where they're to meet Nicol's oil partner and his bride, Sonja Ziemann, who have the results of drilling tests that could make the pair millionaires. Thomas, however, is more interested in investigating the partner's "mysterious illness." When the plane lands, there follows a series of hilarious yet serious developments, during which the illness proves to be smallpox and Thomas learns he must find two other unknown cases. With Nicol, who decides there's something underhanded afoot, Thomas breaks every existing law in pursuit of the supposed carrier of the disease. In a wild finale, they discover a missing document is the carrier and subsequently round up an oil-swindling crook to boot. The partner dies and Nicol and Sonja, now partners in the oil business, decide to make it a romantic alliance, too.

EXPLOITIPS:

Use stills of Terry-Thomas in his wild auto chase. Rent an old foreign car or ambulance for front of theatre or to drive around town with signs and loud speakers.

CATCHLINES:

The Funniest Chase Since "The Lavender Hill Mob" . . . Another Hit From the Producers of "The Mouse That Roared."

THE STORY: **"Fallguy" (Fairway)**

In an unidentified city, syndicated crime controls it, with newspaper publisher Carl Tamin (George Andre) as the leader. His allies are Louis Gartner as the chief of police and Sam Johnson (Don Alderette), a prominent physician—plus King Monarch, the local rackets boss. The syndicate decides to bump off King Monarch and Sonny Martin (Ed Dugan) witnesses the shooting and car accident and in offering help to Monarch, falls into a trap when he learns too much. The ruthless vice ring decides he must be accused of the murder to prevent disclosure of the real criminals, and have him arrested. Escaping, he sneaks up to the guilty doctor's house and enlists the aid of his daughter (Madeline Frances) in obtaining evidence of the truth of his own story. When the killers move in to capture him, they wind up wounding the youngsters, but fortunately killing each other. Drawn together by such harrowing events, the young people say goodbye in a way which promises future contacts.

EXPLOITIPS:

Play up the theme of how innocent youth may become involved in sinister events. Emphasize the need to notify authorities immediately when witnessing an accident—lest you yourself be accused of complicity.

CATCHLINES:

Syndicate Vice Traps the Innocent and Makes Him the Fall Guy . . . Syndicate Justice Fired From a Gun Barrel . . . As Crime Rises, Someone Must Fall.

THE STORY: **"Strangers in the City" (Embassy)**

The family of Camilo Delgado, a Puerto Rican immigrant recently arrived in the U.S., lives in a one-room Harlem flat. His wife, Rosita de Triana, upbraids Delgado for refusing to take a menial job, while the teenage son, Robert Gentile, gets a delivery boy job and the daughter, Greta Margos, is seduced by the foreman of her factory job and later drifts into prostitution. Gentile is fired when street hoodlums steal his grocery order but he and the gang leader become friends after a big fight. Learning of Greta's shame, Rosita goes to the factory and stabs the foreman, but her husband accuses her of being with another man and accidentally kills her. Horrified, Delgado takes poison as their two children return home unaware of the tragedy that awaits them.

EXPLOITIPS:

This should be sold as a revealing documentary of the crowded conditions and squalor in which the Puerto Ricans are forced to live. Stress that it was filmed in the streets of Harlem in New York. Kenny Delmar, a nightclub and TV comic, is the sole selling name.

CATCHLINES:

He Was a Stranger—She Was a Stranger in an Unfriendly City . . . Alone—and Searching for Identity, for Love, a World in Which to Belong . . . One of the Most Provocative Films of Our Time—Entirely Filmed in New York City's Streets.

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Salesman Wanted: We want an aggressive man to sell theatre screen advertising. If you feel you can produce, write: Movie Film Production, 5933 S. W. 8th Street, Miami, Florida.

Manager wanted for conventional de luxe, first-run theatre in South. Must be experienced all phases, promotion minded. State age, experience, marital status, salary $200 per week. Boxoffice 9519.

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Wanted: Two theatre managers. One for drive-in and indoor house in small Alabama city and one for two drive-ins located in Alabama city of 60,000. Must be able to promote, able to do gimmicks and ready to work. State salary expected, experience, age and send recent photo. Position open immediately. Must be bondable. Boxoffice 9518.

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POSITIONS WANTED

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City Manager presently employed Drive-In and Conventional, age 38, married. Ads and concessions, can book and buy. Boxoffice 9516.

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Manager: 9 years experience, can promote, ads, concession, book and buy. Boxoffice 9527.

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AUGUST 13, 1962

BOXOFFICE

The Pulse of the Motion Picture Industry

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BOXOFFICE The Pulse of the Motion Picture Industry

THE NATIONAL FILM WEEKLY

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PERNICIOUS PROBLEMS

A NUMBER of worthwhile proposals came out of the deliberations of National Allied's board of directors' meeting, held at Kiamesha Lake, N. Y., this week. With one exception, all are long-range plans, which does not make them the less desirable. The one exception, which has a vital and immediate import to all theatre owners and to the industry at large, concerns the forthcoming September, October and November quarter, for which a dearth of good product, thus far, is indicated.

Not only Allied, but Theatre Owners of America, various circuit operators and individual exhibitors, have pointed up the seriousness of the situation. In fact, they foresaw it when they voiced similar complaint at this time last year and, over the past several years, when they pointed up to distributors the destructive trend of gearing the better attractions for release largely at holiday periods.

Last spring, there was temporary elation on the part of exhibitors around the country, because their pleas seemed to have been heard and the distributors promised a stepped-up output of top releases during the month of May, which had come to be "traditionally" neglected. But this elation was short-lived. The promises were defaulted. Meanwhile, under the aegis of Robert W. Selig, vice-president and general manager of National General Corp., a comprehensive promotion program had been devised to sell "Maytime Is Movietime" and to stimulate moviegoing on the part of the public. The plan was aborted, as was a parallel movement to give a strong buildup to new potential stars.

One requirement of the distributors to grant the exhibitors' requests for a more "orderly release" of top product was that the exhibitors would back the product with promotional campaigns at the local level to make the release "switch" profitable. This assurance was given, but, without the product being available, the exhibitors were stymied from showing what could be done. And there were some other reasons why this plan didn't get off the ground.

Distributors claim that they are restrained by the independent producers whose product they handle, all of whom are said to want their pictures to be played during the peak periods. But there is shortsightedness in this, for the competition for the movie dollar, thus created during such limited times, cuts into the chances for producer-distributors reaping the top dollar takes for their pictures. And the long "drought" periods, that are a result of this situation, add adversely to the industry's urgent needs to cultivate a continuity of theatre attendance. There is altogether too much of "let's get it today, to hell with tomorrow." And producer-distributors hold no sacred rights thereto; there is much the same attitude evidenced in policies and practices engaged in by exhibitors that equally thwart constructive and concerted business-building procedures. The product shortage, of course, is a contributing factor.

The problem is not new and no amount of resolutions are going to solve or ease it. What may be of value would be a sort of "experimental operation," jointly engaged in by exhibitors and distributors in various typical situations around the country, testing out various plans, from which one or more bases might be derived to overcome the obstacles that have stood in the way of the industry's progress.

This would take time, of course, to achieve any concrete results. Meanwhile, something must be done immediately to serve the current needs to improve the product supply for this coming September through November quarter. If each major company could be induced to add just one picture to its release schedule for this period, they could be shown just how worthwhile this would be. The gauntlet would thus be tossed to the exhibitors.

We have a feeling that they would be equal to the challenge and come through with flying colors.

★ ★

In the plans set forth by the National Allied board was the proposal that the organization undertake a national study of moviegoing habits of the public, the results of which would be made available, without cost, to the entire industry. Inasmuch as research of this kind is one of the planks in the COMPO platform, we wonder, if that organization—representing virtually every segment of the industry—should not be the one to implement this undertaking? National Allied, then, would not have to bear the entire cost; and, with the other segments of the industry participating, it might be the more feasible to do a more complete job.

Another thought in this connection is that such statistics, often pinpointed to specific productions, have been obtained by some theatre circuits and by producer-distributors, which, perhaps, could be made generally available. Some of the information gleaned from these surveys has been of great value and, put to proper and wider use, could become more so.

Exhibitors could canvass their own patrons—at their theatres and via house-to-house, which might be better and, perhaps, not so costly. Probably Allied has that in mind. But advocacy of such a plan, first made about ten years ago, went a-glimmering. Under a centralized control, guided by Milton London, executive director, National Allied's program might succeed, where the others failed.

Ben Shlyen

ALLIED TO ASK FOR U.S. HELP ON BOOKINGS WITH PAY TV

Board Also Approves Plans For Market Research; Hits Release Charts

KIAMESHA LAKE, N.Y.—A wide range of subjects was discussed and resolved by the board of directors of Allied States Ass'n here Monday (6) at its annual summer meeting which preceded the joint convention of the New York and New Jersey units at the Concord Hotel.

Of primary concern was the possibility of the distributors providing day-and-date bookings among theatres and pay television stations, with the current Hartford test period by Phonevision particularly in mind. Marshall Fine, Allied president, was directed by the board to take up the matter with the Department of Justice.

Plans for a market research program were approved by the board which authorized Milton London, executive director, to draft a formula whereby research groups from colleges, or possibly professional firms, would make a study of patron motivation. Allied would pick up the tab for the survey and the results would be made available to the industry. The survey could be used as a guide for advertising and types of patrons for certain types of pictures, it was explained.

"A disgraceful dissipation of industry assets" was the way the Allied leaders described the lack of orderly release of quality pictures. The concentration of important pictures at holiday periods was highly criticized by the board which pointed out that the scarcity of top product from September through November was a serious threat to business. A resolution was passed, calling upon the distributors to take corrective steps.

An upswing in the policy of distributors setting minimum terms on films sold nationally also was attacked by the board. The directors said that this flooring of percentage terms had resulted in higher rentals for many exhibitors.

It was conceded that the general release of some roadshow pictures had been accelerated, but there was still room for improvement. Both distributors and exhibitors were losing potential revenue because of the policy, it was said. An increase in the number of damaged prints of the major companies also was cited by the directors and Fine was directed to notify the general sales managers of the situation. The board approved of the efforts of A.C.E. Films and Motion Picture Investors to relieve the product shortage, but there were expressions that the programs were not moving fast enough. United Artists Premiere Showcase plan was endorsed in principle and it was recommended that UA expand the plan to other areas besides New York.

N.Y. & N.J. Allied Units Vote Zanuck Support

KIAMESHA LAKE, N. Y.—The New York and New Jersey units of Allied States Ass'n Tuesday (7) adopted a resolution pledging "100 per cent support" to Darryl F. Zanuck as new president of 20th Century-Fox and offering full cooperation. The resolution also expressed confidence in his ability to lift the company out of the "doldrums."

COMPO Should Handle Oscar Kits, Allied Votes

KIAMESHA LAKE, N.Y.—In a move to increase the importance of the Academy Awards as a promotion medium for the industry, the Allied board voted to ask the Academy of Motion Picture Arts & Sciences to assign the task of preparing the kits to the Council of Motion Picture Organizations.

For the last two years, Theatre Owners of America has been sponsoring the kits. It was Allied's contention that the sponsorship should be conducted by an organization which represented the industry as a whole on the premise that more exhibitors would participate in promoting the Academy show.

Roy Brewer Named Aide To Ed Morey at AA

NEW YORK—Roy Brewer, manager of branch operations for Allied Artists for the past seven years, has been named administrative sales assistant to Edward Morey, vice-president who heads up the company's distribution forces, according to Steve Broidy, Allied Artists president.



Roy Brewer

Prior to joining AA, Brewer was international representative for IATSE in Hollywood.

Decca's Six-Month Net Zooms to $3,313,972

NEW YORK—In the first six months of 1962, Decca Records more than doubled its consolidated net earnings over the same period of 1961. The net included results of operations of its subsidiary, Universal Pictures.

For the six months ended last June 30, the earnings amounted to $3,313,972, equal to $2.17 per share on the 1,527,401 outstanding shares of capital stock.

In the corresponding period of 1961, Decca reported earnings of $1,315,063, equal to $1.02 per share on 1,285,701 shares outstanding.

9 Companies Attack Atlanta Censor Law

ATLANTA—A new suit opposing the city of Atlanta's new film rating ordinance has been filed here by nine major film distributing companies. The companies joined Columbia Pictures, which filed a suit several weeks ago asking that the ordinance be invalidated by the court.

Scheduled for hearing August 17, the new suit was filed in Fulton superior court against the city, Mrs. Christine Gilliam, the city's motion picture reviewer, and members of the board of review. Hearing was set by Judge George P. Whitman sr. in the non-jury division to determine why the city should not be temporarily enjoined from enforcing the ordinance. The film companies are seeking an ordinance that requires prior submission of films for classification. A law that makes it illegal to show an obscene picture is not being attacked.

The suit was filed by Allied Artists Southern Distributing Corp., American International, Buena Vista, Metro-Goldwyn-Mayer, Paramount Film Distributing Corp., Warner Bros. Pictures, United Artists and Universal Film Exchanges.

The Georgia supreme court passed the new film rating ordinance after ruling a city censorship ordinance illegal. Under the new law Mrs. Gilliam is required to review films and classify each picture. Fines for violation are up to $500 and 30 days' imprisonment, or both.

It is the contention of the distributors that the city does not have the authority to enact and enforce such an ordinance.

Three More Atlanta Exhibitors Face Classification Charge

ATLANTA — Three theatre managers have been served notices to appear in municipal court here on charges of violating the city's new classification law. The three are Joe Kinard, manager of the Piedmont Drive-In; William Besley, manager of the Ritz, and Pritchett Hobson, Grove Theatre.

The Ritz, according to officers, had not submitted the film, "Wild for Kicks," for review and classification, and did not post the grading given the second half of a double feature, "Saturday Night and Sunday Morning."

The Piedmont, showing "13 West Street," and the Grove, "Loss of Innocence," failed to include the ratings given their pictures in their advertisements, Capt. E. O. Mullen of the police force, said.

Leonard Freeman, manager of the Kirkwood Adult Theatre, previously was cited on five counts. After he was fined $53 on three counts, he filed notice of appeal attacking the constitutionality of the law. He was acquitted on one count, and the others are pending.

Telemeter Announces Executive Changes

NEW YORK—A reorganization of International Telemeter Co. has placed Howard Minsky as president and James P. Murtagh



Howard Minsky



James Murtagh

as chairman of the board, following the resignation of Louis A. Novins as president and as a vice-president of the parent company, Paramount Pictures.

In a further realignment, Leslie Winik has been elected executive vice-president of Telemeter; William C. Rubinstein, vice-president in charge of research and development, and Philip Isaacs, vice-president in charge of franchise sales.

Minsky has been with Paramount for 12 years and served as an executive of the Telemeter division during part of this period. He has served as an assistant to George Weltner, Paramount executive vice-president, and in April of this year was appointed western and Canadian sales manager of the distributing company.

Murtagh is a partner in the law firm of Simpson, Thacher & Bartlett, counsel to Paramount. Winik has been associated with Telemeter for six years and formerly was vice-president in charge of programming. Rubinstein has been with the Telemeter division since 1952, having joined the company when it was acquired by Paramount. He makes his headquarters in Los Angeles. Isaacs previously was director of franchise sales and, prior to that appointment, was a Paramount division manager. He has been in charge of operating the Telemeter experiment in Toronto.

Novins said he had planned to leave the company for some time and that he now could move on with the "comfortable feeling" that the principal project and direction were well on the way. He pointed out that Barney Balaban, Paramount president, had told the recent stockholders meeting that the Telemeter results had been encouraging and expressed confidence in the medium.

Goldstein Ups McCrary; Two Other WB Promotions

NEW YORK—James C. McCrary, formerly a city salesman for the Warner Bros. Dallas branch, has been promoted to the post of Warner branch manager in Milwaukee by Morey "Razz" Goldstein, general sales manager. McCrary has been with the company since 1941.

Goldstein also made two other promotions in key sales posts: Joe Kaitz, Milwaukee branch manager, with Warner Bros. since 1953, who moves up to the post of Denver branch manager, and Donald Urquhart, Denver branch head, with the company since 1948, who will take over as San Francisco branch manager August 13.

TOA Blasts Distributors On Fall Product Outlook

TOA Members Should Ask For Absentee Ballots

New York—Theatre Owners of America members who will be en route to the Miami Beach convention, or already at the Americana Hotel there, on November 6, have been advised to make arrangements for absentee ballots in their home communities. The convention will open on November 7, but November 6 is election day. TOA has advised its members that by applying for absentee ballots, they will be sure of not missing the convention nor their opportunity to vote.

Budd Rogers to Handle Four European Films

NEW YORK — Budd Rogers, recently head of Pathe-America, which was taken over by Astor Pictures last month, will represent Transcontinental Films of Paris for the U. S. release of four important European pictures with top stars. Rogers completed negotiations with Paul Graetz, president of the French organization, last week.



Budd Rogers

First of the films to be released will be "Two Nights With Cleopatra," in color, starring Sophia Loren and Alberto Sordi, which was made at the Ponti-DeLaurentiis Studios in Italy and has been dubbed into English for showing in New York in November or December.

The other pictures are "The Rice Girl" (La Risaia) produced in Italy in color with Elsa Martinelli, also with English dubbing; "Cavalleria Rusticana," a dramatic version of the opera in color, produced in Italy starring Anthony Quinn and May Britt, also dubbed in English, and "A Day in Court," produced in Italy in black-and-white with Sophia Loren and Peppino de Filippo starred.

In addition to Miss Loren's and Quinn's current hits, Sordi is starred in Columbia's current "The Best of Enemies" while Miss Martinelli is starred in Paramount's "Hatari!" and "The Pigeon That Took Rome."

General Drive-In Dividend

BOSTON — The board of directors of General Drive-In Corp. has declared its regular 12½ cent quarterly dividend, payable August 24 to shareholders of record August 10, according to Richard A. Smith, president. The company last paid a 12½ cent quarterly dividend to shareholders May 25.

NEW YORK—The product outlook for the balance of the year brought another blast from Theatre Owners of America in its August Bulletin. After citing the dearth of pictures in the September, October and November periods, TOA stated:

"Then will come the rush of the big ones jammed into the Christmas-New Year's period. Already set are Buena Vista's 'The Castaways,' Columbia's 'Barabbas,' MGM's 'Jumbo,' Paramount's 'It's Only Money,' Warner's 'Gypsy,' with Fox, United Artists, Universal and Allied Artists still to be heard from.

"It is indeed a strange commentary on a business where the distributors starve their customers for a full season and then expect blockbuster business on a holiday. It would be as though the auto manufacturers limited their retailers to a car a month or TV set makers stopped shipments for three months. It not only doesn't make sense, it's bad business."

According to TOA, the fall product situation indicates that exhibitors will experience their leanest September-October-November in the industry's history. The TOA survey revealed that only 19 pictures were scheduled for release in all of September, 16 of which were foreign-made and one a reissue. The latest tabulation shows there will be 16 pictures in October, but two, "The Longest Day" and "Mutiny on the Bounty" will be available to only a few theatres on a prerelease basis.

Even with the Thanksgiving holiday, TOA asserts, November isn't much better, with 17 releases of which seven are foreign-made and one is a reissue. This means only nine Hollywood films in November, for a total of 21 American-made pictures in a three-month span, TOA concluded.

TOA's Accountants Advise On Tax Depreciation Rule

NEW YORK—Advice in regard to the government's new tax depreciation program for industry has been issued by Minton Rindler & Co., accountants for Theatre Owners of America.

TOA pointed out that while equipment used in the recreation and amusement industries in general now had a ten-year life for depreciation purposes, it may be depreciated in a shorter period if the facts and circumstances warranted it.

The Rindler company had the following to say on the matter:

"The new program covers all machinery, equipment and fixtures owned by the theatres as of the beginning of their fiscal year and all new items purchased since then. In other words, it is not limited to property bought after the enactment of the law. Also, if the depreciation rates presently being used are better than the new guidelines, no change need be made as long as such rates (due to special circumstances) can be substantiated."

BIGGEST SATURATION BUSINESS IN M·G·M HISTORY!

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LOUISIANA—Bookings breaking house records.
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NEXT BLOCKBUSTER SATURATIONS!

Oklahoma City territory August 15
Jacksonville, August 18, Miami area August 15
Buffalo, Toronto area August 16
Atlanta territory August 16
Cincinnati, Cleveland, Indianapolis areas August 17
Los Angeles area August 22
San Francisco territory August 24
Denver territory August 29
Washington, Norfolk, Richmond areas August 30

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DIG YOUR SHARE OF THE GROSSES!

CALLING ALL SHOWMEN! THIS IS THE FIRST TARZAN SPECTACULAR! BOOK IT NOW!

ONLY 12 FILMS FROM 9 MAJORS SET FOR SEPTEMBER RELEASE

Ten Less Than Year Ago; All But Two of Twelve Were Filmed Abroad

NEW YORK—Following the July-August summer period, which saw the general release of such smash film hits as "That Touch of Mink," "The Music Man," "Bird Man of Alcatraz," "Mr. Hobbs Takes a Vacation" and "Hatari!" September 1962, the start of the new selling season, will have the smallest number of new releases, only 12 from the nine majors, plus two British pictures from Continental and several foreign-language films from Astor and Embassy. In September 1961, 22 features went into general release, including films from Continental, Filmgroup and Louis de Rochemont.

THREE WITHOUT RELEASES

Neither Paramount nor Allied Artists has a September release scheduled nor does Buena Vista.

Not a single major feminine star appears in the pictures for release in September 1962, and two of the pictures, "The Best of Enemies" and "Damn the Defiant!" have an all-male cast and deal with battle action. These two are British-made as are "The Phantom of the Opera," "The Password Is Courage," "I Like Money," "The Waltz of the Toreadors," "Operation Snatch" and "Ring-a-Ding Rhythm," an English Twist film. In addition, "The Story of the Count of Monte Cristo," "The 300 Spartans," "Swordsman of Siena" and "White Slave Ship," are action films made in Europe, where the Embassy and Astor foreign-language pictures were made. None of these is classed as a "woman's picture."

The above list leaves only United Artists' two releases, "Kid Galahad" and "Hero's Island," actually filmed in Hollywood, further proof of the trend toward European production.

The male stars in the pictures for September include Alec Guinness, Dirk Bogarde, Ralph Richardson, Herbert Lom, Peter Sellers, David Niven, George Sanders, Stewart Granger, James Mason and Terry-Thomas, all of them British, plus Louis Jourdan from France, leaving only Elvis Presley, Chubby Checker, Gig Young and Richard Egan from Hollywood. Pier Angeli and Britain's Margaret Leighton are the only two women to receive star billing in the list of September releases.

TWO FEATURES WITH SONGS

The only pictures with songs are Presley's "Kid Galahad" and "Ring-a-Ding Rhythm."

Broken down by companies, the September releases will be:

AMERICAN INTERNATIONAL—"White Slave Ship," made in Europe in color and CinemaScope, starring Pier Angeli and Edmund Purdom.

ASTOR—"The Outcry" (Il Grido) made in Europe starring Steve Cochran and Betsy Blair.

COLUMBIA—"Damn the Defiant!" produced in England in color, starring Alec Guinness, Dirk Bogarde and Anthony Quayle; "The Best of Enemies," produced in Europe in color, starring David Niven, Sordi and Michael Wilding, and "Ring-a-Ding Rhythm," produced in England, starring Chubby Checker, Helen Shapiro and the Dukes of Dixieland.

CONTINENTAL—"The Waltz of the Toreadors," produced in England in color, starring Peter Sellers, Margaret Leighton and Dany Robin, and "Operation Snatch," produced in England, starring Terry-Thomas and George Sonders.

EMBASSY—"Divorce—Italian Style," made in Italy, starring Marcello Mastroianni and Daniela Rocca; "Madame Sans Gene," made in France in color, starring Sophia Loren and Robert Hossein, and "La Viaccia," made in Italy, starring Jean-Paul Belmondo and Claudio Cardinale, all of these foreign-language with English subtitles.

MGM—"Swordsman of Siena," produced in Italy in color, starring Stewart Granger, Christine Kaufmann and Sylva Koscina, and "The Password Is Courage," produced in England starring Dirk Bogarde with Marina Perschy.

TWENTIETH CENTURY-FOX—"I Like Money," produced in England in color, starring Peter Sellers, Nadia Gray, Herbert Lom and Michael Gough, and "The 300 Spartans," produced in Europe in color and CinemaScope, starring Richard Egan, Sir Ralph Richardson with Diane Baker and Barry Coe.

UNITED ARTISTS—"Kid Galahad," in color, starring Elvis Presley, Gig Young, Lola Albright and Joan Blackman, and "Hero's Island," in color, starring James Mason, Rip Torn, Neville Brand with Kate Manx.

UNIVERSAL-INTERNATIONAL—"The Phantom of the Opera," produced in England in color, starring Herbert Lom with Heather Sears and Michael Gough.

WARNER BROS.—"The Story of the Count of Monte Cristo," made in France in color, starring Louis Jourdan with Yvonne Furneaux.

Capitol Theatre on B'way Is Reopened With Cinerama and Many Innovations

NEW YORK—Regular patrons of the Capitol Theatre on Broadway must have experienced a "shock"—a thrilling shock—when they entered the house on the night of August 7 to witness the premiere of "The Wonderful World of the Brothers Grimm" in Cinerama. The reason was that the Capitol, to which they had been accustomed, had been transformed into a completely new theatre. It had become a theatre within a theatre in the transition. It now was the Cinerama Theatre, a far cry from the ornate 5,400-seat palace which had opened in 1919 and a further cry from the 1959 alterations which had reduced the capacity to 3,662.

Today, the old gilt columns, the classic friezes and the ornate ceiling are gone. A new steel peg-board type ceiling, hung from the old ceiling, has been erected. The extreme right and left sections of the old auditorium have been removed, leaving just a center section for perfect viewing of Cinerama. The floor in front of the auditorium has been built up to meet the screen.

The entire auditorium has been draped in from the ceiling to the floor in a salmon monotone. A new contour curtain operates mechanically on a special contour design. The screen measures 93 feet along its semicircular curve and is 33 feet high. Its entirety takes up more than 3,000 square feet.

The entire orchestra and divan section has been reseated with American Seating Co. Bodiform lounger-type chairs, spaced 40 inches back-to-back and staggered to permit an unobstructed view of the giant screen. Seats can be automatically adjusted to the individual postures of the occupants. The upholstery in salmon monotone hard-finish nylon fabric matches the ceiling, carpets and drapes.

The last 13 rows of seats in the rear of the orchestra have been eliminated, a partition erected, and in the area has been built a Japanese garden, featuring a wooden bridge over a fish-inhabited pool, along with a stone lantern, bamboo fence, ornamental stones, doors in Japanese style, live plants, flagstone paths, etc., all of which were put in at a cost of about $70,000.

The three Cinerama projection booths are placed in the orchestra above the heads of the audience. The three Century projectors were designed especially for Cinerama and the throw is 90 feet.

One of the innovations of the Cinerama Theatre is the Babyrama, which is a completely furnished and professionally staffed nursery. This allows parents to see the picture while their tots are cared for. The service is free.

UA Quarterly Dividend

NEW YORK—The board of directors of United Artists Corp. has declared a regular quarterly dividend of 40 cents per share of common stock, payable September 28 to stockholders of record September 14.

Family Films Predominate In August Green Sheet

NEW YORK—Family pictures and those recommended for young people topped the classifications listed in the August Green Sheet, published by the Film Estimate Board of National Organizations. Four pictures were rated "F" (family) and six "A-MY-Y" (adults, mature young people and young people). Only two were classed in the "A" or adult bracket and two in the "A-MY" or adult-mature young people. This is the first time in several months that the adult fare has been in the minority.

Classed for family patronage were Columbia's "The Wild Westerners" and "The Three Stooges in Orbit," United Artists' "Beauty and the Beast" and Warner Bros.' "The Music Man."

In the A-MY-Y group were United Artists' "Bird Man of Alcatraz," "Jack the Giant Killer" and "The Valiant," 20th Century-Fox's "Air Patrol," Columbia's "Best of Enemies" and Universal's "Phantom of the Opera."

Columbia's "The Interns" and MGM's "Two Weeks in Another Town" were tagged for adults.

In the adult-mature young people class were 20th Century-Fox's "Hemingway's Adventures of a Young Man" and MGM's "The Tartars."

Name Rogers Hospital Committee Chairmen

NEW YORK—A combined total of 1,112 circuit and independent theatres has pledged participation in the Will Rogers Hospital audience collections, according to Ned Shugrue, executive director. Fifty-one circuits have placed their theatres in the campaign.

As in previous years, National Screen Service branches are geared to distribute the James Stewart trailer and accessories for the drive. Exhibitors have expressed the opinion that the trailer is the best yet produced for the audience collections project.

Shugrue said activity in all areas was running high and that the chairmen were leading their committees through a thorough campaign for participation pledges.

The distributar chairmen: John Wilhelm, Albany; Woodrow W. Sherrill, Atlanta; Tom O'Brien, Boston; Paul Wall, Buffalo; J. W. Greenleaf, Charlotte; J. W. Frank, Chicago; Milton R. Gurian, Cincinnati; Ray R. Schmertz, Cleveland; H. R. Vogelpohl, Dallas; Julius Needleman, Denver; Joe H. Jacobs, Des Moines; Morris Weinstein, Detroit; Ted Krasner, Indianapolis; Robert Bowers, Jacksonville; J. R. Neger, Kansas City; William Evidon, Los Angeles; Daniel M. Coursey, Memphis; Frank Yablans, Milwaukee; Jess McBride, Minneapolis; Angelo Lombardi, New Haven; Robert Hames, New Orleans, Harold Saltz, New York; Don J. Tullius, Oklahoma City; Frank L. Larson jr., Omaha; W. G. Mansell, Philadelphia; Max Shabason, Pittsburgh; Warren McMillan, Portland; T. E. Dunn, St. Louis; W. W. McKendrick, Salt Lake City; Sam J. Gardner, San Francisco; Jimmy Beale, Seattle; Alex Schimel, Washington, D. C.

The exhibitar chairmen: Adrian Ettleson, Albany; Bob Moscow and Arthur Shealey, Atlanta; (Boston to be appointed); Edward Meade, Buffalo; Ulmer Eaddy, Charlotte; Dave Wallerstein, George Kerasotes and Ralph Smitha, Chicago; James McDonald, Cincinnati; Ken Prickett and Sam Schultz, Cleveland; Raymond Willie, Dallas; Mrs. Vera Cockrill, Denver; A. Don Allen, Des Moines; Alden Smith and Ed Stuckey, Detroit; Erwin J. Clumb, Indianapolis; Horace Denning and Louis Finske, Jacksonville; Stanley Durwood and Richard Orear, Kansas City; Pat Notaro, Los Angeles; Arthur Groom, Memphis; Ben Marcus, Milwaukee; Ted Mann, Minneapolis; James Totman, New Haven; Teddy Solomon and Kermit Carr, New Orleans; Emanuel Frisch, New York; Paul Townsend, Oklahoma City; Don Shane, Omaha; Frank Damis, Philadelphia; Harry Feinstein, George Tice and Ernest Stern, Pittsburgh; James Clark, Portland; Clyde Blasius, Salt Lake City; Edward Arthur, St. Louis; Robert Naify, San Francisco; S. P. Dean, Seattle; John C. Broumas, Julian Brylawski and Isadore Rappaport, Washington, D. C.

This year's national campaign committee includes the newly formed regional coordinators group to back up the area chairmen. Fifteen representatives each, from both the Theatre Owners of America and Allied States Ass'n, are organized under the direction of Sam Rosen and David Milgram to supply top level assistance where needed in the exchange areas.

The TOA regional coordinators are: Sam Rosen, New York; David Milgram, Philadelphia; Julian Rifkin, Boston; John B. Schuyler, Milwaukee; John G. Adams, Dallas; Herbert F. Kincey, Charlotte; George G. Kerasotes, Chicago; Richard Orear, Kansas City; Roy Cooper, San Francisco; J. J. Rosenfield, Seattle; T. G. Solomon, New Orleans; Louis J. Finske, Jacksonville; Theodore Mann, Minneapolis; Stanley Durwood, Kansas City; David Wallerstein, Chicago.

On the Allied States regional coordinators list are: Elmer Nolte jr., for Maryland; Woodrow R. Praught, for Detroit, and H. E. Stuckey for the state of Michigan; William Infald, New Jersey; Jack Clark, Illinois; Abe Berenson, Louisiana; E. L. Ornstein, Kentucky; Joe Miller, Albany; William Brett, Buffalo; Martin Lebedoff, Minnesota and the Dakotas; Sam Schultz, Ohio; Al Fusco for the West Virginia end of the Pittsburgh exchange area; William Wyatt for Cincinnati; George Tice, western Pennsylvania, and Ben Marcus, Wisconsin.

UA Signs 4-Picture Deal With Panama and Frank

NEW YORK—United Artists has signed a four-picture deal with Norman Panama and Melvin Frank, producers of the current UA release, "The Road to Hong Kong," according to Arthur B. Krim, president.

Panama and Frank also produced "The Facts of Life," UA's 1961 release. The first of the new Panama and Frank projects will be "Strange Bedfellows" and "A Free Hand," both based on their original stories.

MGM-Cinerama Feature Opens in 14 Key Spots

NEW YORK—The world premiere of the MGM-Cinerama release, "The Wonderful World of the Brothers Grimm," was held at Loew's Cinerama, New York, and in 13 other key cities Tuesday (7).

Joseph R. Vogel, president of MGM, headed the invited guests at the New York opening while Nicolas Reisini, president and chairman of the board of Cinerama, Inc., headed the guest list at the Warner Theatre opening in Hollywood. George Pal, producer-director of "The Wonderful World," attended the New York opening after a nationwide tour including Chicago, Cleveland, Detroit, Toronto, Montreal and Boston. Karl Boehm, who portrays Jacob Grimm, flew in from London to attend the opening in New York and Walter Slezak and Jim Backus, featured in the cast, were also on hand. Terry-Thomas and Buddy Hackett, featured players, were at the Hollywood event, while Barbara Eden, one of the two heroines of the picture, attended the opening at the Orpheum, San Francisco.

Other invited guests at Loew's Cinerama in New York included: Spyros P. Skouras, Harry Mandel, Joan Fontaine, Benjamin Kalmenson, Edward L. Hyman, Arlene Francis, Walter Reade jr., Bennett Cerf, Henry Luce, Charles Skouras, Laurence A. Tisch, Preston R. Tisch, Arthur Tolchin, Bess Myerson and Francis Cardinal Spellman.

The other openings were at the Boston Theatre, Boston; McVickers, Chicago; Capitol, Cincinnati; Warner, Pittsburgh; Palace, Cleveland; Cooper, Denver; Cooper, Minneapolis; Boyd, Philadelphia; Music Hall, Detroit; Imperial, Montreal, and Empire, Kansas City.

Regular reserved-seat performances began at all 14 theatres Wednesday (8). In New York, Loew's Cinerama will have a matinee and evening performance every day through Labor Day, with an extra 5:15 showing on Saturdays, Sundays and Labor Day.

Ransohoff Has 9 Properties In Work; Acquires Comedy

NEW YORK—With the acquisition of "Bedside Manner," Filmways has nine pictures for its 1962-63 slate, according to Martin Ransohoff, Filmways production chief. "Bedside Manner" is an original comedy by Clarence Greene and Russell Rouse who wrote "Pillow Talk."

Ransohoff, who produced "Boys' Night Out" for MGM release, is negotiating with four top stars for the new project, he said.

Filmways' schedule is being geared for release through MGM and Columbia. The MGM releases are "The Americanization of Emily," starring William Holden, and "The Wheeler Dealers," which will star James Garner and Lee Remick.

The Columbia releases will be "The Sandpiper," "Two Hearts, Three Diamonds" and an unset property to star Kim Novak. The three Columbia features are a joint venture of Filmways and Miss Novak's Kimco Productions.

No releasing plans have been set for "The Light of Day," to be based on Eric Ambler's unpublished novel.

In addition, Ransohoff is in pre-production stages on the filming of Evelyn Waugh's "The Loved One."

Columbia Releasing 8 For Last 4 Months

NEW YORK—Columbia Pictures will release eight important films for the last four months of 1962, including "Barabbas," which will open a two-a-day engagement in New York October 10, according to Rube Jackter, vice-president and general sales manager.

The September releases, all of them produced in England, will be Dino De Laurentiis' "The Best of Enemies," starring David Niven and Sordi; John Brabourne's "Damn the Defiant!" starring Alec Guinness and Dirk Bogarde, and Milton Subotsky's "Ring-A-Ding Rhythm," starring Chubby Checker and Helen Shapiro.

In October will come David Susskind's "Requiem for a Heavyweight," starring Anthony Quinn, Jackie Gleason, Mickey Rooney and Julie Harris, and "Two Tickets to Paris," produced in New York, starring Joey Dee, Gary Crosby and Kay Medford.

Scheduled for November are Arthur Hornblow's "The War Lover," starring Steve McQueen, Robert Wagner and Shirley Anne Field, and Hammer Films' "The Pirates of Blood River," starring Kerwin Mathews, Glenn Corbett and Christopher Lee.

"Barabbas," the Dino De Laurentiis production in Technirama-70 and Technicolor, will be generally released in December as the company's Christmas release. Anthony Quinn has the title role and Silvana Mangano, Jack Palance, Ernest Borgnine, Katy Jurado and Arthur Kennedy are starred.

In addition to the eight releases for the final quarter, the Sam Spiegel-David Lean production of "Lawrence of Arabia," in 70mm and color, starring Alec Guinness, Anthony Quinn, Jack Hawkins, Jose Ferrer, Anthony Quayle, Claude Rains and introducing Peter O'Toole in the title role.

E. V. Klein Denies Report Of Two Theatres for Sale

BEVERLY HILLS—Eugene V. Klein, president of National General Corp., parent company of Fox West Coast Theatres, has issued a statement here to deny published reports in San Francisco that its 4,600-seat Fox Theatre in San Francisco and 3,300-seat Fox Theatre in Oakland were up for sale.

Klein stated: "There is no such deal pending and our company is not represented by any outside broker. Our properties are definitely not for sale. All properties of the company will be kept either in their present form or redeveloped for higher economic use."

Continental Coproducing Another Sellers Film

NEW YORK—Continental Distributing, which is releasing two Peter Sellers films, "The Waltz of the Toreadors," set for September, and "Never Let Go," will coproduce and distribute "The Wrong Arm of the Law," starring Sellers, which is currently before the cameras in London, according to Irving Wormser, president.

"The Wrong Arm of the Law" is being coproduced by Continental and Robert Falaise Productions with Sellers in the role of a Cockney-bred gangster.

Private Services Held For Marilyn Monroe

HOLLYWOOD — Private, invitational services were held Wednesday afternoon (8) in the tiny chapel of Westwood Village Mortuary for Marilyn Monroe, 36-year-old blonde film beauty who died in her Brentwood home on August 5 of an overdose of barbituates.

The non-denominational services, followed by mausoleum interment, were attended by only a handful of the star's relatives and close friends, including her drama coaches Paula and Lee Strasberg; Joe Di Maggio, second of her three husbands; her half-sister, Mrs. Bernice Miracle, and publicist Pat Newcomb.

Miss Monroe, who catapulted to celluloid fame following her appearances in MGM's "Asphalt Jungle" (1950) and RKO's "Clash by Night" (1952), hit her first big boxoffice success in "How to Marry a Millionaire," which she made for her home studio, 20th Century-Fox, in 1953. The following year she gained histrionic recognition with "The Seven-Year Itch," and further secured her reputation as one of filmland's top stars with "Some Like It Hot" and "Bus Stop."

Prior to her sudden death, Miss Monroe had been in the headlines for failure to work out a commitment in 20th-Fox's "Something's Got to Give," in which she was to have starred with Dean Martin. She was ultimately fired by the studio for repeated absences from the set, and when Martin refused to accept another costar as a replacement, the project was shelved despite the fact that the film company had already spent $2 million on the picture.

During her meteoric career, the blonde glamour star made 21 films, among them "A Ticket to Tomahawk," "All About Eve," "As Young As You Feel," "Let's Make It Legal," "Love Nest," "Don't Bother to Knock," "O. Henry's Full House," "We're Not Married," "Monkey Business," "Niagara," "Gentlemen Prefer Blondes," "River of No Return," "There's No Business Like Show Business," "The Prince and the Show Girl," and "Let's Make Love." Her last picture was "The Misfits," in which she costarred in 1960 with the late Clark Gable.

Born Norma Jean Baker in Los Angeles General Hospital, the actress had an unsuccessful teenage marriage to James Dougherty, now a Los Angeles policeman. She also had been married to Joe Di Maggio and playwright Arthur Miller. She is survived by her mother, Gladys Baker, an uncle and her half-sister.

Lee Artoe to Manufacture Higher Powered Lamp

CHICAGO—Lee Artoe, president of ElectroCarbons, announced recently on his return from Europe completion of an agreement to manufacture the new 1,600, 2,500, 5,000-watt xenon lamphouse. Artoe now has a 2,500-watt xenon lamp which compares to the 9mm carbons and within 60 days expects to have in operation his 5,000-watt xenon lamp which compares to a 13.6mm carbon, operating at 135 amps.

Complete information will be released shortly through national ads or can be obtained immediately from ElectroCarbons.

BETWEEN THE LINES

By AL STEEN

Joe Levine's Parties

A DEFINITION of the word "conservative" might be: What Joe Levine is not.

In the span of 72 hours, recently, Levine gave parties in honor of Sophia Loren in New York, San Francisco and Los Angeles, parties described as victory celebrations for her Academy Award as best actress in Levine's "Two Women" and a salute for her role in "Boccaccio '70," also one of Levine's Embassy attractions.

The tab for the three affairs was in excess of $50,000. Breaking it down, the New York and Los Angeles parties cost about $20,000 each and the San Francisco gathering cost a little more than $10,000.

Why does Joe do this? An executive of Embassy Pictures explained it this way: Most companies, after opening a picture, move on to the next one and practically forget about the campaign on the prior film. Levine doesn't think that way. Five weeks after "Boccaccio '70" opened to SRO business at the Cinema I and II, Levine felt that the momentum should not be allowed to diminish, even though the picture continued to do standout business. So he tossed a little party for 400 guests at the Four Seasons in New York which was attended by top writers in all fields of journalism, foreign and domestic, and by television and radio producers. The result was that the event got worldwide penetration. Millions read about it and millions saw it on television. He could not have bought that kind of publicity.

Levine feels that the excitement over "Boccaccio" was renewed in New York and Asbury Park, N. J., and helped to smash records at the Fine Arts, Los Angeles and the Metro, San Francisco openings. Parties costing $50,000 are not an extravagance with him; they are a solid investment. Millions of persons heard about the picture, some perhaps, for the first time and their interest was kindled and sharpened.

Some folks think Levine is off his rocker. But he has found that such festivities pay off in a big way. With such results, how can anybody dispute him?

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Modern Distribution

UNITED ARTISTS' Premiere Showcase idea is being studied carefully by practically every general sales manager and, as one sales chief put it, "You've got to roll with the punches."

Columbia is using a form of the formula in the current engagements of "The Interns" in the New York area. The film has been booked into 100 theatres in this territory. Universal has "The Spiral Road" in 22 theatres and, according to H. H. "Hi" Martin, general sales manager, the same pattern will be used on "The Phantom of the Opera."

Rube Jackter, Columbia's general sales manager, admitted that he was watching UA's results with interest and indicated that a general swing to the system was in the offing by all companies.

A checkup of several sales managers revealed the same opinions: Pictures must be taken to the public. For 40 years, the industry has been using the same formula, that of opening a picture first-run downtown and then moving it to second and subsequent runs.

One sales manager said that he recently had made a nationwide swing and that in many downtown houses "you could shoot a cannon through the theatres and not hit anybody." All industries are adopting new methods of doing business, but it has taken a long time for film distribution to change its ways and modernize its system. One sales chief pointed out that old buildings were being given new fronts; restaurants were changing their seating arrangements and methods of serving and shops were streamlining their merchandising methods.

From all indications, the 40-year-old custom of releasing pictures will pass into history in the not too distant future.

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More From Lippert

IN THE WAKE of Bob Lippert's recent remarks regarding exhibitor conventions, the producer-exhibitor has come up with some remarks that could be controversial on both sides of the fence. In fact, he could be slapped down by both segments.

Predicting that exhibitors at the upcoming national conventions would complain that rentals and terms were too high, Lippert asserted to this writer that the charges were too general and too sweeping to be true. He said he was not just speaking as a producer and that the law of supply and demand, among the competing companies, would take care of that.

"At the same time," he said, "I have to put on my other hat, as a chain theatre executive and owner, and agree that some rentals and terms are out of line. They represent an inflated idea of what the picture will deliver in boxoffice appeal. If the intrinsic pulling power of stars and story, and the promotional effort made by the exploitation boys don't presell the picture sufficiently, then the terms are unfair."

Lippert said that even if it were heresy from a producer, the exhibitor had a beef coming in such areas. The exhibitor should shout loud and long in a forum such as a convention where his voice would be heard.

However, Lippert continued, a generalized beef will not get anywhere, adding that "it's neither convincing nor effective."

"If an exhibitor has the urge to stand on his hind legs and yell," Lippert said, "he should first document his claims with a good dossier of facts and figures. Indeed, he might be well advised to compare notes with some of his confreres from other locales, before he sounds his A. Special, localized results may not be sufficiently general to be credible to the distributors who have their information from all points."

Lippert urged exhibitors to use these trade seminars for program platforms and constructive ideas, even if they may cause some headaches to the entrenched producers and distributors. But, he concluded, "be sure of your facts."

LETTERS

(Letters must be signed. Names withheld on request)

Suggests a 'Bridge' for Color Gap

Judging by the reviews, there are several unusually good pictures on Broadway, and sooner or later, they will be finding their way to other theatres, large and small, across the nation. However, aside from an important musical, adventure or romantic comedy, most of these pictures are in black and white. Which means that many exhibitors, in reporting on their success or failure, will most likely point out that, had they been in color, business would have been better.

While it seems to me that Hollywood is being wise and judicious in its use of color or monochrome, and that either process is no real guarantee of boxoffice success if the picture "hasn't got it" otherwise, perhaps it might be feasible for the moviemakers to heed the cries from the wilderness and augment the number of "tinted" releases. Maybe, regardless of film content, the public *does* want color. A producer bold enough and willing to expend more to make a picture available both ways might find an answer that would go a long way toward settling the controversy.

Of the unusually good pictures, I have seen three that deserve special commendation—"The Miracle Worker," "Lolita" and "Advise and Consent." None of these are in color, and not everyone will agree on their respective merits, but I suppose it is within the realm of reason that, with color, all three might be unqualified successes in any situation, large or small. Who knows?

I do know that among the contributors to "The Exhibitor Has His Say" in Boxoffice, Mayme P. Musselman is the name most familiar. I have read the reports of this venerable showwoman since I was "that high"—and that has been a long time ago—and yet she seems to be as active and alert as ever. I hope to see her name for many more years to come.

RALPH COKAIN

166 East 35th St.,
New York, N.Y.

Re: Ban on Sale of Popcorn

Is popcorn a vulgar habit!!! A very disturbing and serious trend is becoming more prevalent. Highly advertised "Film Spectaculars" frequently are attempting to lend a so-called "dignity" to their productions by banning the sale of popcorn in the theatres where these films are being shown. This is being handled by a clause in the film distributors' contracts which enables such a ban to be enforced.

We all know what an important factor the sale of popcorn, the theatre's most profitable product, has grown to be. Why should this discrimination be directed against popcorn to the benefit of orange drinks, candy and other items that do not give the theatres the profit margin they can obtain from popcorn? Popcorn is a wholesome food, universally liked and associated with a good time.

I believe the trend was originated by the late Michael Todd, more for a publicity stunt and free advertising than anything else. But I feel that we should now put an end to this unjustified prejudice. Popcorn, during the last few years, has shown the highest per cent of profit in any of the concession items sold in theatres. As you know, the concession area, when properly managed, can easily equal the boxoffice returns. So, for the benefit of the entire industry, we feel that action should be taken to stop this ban.

W. HOOVER BROWN

President,
Wyandot Popcorn Co.,
Marion, Ohio

'Worth More Than Weight in Gold'

Though the Armed Forces has, for the moment, interrupted my active participation in motion picture production, it has by no means changed my interest in your very fine publication.

It is always a highlight of the week when the latest copy of Boxoffice arrives. Very few hours slip by before I've read it from cover to cover. I find myself referring to the Review Digest section any number of times to see how well a film was received by the various reviewers. When teaching a Troop Information class, I use this digest as a guide in recommending films playing or coming to the post theatres to the soldiers.

The annual BAROMETER edition is indeed a "Goldmine of Information." For anyone in the business of exhibiting, distributing or producing motion pictures, this collection of information is worth more than its weight in gold.

Enclosed is my previous address, and also, my new one, now that I am stationed in Germany.

Thanks again for your excellent magazine.

ELLSWORTH H. HALE, JR.

PFC,
US 56303625,
Hq. 14th QM BN., APO 162,
New York, N.Y.

Julia M. Kelly Is Dead; Will Hays' Secretary

INDIANAPOLIS—Julia M. Kelly, private secretary to the late Will H. Hays for 29 years, died here at the age of 85 August 4.

She worked for Hays during his regime as president of the Motion Picture Producers and Distributors of America, as well as while he was postmaster-general and chairman of the Republican National Committee.

Miss Kelly had lived quietly here since her retirement. There were no immediate survivors.

Gleason Film Set for Easter

HOLLYWOOD — Paramount has set "Papa's Delicate Condition," Jack Rose production, for release next Easter. The Jackie Gleason-Glynis Johns starrer is being held to allow time for a special national campaign, which will include a contest for school children. Youngsters will be asked to draw sketches for incorporation in the film titles.

Herb Copelan Named SW Coast Zone Mgr.

NEW YORK—Herb L. Copelan has been appointed zone manager for Stanley Warner's west coast theatres by Harry Kalmine, vice-president and general manager of the circuit. He will succeed Pat R. Notaro.

Copelan has been promoted to his new post from supervision of the circuit's midwest zone which comprises theatres in Illinois, Wisconsin, Oklahoma City and Memphis.

A veteran of circuit operations, Copelan joined the Warner chain as manager of the Brooklyn Strand and Winter Garden in New York. He later opened the Beacon on upper Broadway and became assistant general manager of the New York operations which consisted of five Broadway houses then opened by Warner Bros. He next was appointed zone manager of the Atlantic Coast theatres with headquarters in Atlantic City.

At the end of his war service, Copelan pioneered the expansion of the Warner circuit in Latin America and ultimately opened and supervised Stanley Warner's Cinerama Theatre in Havana.

Burger Named Zone Mgr. Of Stanley Warner Midwest

NEW YORK—Henry Burger, advertising manager of the Pittsburgh-Ohio-West Virginia zone for Stanley Warner Theatre, has been named zone manager of the midwest theatres by Harry M. Kalmine, vice-president and general manager of Stanley Warner. He succeeds Herb Copelan, who has been assigned to west coast operation.

Burger, who has been with the company for 28 years, all in the Pittsburgh area, has also been supervisor of the two first-run theatres and four neighborhood situations. His career includes every phase of theatre operations, from usher up through assistant manager, then manager and a hitch as assistant advertising manager until he became the merchandising head of the zone's operation and later took on district manager responsibilities. The midwest theatres comprise those in Oklahoma City, Memphis, Chicago, Milwaukee and other Wisconsin towns.

Jerry Pickman to Continue As Head of Hospital Drive

NEW YORK—Jerome Pickman will continue as chairman of the sales managers committee for the Will Rogers Hospital, even though he has left Paramount Pictures where he was vice-president and general sales manager.

The sales managers have launched a drive to raise $1,000,000 for the Saranac Lake hospital.

New Art Policy by Herts-Lion

HOLLYWOOD—A new policy will see Herts-Lion concentrate on art house features, as a result of grosses racked up by H-L's "A Matter of WHO" in New York. According to president Kenneth Herts, the company has acquired the Yugoslav award-winning film, "H-8," which will be dubbed by Herbert Strock.

FEATURE REVIEW

'THE WONDERFUL WORLD OF THE BROTHERS GRIMM'

MGM-Cinerama

By AL STEEN

THE Wonderful Magic of Cinerama" might well be a substitute title for "The Wonderful World of the Brothers Grimm." The wizardry of producer George Pal and his production staff in combining fantasy with an authentic story has launched the heretofore travelog aspects of Cinerama on a new and thrilling era.

The audience is transported to a dream world in this initial offering of Cinerama as a story-telling medium. The main story line glides and blends into the fairy-tale sequences in a smooth and logical manner and, as interesting as the central theme is, the endings of the fairy stories, especially the first two, are accepted almost reluctantly.

The special effects can take their place as the costars of the film, for Pal and his crew have fashioned some ingenious visual tricks that amaze the eye. Among these are the fire-breathing dragon, the power of the invisible cloak and Pal's specialty, the puppet elves who perform and sing in harmony fantastically.

Audiences, in referring to Cinerama, best remember the roller-coaster ride in the initial production, "This Is Cinerama." This treat is offered again in the Dancing Princess sequence in which a royal carriage, drawn by two horses, goes thundering down a mountain road, twisting and turning around perilous curves.

The scenery, too, is a plus factor. The grandeur of the Bavarian countryside touched with the flaming color of autumn, the lush Rhine River Valley and the Black Forest have been captured in vivid Technicolor. The panoramic shots are breathtaking. Equally intriguing are the famous castles near Rothenburg, the Regensburg Cathedral and the cobbled streets and turreted walls of the towns.

There is hardly a child who has not read, or been told, the fairy stories written and collected by the Grimm brothers. The three tales presented in the picture are, perhaps, not as well-known as some of their others, but the stories of Cinderella, Little Red Riding Hood, Tom Thumb and others have been presented before on the screen. The three selected tales best offer the potentials of the Cinerama medium and the magic touch of George Pal and his special effects crew. And yet, the above characters and more are introduced in a dream sequence.

The story opens in 1812 in a Bavarian village where Wilhelm and Jacob Grimm, played by Laurence Harvey and Karl Boehm, respectively, are working on a history of the local duke's family. Jacob takes the assignment seriously, but Wilhelm cannot refrain from writing fairy tales when not being watched by the duke's head librarian. But he eventually is caught and the brothers almost lose their jobs. That night Wilhelm, over the objections of his wife, Claire Bloom, tells his children a bedtime story, The Dancing Princess.

In this story, the special effects and camera crews display their prowess in making woodsman Russ Tamblyn disappear before the eyes as he wraps his magic invisible cloak around him. Here, too, is the exciting carriage ride down the mountain as the princess, Yvette Mimieux, rushes home from a gypsy dance with the woodsman in hot pursuit and often a shaken-up passenger on the tailboard.

Wilhelm, in order to convince the book world that volumes of fairy tales would be saleable, a theory that never had been tried, relates the story of the Cobbler and the Elves to a group of children in a book shop. This sequence is possibly the most imaginative because of the elf dolls, which the cobbler has been making for orphan children at Christmas time, come to life and repair the long overdue shoes while the cobbler sleeps. The puppets sing and cavort in a most amusing manner.

Later, when the brothers are sent to a town to gather more data for the duke, Wilhelm overhears an old woman tell the story of the Singing Bone to a group of children. In this segment, Terry-Thomas, a cowardly knight, and his serf, Buddy Hackett, go in search of a destructive dragon. It is Hackett who kills the dragon in an almost Mack Sennett manner, but Terry-Thomas gets the credit for it when he slays his servant. But the wrong eventually is righted.

Wilhelm's contention that fairy tales have a market is proven at the fadeout.

Henry Levin expertly directed the main story with great care and a flair for realism and sympathy for the principal characters. Pal directed the fairy tale segments in his own adept fashion and with great imagination. Excellent music and lyrics have been provided by Bob Merrill and a brilliant score has been contributed by Leigh Harline. The story and screenplay were written by David Harmon, Charles Beaumont and William Roberts.

To single out any one character as outstanding would be unfair to the others, because the cast has been selected with the greatest of skill. In addition to those mentioned, all of whom give standout performances, equally fine roles have been enacted by Walter Slezak, Barbara Eden, Martita Hunt, Arnold Stang, Jim Backus, Beulah Bondi, Otto Kruger, to name only a few.

For theatres equipped for Cinerama presentations, the boxoffice prospects do not have to be dwelled upon. It's a money picture without any doubt.

Metro-Goldwyn-Mayer and Cinerama present

"THE WONDERFUL WORLD OF THE BROTHERS GRIMM"

A George Pal Production

Print by Technicolor

Running time: 129 minutes, plus intermission
Aspect ratio: 3.18-1

CREDITS

Produced by George Pal and directed by Henry Levin and George Pal. Screenplay by David P. Harmon, Charles Beaumont, William Roberts. Screen story by David P. Harmon. Based on "Die Bruder Grimm," by Hermann Gerstner. Music score by Leigh Harline. Song and themes—words and music by Bob Merrill. Director of photography, Paul C. Vogel. Art direction, George W. Davis and Edward Carfagno. Set decoration, Henry Grace and Dick Pefferle. Color consultant, Charles K. Hagedon. Special visual effects, Gene Warne, Wah Chong, Tim Barr, Robert R. Hoag, A.S.C. Film editor, Walter Thompson. Assistant director, Al Jennings. Costumes by Mary Wills. Choreography by Alex Romero. Cinerama consultant, Thomas Conroy. European production coordinator, Robert R. Snody. Recording supervisor, Franklin Milton.

THE CAST

Wilhelm Grimm.....Laurence Harvey
Dcrothea Grimm.....Claire Bloom
Jacob Grimm.....Karl Boehm
Greta Heinrich.....Barbara Eden
The Duke.....Oscar Homolka
Stossel.....Walter Slezak
Gruber.....Ian Wolfe
Anna Richter.....Martita Hunt
and Betty Garde, Tammy Marihugh, Cheerio Meredith, Walter Rilla, Bryan Russell.

In the dream sequences of the book and the fairy tales:
Rumpelstiltskin.....Arnold Stang
The Giant.....Peter Whitney
The Princess.....Yvette Mimieux
The Woodsman.....Russ Tamblyn
The King.....Jim Backus
The Gypsy.....Beula Bondi
Ludwig.....Terry-Thomas
Hans.....Buddy Hackett
and Otto Kruger, Clinton Sundberg, Robert Crawford jr., True Ellison, Pamela Beaird, Stanley Fafara, Diana Driscoll, Ruthie Robinson, Robert Foulk, Walter Brooks, Sandra Gale Bettin and George Pal's Puppetoons.



The many little people of Grimms' Fairy Tales gather around the bed of Wilhelm Grimm (Laurence Harvey), begging him not to die—for, then, they will never be born. Shown are Little Red Riding Hood, Gretel, Hansel, Snow White, the Giant, Rumpelstiltskin, Cinderella, and the Seven Dwarfs.

Hollywood Report

By CHRIS DUTRA

Roger Corman to Produce Another Auto Race Film

Roger Corman has announced "Glory Trail" as forthcoming production for the Filmgroup. Feature is based on the life of Norman Garrad, dean of European race competition managers. The producer-director is negotiating with Jack Hawkins to portray Garrad in the film.

Corman, currrently in Europe winding up final stages of "The Young Racers" for AIP release, met Garrad at Rootes Motors factory in England when taking delivery of a Sunbeam Alpine sports car for use in "Racers."

Corman has signed Hume Whitley to write the Garrad film biography.

Another sports car story, "Pass On, Regardless," has been announced by Joe Steinberg for production in 1963. Story is a comedy by Anne Taylor and Feme Mosk and was published by Simon & Schuster in 1956.

'Psyche '59' Scheduled First by Troy-Schenck

Francois Lignoris' novel, "Psyche '59," has been announced as the first of a three-picture deal between Troy-Schenck and Columbia Pictures, according to Phil Hazelton, producer, and Alex Singer, director, partners in Troy in association with Bernard Schwartz. The property will be lensed in France, calling for interiors to be shot in England on a budget of $750,000.

Embassy Pictures will make "The Sands of Kalahari," a novel by William Mulvihill in association with Troy-Schenck. Schwartz will be executive producer and Hazelton and Singer continuing in their present production capacity. Screenplay is being written by Irene and Louis Kamp. Shooting is set for next year in South Africa.

Gina Lollobrigida to Star In Three-Nation Film

Gina Lollobrigida will star in one of the first pictures to be made as a coproduction between Russian and western producers. She is set for the title role of the Tolstoi classic, "Anna Karenina."

Joseph E. Levine's Embassy Pictures, the Soviet's Mosfilm Studios, and Italy's Galatea Films are joined in the three-way deal to produce the property. An as yet unnamed American male actor will costar with Miss Lollobrigida. The picture is scheduled to shoot in Russia, utilizing cast and crew from Russia, Italy and the United States.

Jack Rose Now in France For Production Plans

Writer-producer Jack Rose, who recently completed filming on "Papa's Delicate Condition" for Paramount release, left August 8 for France, where he will huddle with the French-Gaumont picture company anent financing for a film he and director Danny Mann will make next year titled "Purpose—Pleasure."

Rose, whose Amro company has already produced two Paramount films this year, "Who's Got the Action?" starring Lana Turner and Dean Martin, and the above mentioned "Papa's Delicate Condition," toplining Jackie Gleason and Glynis Johns, will next make "Every Wednesday Night" for the Marathon St. studio. Reversing the "runaway actor" situation, Rose said he will find "a sexy French actress and a young English actor" for roles in his new production, slated to go before the cameras after the first of the year.

Rose and Mann's present plans are for shooting "Purpose—Pleasure," for which Rose will write the script, next summer on the French Riviera.

George Nader Unit to Make 'Invitation to Insanity'

Garfield Artistic Productions, independent company headed by actor George Nader, has purchased Ned W. Miller's original story, "Invitation to Insanity," and assigned Miller to also pen the screenplay. Nader will star himself in the major role. The actor-producer is finalizing financing arrangements for the production of an additional Miller original, "Walk by the Sea," which he plans to shoot on European locations in the fall . . . Following completion of "Billy Rose's Jumbo," producer Joe Pasternak has been given the go-ahead by MGM to prepare his original comedy idea, "Say It With Flowers," as a Doris Day starring vehicle. John T. Kelley has been assigned to write the screenplay . . . Philip Yordan's Security Pictures has purchased James Jones' latest novel, "Thin Red Line," for feature production later this year . . . Jack Sher and Russell Beggs have been set by Warner Bros. to prepare a script for "Sex and the Single Girl," best seller by Helen Gurley Brown, which the studio has just purchased for feature production. Saul David has been inked as producer . . . Following conferences with Peter Levathes, 20th-Fox production head, and other studio executives, Clair Huffaker has been granted a three-month extension of the last screenplay commitment he owes the studio on a multiple picture deal.



ENCOURAGING NEW TALENT — Bill Amberg, left, watches as producer Ross Hunter, center, goes over set sketches for Hunter's U-I picture, "Tammy and the Doctor," with art director George Webb, right. Amberg, a University of Southern California cinema student, is now at U-I because producer Hunter, a strong advocate of the industry's responsibility to develop and encourage creative talent, offered to let the USC cinema department select a student to serve with him as a "production observer."

Directorial Assignments, Miscellaneous Castings

Universal-International has set R. G. Springsteen to direct "The Iron Collar," feature rolling next month with Audie Murphy starred. Gordon Kay produces from a script by Ric Hardman . . . Charles Walters has been set by MGM studio head Robert Weitman to direct the filmization of Meredith Willson's musical, "The Unsinkable Molly Brown." Lawrence Weingarten is producing and Roger Edens is associate producer. Helen Deutsch is writing the screenplay . . . Producer Ross Hunter has just finalized negotiations for Norman Jewison to direct his next U-I production, "The Thrill of It All," rolling September 24, with Doris Day and James Garner starring in the color production. Jewison recently completed megging the Tony Curtis starrer, "40 Pounds of Trouble" on the valley lot . . . Producer-director Stanley Kramer signed Buster Keaton for a featured role in his currently filming "It's a Mad, Mad, Mad, Mad World." The UA release toplines Spencer Tracy, Milton Berle, Sid Caesar, Buddy Hackett, Ethel Merman, Mickey Rooney, Dick Shawn, Phil Silvers, Terry-Thomas, Jonathan Winters, Edie Adams and Dorothy Provine . . . Jim Stacy has been signed by Walt Disney for a top role in "Summer Magic," Technicolor feature starring Hayley Mills, Burl Ives, Dorothy McGuire, Deborah Walley, Una Merkel and Eddie Hodges. James Neilson directs for executive producer Walt Disney.

Manulis Signs Deborah Kerr For 'The Out-of-Towners'

Deborah Kerr has been signed by producer Martin Manulis to star in "The Out-of-Towners," present day, romantic comedy, which is an original screenplay by Tad Mosel. Robert Mulligan has been set to direct the film, which is slated to go before the cameras early next year in Hollywood and New York.

"The Out-of-Towners" marks the film-writing debut for playwright Tad Mosel, whose Broadway play, "All the Way Home," was awarded the Pulitzer Prize last year. Director Robert Mulligan has just completed megging "To Kill a Mockingbird" at U-I.

Boris Karloff to Costar In 'Raven' for AIP

Boris Karloff has been signed to costar with Vincent Price and Peter Lorre in American International's "The Raven," based on the Edgar Allan Poe poem.

Film is slated to go before the color cameras in September in Hollywood with Roger Corman producing and directing. Karloff has also been signed to star in a second, as-yet-untitled AIP film, possibly again with Price and Lorre, who also have been signed to multi-picture contracts with the filmmaking organization.

'Mr. Hobbs Takes a Vacation' (Fox) Wins Blue Ribbon Award

By VELMA WEST SYKES

FAMILY LIFE as family entertainment is coming into its own as another film, "Mr. Hobbs Takes a Vacation," has been voted the Blue Ribbon Award for July by members of the National Screen Council. It is the kind of picture which all members of the family can enjoy together, for the 20th Century-Fox opus is hilarious enjoyment for all but the most blase sophisticates. James Stewart is on the screen for the major part of the film in a role which arouses sympathetic laughter. He is supported by lovely Maureen O'Hara and a competent cast. Homely philosophy is interspersed with rib-tickling sequences and the opening scene is a clever introduction that builds up in flashbacks.

BOXOFFICE reviewed "Mr. Hobbs Takes a Vacation" in the May 21 issue, saying in part: "Here's one of those fine old American comedies guaranteed to give the viewer an honest belly-laugh combined with a few lumps in the throat; a delightful mixture of emotions that should make it a 'must' on family entertainment schedules and a bell-ringer at boxoffices . . . Keeping a tight rein over the Jerry Wald production were associate producer Marvin A. Gluck and director Henry Koster, the latter once again proving that his admitted preference for helming comedies marks him as one of the best in his chosen field." In first-run theatres in key cities, BOXOFFICE Barometer reports show the picture registering 168 per cent of average business.

NSC Member Comment

Comments from NSC members, penned on their ballots, include these pertinent remarks:

James Stewart's role in "Mr. Hobbs Takes a Vacation" is certainly one of his best to date. This kind of film puts filmgoers in a good humor and should be seen by everyone who feels down in the dumps. The whole cast fine and the film one of the best.—Frank Grosjean, Shreveport Journal . . . More like this is all Hollywood needs to get folks back into the movies."—Lily May Caldwell, Birmingham News.

"Mr. Hobbs Takes a Vacation" contains several high points of comedy plus some good down-to-earth philosophy.—Dr. James K. Loutzenhiser, U.S. Public Health Service, Kansas City . . . A very amusing and refreshing comedy.—Myrtle D. Parker, WOMPI, Charlotte, N.C. . . . James Stewart deserves another Oscar for "Mr. Hobbs." This is really family entertainment.—James L. Limbacher, Dearborn Press.

Being a grandparent, I enjoyed "Mr. Hobbs Takes a Vacation" thoroughly. Jimmy Stewart and Maureen O'Hara are tops and the cast is enjoyable, too.—Mrs. Arthur B. Davis, Springfield (Mass.) Motion Picture Council . . . This is grand family fare—makes parents feel they have not done such a bad job after all.—Tom Peck, Charleston Evening Post.

"Mr. Hobbs Takes a Vacation" is the best in many a moon.—L. C. Gifford, Hickory (N.C.) Daily Record . . . Keep the comedies coming!—Jeanette Mazurki, Glendale (Calif.) News Press . . . This provides what a good vacation should—escape entertainment. — Wayne Allen, Springfield (Ill.) Journal-Register.

Good Fun for Everyone

Good fun for everyone in "Mr. Hobbs Takes a Vacation."—Taylor M. Mills, MPAA, New York . . . A funny, family, frothy piece for summer viewing.—Jim Downing, Tulsa Tribune . . . The family that plays together stays together.—Paul Hochuli, Houston Press.

"Mr. Hobbs Takes a Vacation" is light comedy and its family devotion a lesson to all—and I say take the teenagers. They'll enjoy it.—Mrs. Mildred W. Miller, East Bay MP & TV Council, Oakland . . . No problems, no harrowing experiences for me this month—just plain, hilarious fun and James Stewart.—Elisabeth Murray, Long Beach Teachers' Ass'n.



PLUMBING AT THE LENT SUMMER COTTAGE RESISTS INEPT HANDLING BY JAMES STEWART AS MR. HOBBS



TRYING TO BE A SUMMER PAL TO YOUNG SON DANNY (MICHAEL BURNS), MR. HOBBS GETS LOST IN A FOG



MOTHER PEGGY (MAUREEN O'HARA) SEES THE BRIBED JOE (FABIAN) RUSH KATEY (LAURI PETERS) AT DANCE

The Cast

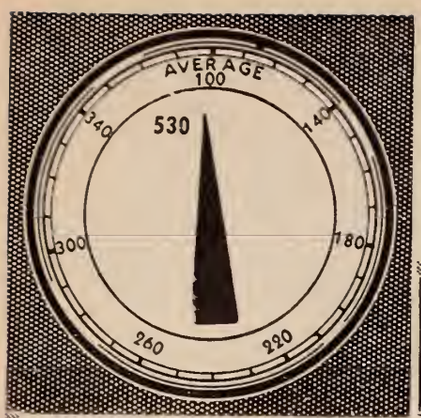
Mr. Hobbs ..... JAMES STEWART
Peggy ..... MAUREEN O'HARA
Joe ..... FABIAN
Byron ..... JOHN SAXON
Mrs. Turner ..... MARIE WILSON
Reggie McHugh ..... REGINALD GARDINER
Katey ..... LAURI PETERS
Marika ..... VALERIE VARDA
Janie ..... LILI GENTLE
Mr. Turner ..... JOHN MCGIVER
Susan ..... NATALIE TRUNDY
Stan ..... JOSH PEINE
Brenda ..... MINERVA URECAL
Danny Hobbs ..... MICHAEL BURNS

Production Staff

Produced by ..... JERRY WALD
Directed by ..... HENRY KOSTER
Associate Producer ..... MARVIN A. GLUCK
Screenplay by ..... NUNNALLY JOHNSON
Based on a novel by ..... EDWARD STREETER
Music ..... HENRY MANCINI
Song "Cream Puff" by .... JOHNNY MERCER, HENRY MANCINI
Director of Photography ..... WILLIAM C. MELLOR, A.S.C.
Art Direction ..... JACK MARTIN SMITH, MALCOLM BROWN
Set Decorations ..... WALTER M. SCOTT, STUART A. REISS
Special Photographic Effects ..... L. B. ABBOTT, A.S.C.
Assistant Director .... JOSEPH E. RICKARDS
Costumes Designed by ..... DON FELD
Film Editor ..... MARJORIE FOWLER, A.C.E.
Sound ..... ALFRED BRUZLIN, WARREN B. DELAPLAIN
Orchestration ..... JACK HAYES, LEO SHUKEN
Color by ..... DE LUXE



This award is given each month by the National Screen Council on the basis of outstandng merit and suitability for family entertainment. Council membership comprises motion picture editors, radio and TV film commentators, representatives of better films councils, civic, educational and exhibitor organizations.



BOXOFFICE BAROMETER

This chort records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engogements are not listed. As new runs ore reported, rotings are added ond overoges revised. Computation is in terms of percentage in relation to normol grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross roting obove or below that mark. (Asterisk * denotes combinotion bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Advise and Consent (Col)	125	250	95	195	75		190			200	210	150	125	120		175	130	150	150	150	**156**
All Fall Down (MGM)	120	110	125	200	90		115	70	110	100	150	100	105	150	90	160	95	125	150		**120**
Big Red (BV)	130	140		175	90		150	125	110	240	75	150	150	100			150	165	125	125	**138**
Bird Man of Alcatraz (UA)			200	210	100	150				325		100		120		200					**176**
Black Pit of Dr. M. (UPRO)					100						70			130	100			100			**100**
Bon Voyage (BV)	140	150	115	200			360	125		365	290	150	200	150	105	175	325	165	150	150	**195**
Boys' Night Out (MGM)	140	400	135	225	100		150	125	135	200	205	300		175	110	195		150	125	125	**176**
Bridge, The (AA)		150		175	100	115	150		110				150	110	90	200			250		**145**
Brushfire (Para)								100		100	100		100		90			100			**98**
Burn, Witch, Burn (AIP)		150	120		125					110		90	100		80				85		**108**
Cabinet of Caligari, The (20th-Fox)	100	175	85	145			100	70	100	115	190		95	100	90	135	100		100		**113**
Call Me Genius (Cont'l)	125			165	90	65	100						125		90	125					**111**
Cape Fear (U-I)	125	150	95	190	100	125	100	200	100	100	70	175	125	150	105	180	95	155	150		**131**
Counterfeit Traitor, The (Para)	140		125	150	95		150	135	100	130	185			300	115	200	110	150	150	100	**146**
Doctor in Love (Governor)		175	120	155	100	110	125				205		225	100					250		**157**
Geronimo (UA)		150	85	125	100		110	110		140	85	100		100	80				90		**106**
H. Lloyd's World of Comedy (Cont'l)	125		85								190					185			100		**137**
Hatari! (Para)	100	250	150	250	100		200	130			185	300				195			200		**187**
Jack the Giant Killer (UA)		135			115		150			125	110					135		135		100	**126**
L'Avventura (Janus)	125	120		155	100	100			110	100		100	175	80	100	160			300		**133**
Lolita (MGM)	175	400	125	190	95	200	200	125		150			300	275		200		250	400	100	**212**
Man Who Shot L. Valance (Para)	150	155	175	200	90	250	150	110	110	150	110	150	150	210	90	175	130	145	150	110	**148**
Merrill's Marauders (WB)	150	110	110		95		135	115		140	125	100	90		105		100	155		75	**115**
Most Dangerous Man Alive (Col)							100		90		90		100		80			100			**93**
Mr. Hobbs Takes a Vacation (20th-Fox)	100	250	125	250	150	150	130	120		310	200	210	150	150	95	165		175	120	160	**167**
Murder She Said (MGM)	150			160	100	95	110	100	110	200		150	200	140	125	175	100		110		**135**
Music Man, The (WB)			225	255	225		375	165		300	530		300	300			290	175			**285**
My Geisha (Para)			100	195	90	90				105				110	85	165		165		125	**123**
Night, The (Lopert)							125				155		175	100		195					**150**
Night Creatures (U-I)			85		95			110		90			100					100			**97**
Notorious Landlady, The (Col)		250	115	200	125		100	110		280		170	125	150		185	135		175		**163**
Only Two Can Play (Kingsley)	140	175	110	160	280	190					250	105	200		115	200					**175**
Pirate of the Black Hawk (Filmgroup)		135					65						100					100	100		**100**
Premature Burial, The (AIP)		225	140	225		100	150	160		185	95	150	300		90		200	135	110		**162**
Raisin in the Sun, A (Col)	140	200	125	200	90	150	70	170	115	150	160	125	250	100	145	195	95		125	90	**142**
Ride the High Country (MGM)	110		100		110	90		100	110	100		100	100	90	105		95	100	150		**104**
Swingin' Along (20th-Fox)			100		85			80						100	100		95				**93**
Taste of Honey, A (Cont'l)		200			200	200				190			175		100	195			350		**201**
That Touch of Mink (U-I)	200	200	200	300	250	250	200	300	250				300	200	140	225	225	175	250	200	**227**
Whistle Down the Wind (Astor)	130	200	85	165	85	110	65				140	75	100	100		195			300		**135**

TOP HITS — OF — THE WEEK

Individual runs, not an average. Listings are confined to opening week figures on new releases only.

1. Music Man, The (WB)
   - Los Angeles.....530
   - Kansas City 300
   - Milwaukee 300
   - Minneapolis 300
   - Omaha 290
2. Boccaccio '70 (Embassy)
   - San Francisco 500
   - Los Angeles 370
3. Hatari! (Para)
   - Memphis 300
4. Lolita (MGM)
   - Milwaukee 300
5. Bird Man of Alcatraz (UA)
   - Buffalo 200
6. That Touch of Mink (U-I)
   - Denver 200
7. Carry On, Teacher (Governor)
   - Denver 200
8. Harold Lloyd's World of Comedy (Cont'l)
   - Los Angeles 190

'Cid' Breaks Records In 3 Omaha Theatres

OMAHA—The opening week of "El Cid" in Omaha "broke every record" for the three houses owned by Ralph Blank. He played the picture at the Admiral and Chief conventional theatres and the Sky View Drive-In and said it rolled up the best combined percentage he had ever had, more than three times above average. This came in the face of such competition as "The Music Man" at the Orpheum, "The Notorious Landlady" at the Omaha and "Bon Voyage" at the State—all holdovers and all still well above average.

(Average Is 100)

Admiral, Chief, Sky View—**El Cid** (AA).....350
Caaper—**Cinerama Holiday** (Cinerama), 13th wk. ..110
Dundee—**Black Tights** (Magna), 3rd wk. 75
Omaha—**The Natorious Landlady** (Cal), 2nd wk...115
Orpheum—**The Music Man** (WB), 2nd wk. 220
State—**Bon Voyage** (BV), 3rd wk.....150

'Hatari!' Joins 'Music Man' As Milwaukee Favorite

MILWAUKEE—Since 100 is average and triple-100, or 300, is the top score given locally, "The Music Man" at the Warner and "Hatari!" at the Riverside both qualified for the coveted 300 rating for the week. With but one house registering 125, smallest figure of the lot for the week, the indications are that things are looking up. What's more, all downtown houses were running holdovers.

Dawner—**Stowaway in the Sky** (Lapert) 150
Palace—**Windjammer** (Cinemiracle), 11th wk. 200
Riverside—**Hatari!** (Para) 300
Strand—**West Side Story** (UA), 20th wk. 200
Telenews—**Lalita** (MGM), 2nd wk. 250
Times—**Only Twa Can Play** (Kingsley), 4th wk. 125
Tawne—**That Tauch of Mink** (U-I), 6th wk. 175
Warner—**The Music Man** (WB), 2nd wk. 300
Wiscansin—**Geronimo** (UA); **War Hunt** (UA).....225

'Music Man' Towers Above Other Mill City Offerings

MINNEAPOLIS—"The Music Man," in its second week at the Orpheum Theatre, scored a big 200 per cent to take top honors for the week. Most other attractions did average or better.

Academy—**Bird Man of Alcatraz** (UA), 2nd wk. 100
Century—**Hemingway's Adventures of a Young Man** (20th-Fox) 100
Gopher—**Mr. Habbs Takes a Vacation** (20th-Fax), 4th wk. 100
Lyric—**The Sad Sack** (Para), **The Delicate Delinquent** (Para), reissues 110
Mann—**West Side Story** (UA), 25th wk. 120
Orpheum—**The Music Man** (WB), 2nd wk. 200
Park—**Lolita** (MGM), 5th wk. 140
State—**That Tauch af Mink** (U-I), 7th wk. 70
Suburban World—**Doctor in Love** (Governor), 2nd wk. 90
Uptawn—**The Counterfeit Traitor** (Para), 6th wk. 135
World—**The Notorious Landlady** (Col), 3rd wk. ..100



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AA's Western Managers Discuss 'Budd' Plans

LOS ANGELES — Harold Wirthwein, Allied Artists western division sales manager, presided over a two-day meeting of branch managers in Denver recently. The principal topic was the release plans for "Billy Budd," Robert Ryan starrer. Also considered were plans for releasing "The Day of the Triffids" and "Confessions of an Opium Eater." Attending the conferences were M. J. E. McCarthy, Los Angeles; James Myers, San Francisco; Edmond Cruea, Seattle; Don V. Tibbs, Salt Lake City; Frank Thomas, Kansas City; Bernie McCarthy, St. Louis, and Frank Green, Denver.

MILWAUKEE

The Wisconsin State Fair at West Allis on the outskirts of Milwaukee is "going Hollywood" in a number of presentations. The theme of the three amateur Flower Shows this year (August 10-19) is popular movie titles—22 of them— in 34 classes. There are 11 professional flower exhibitors. Some of the titles announced thus far include: Grapes of Wrath, Summertime, Executive Suite, The Best Years of Our Lives, To Each His Own, The Defiant Ones, Star Time and one exhibit named Featuring Nelson Eddy. The publicity staff includes Ev Swingle and Tom Johnson, formerly of the old Sentinel.

Some of the boys around here claim Manager Harry Boesel, Wisconsin Theatre, has a private line into radio station WMIL. The station, for one of its promotions, has been running a Name the Dog contest for the past ten days. All of a sudden Fritz the Plumber, the station announcer, added to his spiel, " . . . and if you send in a real good name, we'll even add a couple of tickets to the Wisconsin Theatre!" The boys claim you gotta have an IN, to rate mention like that. The Wisconsin is playing "Geronimo" and "War Hunt."

The Fred Miller Theatre has raised $25,000 in cash and pledges, which will insure the opening of its seven productions for the coming seasons. The theatre lost $90,000 last year, winding up with less than $10,000 working capital. Miller officials attributed the loss to bad weather and its new quality theatre policy. Perhaps the decision to use "home talent" instead of stars out of Hollywood, the former arrangement, had something also to do with the losses.

But then the Miller Theatre has not been the only stage playhouse to drop a wad. The Pabst Theatre has been having difficulties as well and has asked the city (which owns the building) to scale down the percentages on the lease. What is more, some of the aldermen claim they do not like the looks of the balance sheet offered by the theatre management.

Film Service, the Trampe boys, are taking over MGM's shipping August 19, according to the word received recently . . . Carroll Morten, AA manager, was in Detroit July 28 for a sales meeting at the Sheraton-Cadillac Hotel.

MINNEAPOLIS

Chief Theatre Co., headed by Harold Field, has purchased the real estate of the Arrow Theatre at Cherokee, Iowa. The theatre has been closed since January 1. It is expected that the property will be converted to commercial use . . . Don Smith, general manager of Pioneer Theatres, is back from a tour of the circuit's theatres in Iowa.

MGM switched its accounting department to Chicago effective Friday (3). No curtailment of employes in the local exchange is anticipated, however. In line with the conversion, IBM and teletype machines are being installed in all MGM exchanges.

Fred Bunkelman, U-I salesman in Chicago (formerly of Minneapolis), vacationed in the Twin Cities and played in the golf tournament at Detroit Lakes. Chet LeVoir, U-I salesman here, also played in the tournament . . . Dick Kolling, UA booker, vacationed in northern Minnesota . . . Bill Donald, UA salesman, also vacationed in the northern part of the state.

Outstate exhibitors on the Row were Pete deFea, Milbank, S. D.; Sid Heath, Wells; Gil Nathanson, Detroit Lakes, and Bill Morgan, Belle Plaine . . . Meredith Themer will close his Ritz Theatre at Mapleton tomorrow (14) . . . The Scenic Theatre at Tyler, formerly known as Bill's Theatre, has been reopened by Virgil Wartner. The house has been closed for several months.

Bob Branton, booker at Columbia, welcomed his daughter Patricia Gulbranson and six-months-old granddaughter from Heidelberg, Germany, recently. They flew from Europe to Minneapolis after being gone almost three years. Branton's son-in-law, who has been in the army, will return to the United States in October.

Dave Friedman, producer with Modern Films, was in from Chicago calling on the buying and booking combines and the circuits . . . Roy Miller, U-I manager, vacationed at Mackinac Island, Mich. . . . Louis Orlove, 20th Century-Fox exploiteer, was in for "Hemingway's Adventures of a Young Man."

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BROWNS VALLEY, MINN.—"I have been using your carbons and I got a lot better light than I had before" . . . is how Leo A. Backie of the Valley Theatre described ROMAN MIRIO CINEMA CARBONS. *Adv.*

OMAHA

Russell Brehm of Lincoln, partner with U. S. Senator Roman Hruska in Center Drive-In Theatres, has two daughters whose major activity keeps him on the go. Mary Jo, 12, and Debbie, 11, have registered quarter horses and they are busy competing in shows in the area. Which means that Russell is kept busy chauffeuring daughters and mounts, trailer behind auto. The girls' last competition was in the big Omaha Charity Horse Show for the benefit of Children's Memorial Hospital. Although Mary Jo and Debbie did not top the field, they looked good in the western event, which drew some of the stiffest competition of the meet.

Warren Hall, owner of the Rodeo Theatre at Burwell, was up to his ears in work last week and loved every minute. He is one of the officials of Nebraska's Big Rodeo, which rates among the best in the country . . . Morris Curran, exhibitor at Greeley, Neb., and editor of the paper, reports his son is back in St. John's Academy and Seminary at Elkhorn.

Glenn Trump, former chief barker of Variety Club Tent 16, was reported showing some improvement at Worrall Hospital at Rochester. He is head of public relations for Ak-Sar-Ben, state activities organization. Cards to Room 330 would be welcomed.

Variety Club is working on plans for a golf tournment and stag later in the month, Chief Barker Don Shane said . . . Frank Larson, 20th-Fox manager, attended a seminar in connection with "Five Weeks in a Balloon" in Chicago . . . Earl Wise, projectionist at the Cooper, was away last week for burial services for his mother, who died in an Omaha hospital and who was buried in Lincoln.

Jack and Edith Renfro of Theatre Booking Service have new headquarters. They moved recently to 3313 South 108th St. in the new southwest area of town . . . F. A. Husan, former owner of Western Theatre Supply and the dean of the motion picture industry in this territory, checked in with Filmrow last week. He said he and his wife had returned from a trip east to visit relatives . . . Carl and Lynn White of Quality Theatre Supply sympathize with drive-in theatre owners who have been hit hard by frequent rain storms but they say their lawns have never looked better.

Exhibitors on the Row included Nebraskans Jack March and his wife of Wayne; Bill Zedicker, Osceola; Howard Burrus, Crete; Sid Metcalf, Nebraska City, and Iowans Cecil Waller and son Dave of Ida Grove and Red Oak; Jim Carleton, Griswold; Al Haals, Harlan; Arnold Johnson and son, Onawa, and Howard Brookings, Oakland.

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Gene Zukor to MGM

HOLLYWOOD — Eugene Zukor, son of Adolph Zukor, chairman of the board of Paramount, has signed with MGM to work in the talent department. Zukor, at one time a Paramount executive, will handle potential contract people at MGM.

Theatres at Lincoln Enjoying Good Season

LINCOLN—Though it isn't an everyman opinion, most motion picture theatre personnel here say this has all the marks of a good summer—far better than last year.

Drive-in theatre owners like Irwin Dubinsky and Russell Brehm, who have outdoor theatres in both Lincoln and Omaha, interject one "if" to this bright outlook; namely, "If it would stop pouring on weekends." A curtain of rain in prospect, even when good pictures are on the bill, keeps drive-in patrons at home, they observe.

Indoor theatre men attribute the increased business to two factors—a series of good if conversational-provoking pictures, and continual visitors to Lincoln, especially the 7,000 coming here July 28 for the week-long amateur roller skate championships sponsored by the National Roller Skating Arena Operators Ass'n.

Crowds since the championships began indicate skaters and their folks, who came along, also are movie fans—when the fare is something like "Music Man", "Bon Voyage", etc.

The upswing apparently isn't just local, judging by comments from L. A. Starsmore of Colorado Springs, a recent overnight visitor to Lincoln. This president of the Westland Theatres Corp. there and the Nebraska Theatres Corp.—Varsity and State in Lincoln—reported business good all over the area.

Showman Bert Beams Dies On Trip to World's Fair

SUTTON, NEB.—Bert Beams, 70, one of Nebraska's oldest theatre operators in terms of activity in the business, died last week at Jackson, Wyo., while on a vacation trip to the World's Fair at Seattle. He died following a heart attack.

Bert had been in the film industry since 1909, when he first had a theatre at Maywood, Neb. He later had theatres at Clay Center, Red Cloud, Sutton and Geneva and still retained an interest in the Lyric Theatre here.

A veteran of World War I, he had been a community leader in civic affairs and was active in the Chamber of Commerce. Survivors include his wife.

Fine for Copyright Misuse

LOS ANGELES—Following a plea of guilty, Raymond Rohauer, former operator of the Coronet Theatre, was placed on five-year probation by federal Judge Albert Lee Stephens jr. on the charge that he unlawfully and for profit infringed the copyright of "Carnet de Bal," a film produced in France which had been purchased by Paramount. Rohauer was fined $500 in lieu of sentence.

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DES MOINES

Fishing lured Ludy Bosten, Fort Madison showman, to Minnesota. And all-around athlete Don Bloxham reported from Green Lake, Wis., that fishing, swimming and golfing up there were great. Meanwhile, Lou Levy, an Avon Lake angler, was pulling out a 7½-pound bass right here in Polk County.

Peter Peterson, former Allied Artists salesman, now is with Parade and is operating from his home, 1905 East 12th St. in Des Moines . . . June Gates, Iowa United Theatres bookkeeper, divided her vacation between Lake Okoboji and St. Louis . . . JoAnne and Bill Bissell are new managers of the Strand Theatre at Ackley, where some redecorating and theatre improvements are planned.

Jerome Greenbaum, eastern district manager for Central States Theatre Corp., has moved to Des Moines and hereafter will conduct his business as eastern district chief from the circuit's home office. The western district office is at Fremont, Neb. . . . Joe Ancher of Warner Bros. reports that "The Music Man" is a spellbinder in the nine Iowa cities where it was playing as of August 3.

The national "rock hounds" week-long show at Vets auditorium might give some drive-in manager the germ of a permanent promotion idea. A tremendous attraction was the kids' rock pile, where for ten cents youngsters were allowed to hunt pieces of tiny agate, geodes and other specimens among the thousands of worthless just plain rocks. The "treasure specimens" obviously were scrap pieces from rock shops, but the 12x12-foot rock pile held more fascination than the $7 million Crown of Andes on display. And some of the "kids" grubbing for quartz must have been at least 40 years old.

More than $2,000 worth of shining armor went riding through Des Moines on a horse heralding the opening of "El Cid" at the Capri Theatre. Between the armor and the horse was Chet Elson, widely known Des Moines insurance agent and horseman. The ersatz Spanish knight galloped to the statehouse and city hall bearing invitations for state and city officials to attend a special showing prior to the Capri opening. On 70mm, the presentation at the Capri is quite a spectacle.

Some wag at Central States brought on a jitters epidemic by posting a sign in the ladies room. It read: "Smile, You're on Candid Camera."



Indian Producers Plan Cycle of Films in N.Y.

NEW YORK—India, which produced up to 500 feature films yearly in the 1950s, has dropped the production total to about 280-300 during the past few years, according to Dilip Kumar, said to be the most popular film star in India, who is visiting the United States with two of his three brothers, Aslam and Assim Khan. Kumar, whose family name is Yusef Khan, produced, directed and wrote the screenplay, in addition to starring in "Gunga Jumna," a Technicolor picture for which the brothers hope to get a distribution deal for the U.S.

Kumar said that the decreased production in India is a good thing for the film industry in that the fewer films will be of higher quality and will allow for better percentage terms with exhibitors.

The Khan brothers, including Kumar, operate Enterprises Combined, Inc., U.S. distributors of Indian Films; Time Enterprises of Bombay, a releasing organization, and Middle-East Distribution, which handles their films in other parts of India. Aslam Khan is in charge of the U.S. office. There is also a fourth brother, Nasir Khan, who heads the production under which "Gunga Jumna" was made.

The brothers plan to hold an Indian film festival to introduce their product to the U.S. at the Museum of Modern Art late in September or soon thereafter. Aslam Khan said that the only important Indian-produced picture previously shown in the U.S. was "Aan," which had a few art house bookings in 1954.

Although India has a Technicolor plant, the Khan brothers had the process work for "Gunga Jumna" done in London, where the technicians are much more efficient. Dilip Kumar said that there have been discussions with American companies about coproduction in India but a suitable subject must be found. Kumar has won the "Clare" award, comparable to America's "Oscar," five times out of eight and he is also the winner of "The Most Popular Star in the Country" award given by the India Press. He is the highest paid star in India.

"Gunga Jumna" was an entry at both the Karlovy Vary Festival in Czechoslovakia this year and was invited to the Berlin Film Festival in June. The Khan brothers gave a press luncheon for the trade at the Kashmir Restaurant July 31.

A Citation for 'Lisa'

HOLLYWOOD—Philip Dunne, director of "Lisa," accepted a citation for the 20th-Fox release from the Hollywood Foreign Press Ass'n, which named it the best film of the month.

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- REVIEWS OF FEATURES
- SHOWMANDISING IDEAS

BOXOFFICE Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

Written Campaign Plan Guarantees Best Results; It Works on 'Road'

The campaign executed by George Peters, manager of Loew's Theatre at Richmond, Va., and assistant Russell Ellis played up the new girl angle—"dazzling, shapely" Joan Collins—in "The Road to Hong Kong," and stressed that this film is an entirely new, recently produced picture.

Copy also mentioned that Dotty Lamour is still with "the boys."

Peters figured that emphasis on the new-picture fact was necessary since the old "Road" pictures have been shown in recent months on television.

PATTERN FOR CIRCUIT

A step-by-step outline of the Peters promotion has been prepared in booklet form and made available to other Loew's Theatre managers.

The campaign is notable for the thoroughness in which many media were made use of. J. Derrenberger of the Richmond Loew's sign show even was called on for important contributions. This included construction of a couple of shadow boxes (20 and 16 feet long), one for use out front with block cutout letters of title and cast, and the other used over the grand staircase inside with title and stills.

A hanging display of lettered Chinese lanterns and balloons was used in the main entrance lobby a month in advance.

Peters clearly is a careful, thorough showman. His campaign prospectus lists each step under 17 headings. This practice of writing out a campaign plan is bound to increase the effectiveness of a theatreman's time and efforts, and also improve his capabilities as a showman.

EXAMPLE OF HIS PLAN

For example, radio is one section. It follows:

6. RADIO:

Advertising—28 spots saturation on day before and opening day WMBG. 23, 30-second spots on Monday through opening day WLEE.

Promotion—WMBG. 6 gratis spots week before opening.

WLEE. Richmond's favorite disk jockey, Harvey Hudson, is going to adopt picture as his favorite funny picture of the year and invite the first 50 listeners correctly identifying former "Road" pictures' songs to a special midnight preview.

WRNL. Disk jockey Bob Gilmore to run contest to correctly identify music from past Bob Hope pictures; albums and guest tickets to be prizes.

WRNL. Program manager Vincent Wolstenholme, moderator of Students Meeting program, to plug picture ten programs in advance of opening, using guest tickets as prizes for first three winning students each program.

Other headings—MUSAK TIEUP, JUKEBOX TIEUP, MUSIC STORE TIEUPS, FINE FOODS TIEUP, CO-OP ADS—likewise detailed each activity and gave names and addresses. Under Co-Op Ads, for example, the names and addresses of stores for Peters, Ellis and Derrenberger to contact were listed. The latter helped line up participants in the co-op ads and also distributed window diplay cards.

A measure of the size of "The Road to Hong Kong" promotion is the number of calls involved. Indications are that around 100 persons were contacted, most of them personally, by Peters, Ellis or the sign shop worker. These ranged from program managers of local radio station, a laundry proprietor, restaurant folk, college and suburban editors, several bowling alley people, to most of the store managers downtown.

Truly George Peters' campaign for this Bob Hope-Bing Crosby comedy was of a scope and intensity which a downtown first-run operation of the size of Loew's merits, and requires.

Wired Manikin in Coffin Excellent for 'Burial'

Dick Thompson played "The Premature Burial" at his Thompson Theatre in Healdton, Okla., during graduation time, but he did much above normal business. He feels that "Burial" is one of the best pictures of its type and will remain "on the rerun list for a long time."

Typical of his promotion for this chiller was a lobby setup consisting of a borrowed coffin with a manikin lying inside. The dummy was wired with a drive-in speaker so Thompson or another staffer could hear and speak to the lookers. It sounded like the dummy was doing the talking. Without saying, this made a great hit with the young folk.

It's 'Zotz' for Fun!

John Paxton of the State in El Paso, Tex., arranged a diamond giveaway (four quarter-carat diamond rings) in promotion of "Zotz" through a tieup with Zales Jewelry Co., which set up a special sidewalk booth with a sign reading: " 'Zotz' . . . The magic word for fun! 'Zales' . . . the magic word for diamonds."

Bill Douglas, Fort Worth, Tex., publicist for Interstate, developed a feature story run in the Fort Worth Press when he discovered that a TWC student had seen "West Side Story" 13 times!

'LOOKS LIKE HE'S ON THE ROAD, TOO!'



—Harold Maples, Star-Telegram Cartoonist

Always an Angle . . .

"THERE'S ALWAYS AN ANGLE IF YOU THINK HARD ENOUGH!"

The above cartoon, which appeared in the Fort Worth Star-Telegram is reproduced from the Interstate Weekly Digest's "We Honor These Showmen" section. The caption is Interstate's.

"We don't know who's entitled to the credit for this great little space-grabber, but to touch all bases, we'll bow in the general direction of everybody concerned—Frank Weatherford, Bill Douglas, Bob Weatherford and Ray Jones," relates the Weekly Digest Eidtor.

"The hottest political issue of the day? The just-concluded race for governor! The hottest movie of the day? 'Road to Hong Kong!' Put 'em together and you've got a hunk of free space on the editorial page of the Fort Worth Star-Telegram, as depicted by staff cartoonist Harold Maples!

"It just so happened that 'Road to Hong Kong' was the current attraction at the Worth Theatre! Yes sir, there's always an angle!"

Publicists Are Cited

Interstate Theatres' Weekly Digest cites Shirley Briggle, publicist at Dallas; Art Katzen, Houston, and Jack Chalman, San Antonio, for "some great planning to get maximum mileage" out of the visit of Rock Hudson in the three cities in behalf of "The Spiral Road."

Merchandise Tieups Yield Impressive Publicity



A theatre tieup is used here to sell beef! Note the larger space given to the film—nearly all the top half of the full page ad—by Steiner's Market in Indiana, Pa. Tieup by John Coussoulis, Manos Theatre.

Merchandise tieups arranged by George E. Potts, manager of the Super 442 Drive-In at Indiana, Pa., were productive of impressive publicity for "State Fair" and "Experiment in Terror." The deal made by Potts was identical for both—free passes in return for ad mention and store displays.

Potts sold the deal to Waxler's clothing store as a tiein with "State Fair," and lined up Montgomery Ward on his following attraction, "Experiment in Terror." Each store played up its respective film prominently in 64-inch ads which appeared in the same edition (Thursday) of the Indiana Evening Gazette.

Waxler's 4x16-inch ad had this topline: "Waxler's Salutes 'State Fair' by Giving FREE DRIVE-IN THEATRE PASSES to the First 100 Customers Buying Sport Clothes for Fun and Fair."

AD MAT IN CO-OP

This ad included a "State Fair" ad mat (2x7) with a "Now Showing" tag and the Super 442 sig added.

The Waxler's store display (illustrated below), featured a giant pair of Lee overalls hanging down across a window out front with this sign:

"Guess the Size of These Overalls and Win Free Passes to See 'State Fair' . . . Now Showing Super 422 Drive-In."

Montgomery Ward liked the "Experiment in Terror" title for a tire merchandising tiein. It's 3x21 ad lead off with a 21-inch (total) "Experiment in Terror" pressbook ad mat with a "Starts Wednesday" line and Super 422 sig added. Following this was:

"MONTGOMERY WARD . . . Don't Experiment in Terror on the Highways . . . Have Your Tires Safety-Checked Today Free at Montgomery Ward at Indiana and Receive a Free Pass to 'Experiment in Terror' at the Super 422 Drive-In."

A store display included some old broken-down tires and played up in signs: "Free Theatre Passes If You Have Your Tires Checked Here" and "You Invite . . . 'Experiment in Terror' with Bad Tires! Be Sure Your Tires Are in Good Condition Let's Check Yours Now!"

Thus, two tieins produced strong advertising for both his current and coming attraction.

Indiana, the hometown of Jimmy Stuart, the popular actor, not only likes Jimmy but also motion pictures, as indicated by the merchant cooperation. Manager Potts' excellent deals for the Super 442 are matched by other merchandise tieins arranged by John Coussoulis, manager of the Manos Theatre, and by Mrs. John Kerzan, manager of the Palace Gardens Drive-In there.

All the co-op promotions mentioned took place in the same month, June. The merchants don't hesitate to give big space to motion pictures, which leads to the conclusion that the people themselves show a positive interest in films.

Steiner's Market gave all of one-half of its page ad to "John Wayne and Jim Stewart," and a free pass deal to see "The Man Who Shot Liberty Valance," available to all persons who purchased a beef roast or steak, three pounds or more. The main line was "John Wayne tells Jim Stewart . . . In Your Hometown IT'S BEEF ROUND-UP TIME at STEINER'S MARKET . . . The Winning of the West Surges Into Heroic Life as Two Great Stars Appear Together for the First Time."

The ad appeared in a Wednesday edition of the Evening Gazette during the run of the film at the Manos Theatre.

Mrs. Kerzan has a coupon deal going with Fair View, another supermarket in Indiana, in which the store devotes large space in its page ads in the Evening Gazette to advertising its coupons, good for two adult admissions at the Palace Gardens. A cash drawing is tied up with this merchant promotion.

The market prints coupons in its newspaper ads. These coupons can be redeemed at the store's checkout stands for theatre tickets good on specific Tuesdays—the coupons are not blanket admission affairs—and for specific bookings. Thus each ad on the coupon tieup lists the date and titles of the attractions.

COUPON IN ADS

No purchase is necessary; all that is required is to clip the coupon and exchange it at the boxoffice for two adult admissions. The store in turn pays the Palace Gardens for coupons redeemed.

The cash drawing apparently is a gimmick to stimulate interest in using the coupons. To be eligible for the five cash prizes awarded during intermission, attendance at the drive-in is necessary. The drawing is made from ticket stubs.

The Fair View ad copy follows:

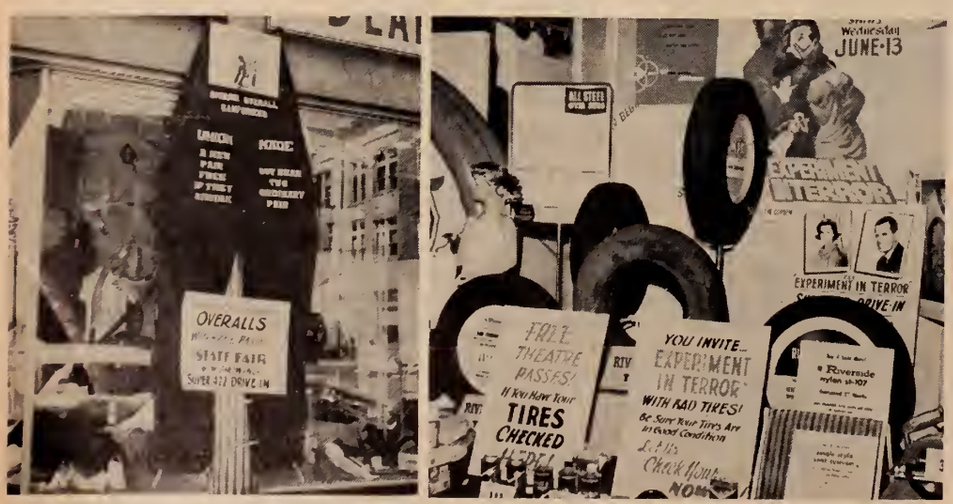
Looking for Family Entertainment?
Well Here's Your Answer
FREE . . . From FAIR VIEW!
No Purchase Necessary
DOUBLE FEATURE MOVIE . . . To be Shown at Palace Gardens Tuesday Night (date)
*LAST OF THE FAST GUNS
Storring Jock Mahoney—Linda Cristal
*MA AND PA KETTLE
Old McDonald Farm . . . Starring Marjorie Main —Parker Fennelly

No Purchase Necessary . . . Just Clip the Coupon Below and Give to One of Fair View's Friendly Cashiers and She in Turn Will Give You a Ticket Entitling You to Two Adult Admissions to This Double Feature Movie to be Shown at Palace Gardens
Children Under 12 Admitted Free
TUESDAY (Date)

NO PURCHASE NECESSARY
Redeem This Coupon
at
FAIR VIEW
Ticket Good for 2-Adult Admissions
Children Under 12 Admitted Free

Be on Hand for CASH AWARDS!

During Intermission . . . Drawings Will be Held! Five Lucky Persons Will Be Awarded Cash Prizes. To participate in These Drawings You Must Be Present at the Movie Since Stubs of Tickets Turned in Will be the Ones Drown.



Illustrated here are two other outstanding merchandising tieups promoted by George Potts of the Super 442 Drive-In at Indiana, Pa. At left, Waxler's clothing store displays a giant pair of overalls out front, drawing attention to a pass deal with the Super 442. At right, a Montgomery Ward store display of new and used tires gives vivid emphasis to "Experiment in Terror" which poor tires can cause.

Columnist Helps Line Up Marauder Vets

Special publicity for "Merrill's Marauders" resulted from an item in Herb Kelly's June 6 column in the Miami (Fla.) News asking any local Marauders to get in touch with Curtis Miller, supervisor for Claughton Theatres in Miami.

Since the picture also was opening at Loew's Riviera, where Marvin Reed is manager; Loew's 170th Street Theatre, which Joel Poss manages, and the Claughton Theatre in Hollywood, managed by Paul K. Hepner, all cooperated in the promotion.

They first heard from Bill Mucci and Louis F. Dydo, and arranged a special screening for them and Kelly at Loew's 170th Street Theatre, which resulted in a story in the News a few days later. A couple of days later, they learned of two more, Victor Weingartner and Bob Eatman, with another story resulting in the News.

In the meantime, Hepner, in Hollywood, got a special three-column story with photos in the Hollywood Sun-Tattler. Then, several Marauder veterans turned up in Fort Lauderdale and were guests of the Hollywood Theatre on opening night. The Fort Lauderdale news sent a reporter and photographer and ran a nice story.

Darin in Milwaukee As His 'Heroes' Starts

Joe Reynolds, Towne Theatre manager in Milwaukee, ran into a bit of luck prior to opening "Hell Is for Heroes." Promoter Ben Barwick was bringing Bobby Darin, who plays in the film, to the Milwaukee Arena, and Bobby was arriving in town a day or so before his Arena engagement. So Reynolds had Darin make the rounds of radio and TV stations, entertain the kids at Children's Hospital and accept a medal from the Wisconsin Heart Ass'n for his help in the group's fund drives.

This was good for substantial publicity for the "Hell Is for Heroes" opening.

Darin also was escorted to the Milwaukee Press Club for a cocktail party. He signed a plaque, placed with others signed by well-known personalities.

Reynolds was helping in Sheriff Wolke's campaign for re-election and had Darin join in a campaign festivity.

The singer also appeared at the Towne and signed autographs.

'Music Man' Gimmick

A made-in-Miami product, a Melody-Phone, a variation of the old-fashioned Swiss music box, is helping in promotion of "The Music Man." It has been adapted for use as a telephone gimmick, playing while waiting for the number. It plays "76 Trombones." J. E. Woodard, Warner Bros. publicist of Atlanta, ordered several hundred for previews.

Eight-Week Car Giveaway

Marlin Way of the Hiway Drive-In and the Avenue Theatre in DuBois, Pa., has a two-month deal with Way Office Supply, the Keystone restaurant, McAninch Motors, the Liberty Bell service station and the DuBois bowling center, which promotes a car giveaway for teenagers. Coupons are given out by the merchants and deposited at the airer.

Speed-Eating Contests on Stage Add Fun to Sunday Night 'Cold Wind' Bow



Speed eating contests on the stage were introduced by the Center Theatre at Detroit as a unique promotional device when "A Cold Wind In August" was booked. A masked girl named Miss Cold Wind in August" was booked. A tume and shoulder banner plus mask, passed out favors in advance to patrons.

The contests were held on opening night, featuring the eating of three foot-long hot dogs within a three-minute total limit. In addition there were popcorn-eating and potato chip-eating contests, with an array of prizes.

The idea was developed by owner Mike Basso, right in photo and Burt Levy of L&L Concession Co.

'Bon Voyage' Gets Big Play in Sunday Roto And on Radio; Half-Page Perfume Co-Op

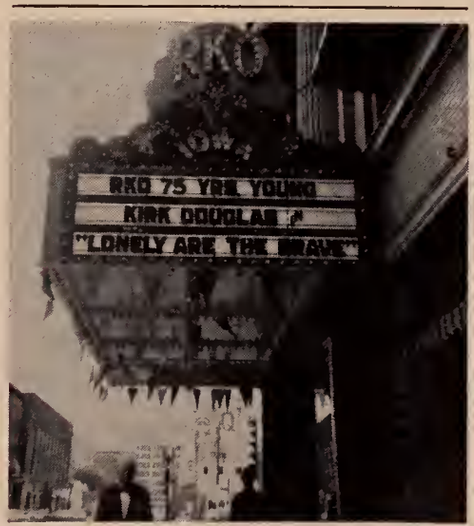
When Joe Garvey presented "Bon Voyage" at the Granada Theatre in Buffalo for an extended summertime run, he put on a campaign that covered all angles. He started out with a huge lobby display and a pictorial preview in the roto section of the Sunday Courier-Express, both three weeks in advance.

Gold label records were distributed to all disc jockeys in the area. This angle was supplemented by music store displays. There were book displays in all places handling periodicals, and all trucks of Empire State News Co., distributor of paperback publications, used posters.

Garvey arranged to give guest tickets to several radio stations in return for plugs on the picture, such as the Goof the Moose morning program, the WEBR Weather Bank and a number of programs on WWOL. "Bon Voyage" baskets were given away on Captain Bob's show on WGR-TV and on Buffalo Bandstand, WKBW-TV. "Bon Voyage" record albums also were given away on a number of radio and television stations with plugs for the picture resulting.

One of the highlights was a ballyhoo trailer pulling a motorboat with an outboard motor on its around town two weeks in advance. This was parked in front of the theatre during opening week. Large signs were carried on each side of the boat. The company distributing the brand of boat used also placed an ad in the Courier-Express on the tieup.

Five thousand bookmarks were distributed in stores throughout the city, and stories and mats were used in a large number of out-of-town newspapers. Downtown travel agencies used U. S. Lines posters and "Bon Voyage" cards in their windows. On a Sunday, Sattler's used a half-page ad on Dana perfumes which was tied in with "Bon Voyage," and Garvey gave a large number of passes for distribution in Sattler's perfume department.



Leanard W. Waad, manager of the RKO Iawa Theatre in Cedar Rapids, celebrated the 75th Diamond Anniversary af RKO Theatres with a huge birthday cake, shared with patrans; a lineup af fine screen attractians starting with "Lanely Are the Brave," and ather promations. Shawn here is the RKO Iawa marquee, toplining, "RKO 75 YRS. YOUNG." Wood personally presented slices af a big anniversary cake ta patrans during the celebratian.

Two Kiddy Series Now

Karl Williams, manager of the Pitt, de luxe neighborhood theatre in New Orleans, offers the youngsters two matinee shows weekly during the summer. Saturday matinees are held the year around; in summer Wednesday afternoon showings are added.

Tank for 'Marauders'

At Helena, Mont., an Army tank borrowed from the Montana National Guard at Ft. Henry Harrison was placed near the entrance of the Sunset Drive-In with banners for "The Marauders."

'This Is Russia' Noon Showing Draws Business and Professional Men

It's worth while to get some of the more influential people in the theatre occasionally. Here's how Charles R. Barnes, manager of the New Ritz Theatre in Ontario, Calif., attracted an audience of 463 businessmen, city officials, ministers and professional club members at a noon till 1 p. m. showing.

The attraction was "This Is Russia," a documentary in color. Manager Barnes mailed out 538 inivitations on 5x4-inch good grade cards. Copy:

"This is your personal invitation to attend a private showing of a most interesting documentary motion picture about one of the most talked about countries of our time . . . 'THIS IS RUSSIA' in Color . . . Monday, June 11, 1962, at 12 noon sharp. Program from 12 noon until 1 p. m. Doors open at 11:30 a. m.

"Coffee and sandwiches will be served.

"NEW RITZ THEATRE—CHARLES A. BARNES."

"The program and lunch were received with a wonderful applause. Many businessmen told me after the showing that they had not been in a theatre for 10 to 15 years," Barnes reports. "They were amazed at the screen size, the color and the sharpness of our picture. The special showing not only gained goodwill but also encouraged future theatre attendance, I am sure."

'Hatari!' Previews for Orphans Attract Full Houses and 'Terrific' Publicity

From the Weekly Digest, published by Interstate Theatres, headquartered in Dallas, Texas.:

"We have no precise methods of measurement in this industry. Instead, because we're dealing with intangibles, we're required to set up exotic formulae based on cast, story, direction, color, timeliness, the political situation, general weather conditions and a thousand other imponderables before we can cross our fingers and make a hopeful estimate as to what a given picture will do in a given situation. King Solomon would have chucked his throne before he would have attempted to do what we in show business have to do week after week.

"But, once in a while, and far too seldom, a picture comes along that frees us from this problem. A picture with a big, strong "yes" for every question on the check-list. We have such a picture in . . . 'Hatari!' "

Weekly Digest extended "special salutes" to showmen Skipper Cherry, Shirley Briggle and Bob White of Dallas; George Watson, Jack Chalman and Norman Schwartz, San Antonio, and Al Lever, Art Katzen and Ross Vallone of Houston "for arranging and presenting some tremendously successful previews of "Hatari!" The Digest relates:

"By and large, the greatest public relations gesture in a long, long time, and one that resulted in a terrific amount of newspaper space, was that each theatre played host to hundreds of orphans! Free transportation was provided for the kids! 'Hatari!' balloons were given away by the hundreds! The special screenings and the attendant publicity created more excitement in the downtown areas than has been experienced in years! In addition to the orphans, press, radio and TV contacts were in attendance . . . and a large list of parents who had to bring their children in order to get in! Full houses were reported in each city!"



The theatre industry is trying to collect a million dollars this year to support the Will Rogers Memorial Hospital at Saranac Lake, N.Y., and its cardiac-pulmonary research program. The fund is being raised through theatre personnel donations and audience collections. Some theatres are using Wishing Wells, such as the one pictured above from the lobby, Loew's Theatre in Rochester, N.Y., where showman Lester Pollock is the manager.

Hubbies Seek 'Night Out'

Fred McHam, manager of the Strand in Wichita Falls, Tex., invited husbands to write in 25 words or less why they would like to have a "boys' night out." All entries had to be accompanied by the written okay of their wives. The authors of the best 20 letters were picked up in a new Pontiac, taken to a cafe lounge for dinner, then to the Strand to see "Boys' Night Out."

Buttons Hosts 40 Kids

Red Buttons took a group of youngsters in his old neighborhood in New York's Lower East Side on a jeep ride trip to the "Hatari!" Tanganyika exhibit at Pennsylvania station, then Buttons was host to more than 40 underprivileged children at the opening of the exhibit.

Columnist Dog Lover Gives Lift to 'Big Red'

The Palace at Albany, N.Y., received a hefty lift for "Big Red" when Edward J. Healey, writer of the About Dogs sports column for the Knickerbocker News, wrote several paragraphs about the Disney feature on opening day. Healey wrote:

"I am not much of a movie-goer, in the normal course of events, but tonight will find me, with, I am sure, plenty of other dog lovers, in the audience as the Palace Theatre opens its Walt Disney picture about a boy and an Irish setter.

"Titled 'Big Red,' starring Walter Pidgeon, with a French-Canadian boy, Gilles Payant, featured, the picture was filmed almost entirely in the province of Quebec. Big Red, the dog star, is Champion Red Aye Scraps, who also holds the Utility Dog title, the top degree in obedience. Bred and trained by Larry and Eleanor Heist of Ontario, Calif., Scraps was chosen from among 20 prize setters, and trained for his part by Bill Koehler, who has done outstanding work in training other dogs for the movies."

There were several other paragraphs about how Big Red liked living in Hollywood, and one in which Healey admitted he also had a big red terrier which he believes is distantly related to the canine film star.

Gets Many 'El Cid' Windows

Bill Roten of the State Theatre in Wichita Falls, Tex., rated mention in Interstate Theatres Weekly Digest for his numerous window tieups on "El Cid."



Recently it was showman Ray Boyea's turn to support his business neighbor. Instead of asking the Bull Market for co-op space, Manager Boyea of the Broadway Theatre in Newburgh, N.Y., answered a call from his neighbor, collected his family and went on a shopping tour, then prepared a meal and sat down to the table at home, all with a cameraman taking pictures. The photos on Boyea and his family were used in a page ad, promoting the fine steaks at the Bull Market.

An interpretive onolysis of lay and trodepress reviews. Running time is in porentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department olso serves os on ALPHABETICAL INDEX to feoture releases. © is for CinemoScope; Ⓥ VistoVision; Ⓢ Superscope; Ⓟ Ponavision Ⓡ Regalscope; Ⓣ Technirama. Symbol ◎ denotes BOXOFFICE Blue Ribbon Award; ◎ color photogrophy. For listings by compony in the order of release, see FEATURE CHART.

REVIEW DIGEST
AND ALPHABETICAL INDEX

ǂ Very Good; + Good; ± Fair; − Poor; = Very Poor. In the summary ǂ is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2633	Advise & Consent	(139)	Ⓟ Drama	Col	5-28-62	ǂ	ǂ	+	ǂ	ǂ	+	ǂ	12+
2648	Air Patrol	(70)	© Crime	20th-Fox	7-16-62	±				+	±		3+2—
2616	All Fall Down	(11)	Drama	MGM	3-26-62	ǂ	+	+	ǂ	ǂ	±	+	10+1—
2637	◎Assignment Outer Space	(79)	SW-Fantasy	AIP	6-11-62	±							1+1—
	—B—												
2586	◎Babes in Toyland	(100)	Mus.	BV	12-11-61	+	ǂ	±	ǂ	+	ǂ	+	10+1—
2583	◎Bachelor Flat	(91)	© Com.	20th-Fox	12- 4-61	+	±	+	ǂ	ǂ	+	±	9+2—
2576	◎Bachelor in Paradise	(109)	© Com.	MGM	11- 6-61	ǂ	+	+	ǂ	ǂ	+	+	10+
2628	◎Bachelor of Hearts	(97)	Com.	Cont'l	5- 7-62	+							1+
2570	◎Back Street	(107)	Drama	U-I	10-16-61	ǂ	ǂ	+	ǂ	+	+	±	10+1—
2605	Bashful Elephant, The	(82)	Com-Dr.	AA	2-19-62	+		±		−	±		3+3—
2634	Belle Sommers	(62)	Drama	Col	5-28-62	±	±		+		+	±	5+3—
2653	◎Best of Enemies, The	(104)	Ⓣ War Comedy-Drama	Col	8- 6-62	+	+	ǂ	+	+	+		7+
2609	Big Money, The	(89)	Comedy	Lopert	3- 5-62	+							1+
2624	◎Big Red	(89½)	Adv.	BV	4-23-62	ǂ	±	+	+	ǂ	ǂ		9+1—
2640	Big Wave, The	(73)	Drama	AA	6-18-62	+					+		2+
2641	Bird Man of Alcatraz	(142)	Dr.	UA	6-25-62	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ		12+
2608	◎Black Tights	(120)	Ⓣ Ballet	Magna	2-26-62	ǂ	±	+	ǂ	ǂ	ǂ		10+1—
2582	◎Blue Hawaii	(101)	Ⓟ Com/Mus	Para	11-27-61	+	±	+	+	+	+	±	7+2—
2631	◎◎Bon Voyage	(132)	© Comedy.	BV	5-21-62	ǂ	+	ǂ	ǂ	ǂ	ǂ	ǂ	13+
2640	◎Boys' Night Out	(115)	© Com.	MGM	6-18-62	ǂ	±	ǂ	ǂ	+	+	ǂ	10+2—
2566	Boy Who Caught a Crook	(72)	Ac.	UA	10- 2-61	+	−	±	±	±	−		4+5—
2651	Brain That Wouldn't Die, The	(71)	Horror Dr.	AIP	7-30-62	±							1+1—
2625	◎Broken Land, The	(60)	© W'n	20th-Fox	4-30-62	±							1+1—
2406	Brushfire	(80)	War Dr.	Para	2-12-62	+	±	−		+	±	±	5+4—
2619	Burn, Witch, Burn	(90)	Susp.	AIP	4- 9-62	+	−		+		+	±	4+2—
	—C—												
2633	Cabinet of Caligari	(104)	© Horror Drama	20th-Fox	5-28-62	+	−	+	ǂ	+	+	+	7+1—
2613	Cape Fear	(105)	Suspense Dr.	U-I	3-19-62	+	ǂ	+	ǂ	ǂ	+	ǂ	11+
2583	Capture That Capsule!	(75)	Action Drama	Riviera-SR	12- 4-61	±		−		±			2+3—
2603	Cash on Demand	(84)	Suspense	Col	2-12-62	+	+		+		ǂ	ǂ	7+
2588	Children's Hour, The	(109)	Dr.	UA	12-18-61	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
2608	Choppers, The	(64)	Melodrama	SR	2-26-62	±							1+1—
2599	◎Cinderella	(84)	Ballet Film	Janus	1-29-62	±		ǂ			+	ǂ	6+1—
2639	Clown and the Kid	(65)	Com-Dr.	UA	6-18-62	±							1+1—
2589	◎Colossus of Rhodes, The	(128)	Ⓢ Adv. Spect.	MGM	12-25-61	+	±	+	+	±	+		6+2—
2575	◎Comancheros, The	(107)	© Outdoor Drama	20th-Fox	11- 6-61	ǂ	+	+	ǂ	+	ǂ	+	10+
2645	Concrete Jungle, The	(86)	Dr.	Fanfare	7- 9-62	+		+	+		±		4+1—
2650	Confessions of an Opium Eater	(85)	Shock Melodrama	AA	7-23-62	+					±		2+1—
2590	Continental Twist, The	(See "Twist All Night")											
2607	Couch, The	(89)	Suspense	WB	2-26-62	±	±	±	+	+	±	±	7+5—
2621	◎◎Counterfeit Traitor, The	(140)	Drama	Para	4-16-62	ǂ	ǂ	+	ǂ	ǂ	ǂ	ǂ	13+
	—D—												
2600	Day the Earth Caught Fire, The	(90)	Suspense Drama	U-I	1-29-62	ǂ	+	ǂ	ǂ	+	ǂ	ǂ	12+
2625	Dead to the World	(87)	Melo.	UA	4-30-62	—					±		1+2—
2602	Deadly Duo	(69)	Drama	UA	2- 5-62	+		−	+	+	−	±	4+3—
2594	Desert Patrol	(78)	War Drama.	U-I	1- 8-62	+	+	+	ǂ		+	+	7+
2607	◎Devil Made a Woman, The	(87)	Adv.	Medallion	2-26-62	±							1+1—
2624	◎Doctor in Love	(93)	Com.	Governor	4-23-62	+	±	+	+	±	±	+	7+3—
2621	Don't Knock the Twist	(87)	Drama/Twist numbers	Col	4-16-62	+	±	±	±	+	±	±	7+5—
2588	Double Bunk	(92)	Farce	Showcorp	12-18-61	+		±			±	+	4+2—
	—E—												
2647	◎East of Kilimanjaro	(72)	Adv.	Parade	7-16-62	±							1+1—
2588	◎El Cid	(184)	Ⓣ Hist. Spec.	AA	12-18-61	ǂ	ǂ	+	ǂ	ǂ	ǂ	ǂ	13+
2585	Errand Boy, The	(92)	Comedy.	Para	12-11-61	+	±	ǂ		+	ǂ	±	8+2—
2636	◎Escape From Zahrain	(93)	Ⓟ Adventure Drama	Para	6- 4-62	+	±	+	+	+	+	+	7+1—
2577	Everything's Ducky	(80)	Comedy.	Col	11-13-61	−	±	±	+	±	+	±	6+5—
2615	Experiment in Terror	(123)	Susp.	Col	3-26-62	ǂ	+	+	ǂ	ǂ	ǂ	ǂ	12+
	—F—												
2653	Fallguy	(64)	Crime Drama	Fairway	8- 6-62	±							1+1—
2623	Five Finger Exercise	(109)	Dr.	Col	4-23-62	+	±	±	ǂ	+	+	+	8+2—
2654	◎Five Weeks in a Balloon	(103)	© Adv-Comedy	20th-Fox	8- 6-62	ǂ							2+
2575	◎Flight of the Lost Balloon	(91)	Ⓢ Adventure	Woolner	11- 6-61	+		−	±	+			3+2—
2580	◎◎Flower Drum Song	(133)	Ⓟ Musical	U-I	11-20-61	ǂ	+	+	ǂ	ǂ	ǂ	ǂ	12+
2613	◎Follow That Dream	(110)	Ⓟ Com.	UA	4- 2-62	+	+	+	ǂ	+	ǂ		8+
2619	◎Forever My Love	(115)	Romantic Drama	Para	4- 9-62	+	±	+	+	±	+	ǂ	8+2—
2606	◎Four Horsemen of the Apocalypse, The	(153)	© Drama	MGM	2-19-62	ǂ	ǂ	+	ǂ	+	ǂ	ǂ	12+
	—G—												
2585	George Raft Story, The	(105)	Biographical Drama	AA	12-11-61	+	+	+	ǂ	+	+	+	8+
2626	◎Geronimo	(101)	Ⓟ Outdoor Dr.	UA	4-30-62	+	+	+	ǂ	+	+		7+
2644	◎Gigot	(104)	Comedy	20th-Fox	7- 2-62	ǂ	±	ǂ	ǂ	ǂ	ǂ		11+1—
2579	◎Gina	(92)	Adv. Dr.	Astor	11-20-61	ǂ							2+
2605	◎Girls at Sea	(81)	Com.	Seven Arts	2-19-62	ǂ							2+
2587	Gun Street	(67)	Western	UA	12-18-61	±	−	−		+	−		2+4—
2593	◎Guns of the Black Witch	(81)	© Adv. Dr.	AIP	1- 8-62	±					−	±	2+3—
2651	Guns of Darkness	(103)	Drama	WB	7-30-62	+	±	±	ǂ	+	+		7+2—
	—H—												
2613	Hand of Death	(60)	S-F'n	20th-Fox	3-19-62	±					±	±	3+3—
2626	◎Hands of a Stranger	(85½)	Susp.	AA	4-30-62	±					±	±	3+3—
2598	Happy Thieves, The	(88)	Com-Dr	UA	1-22-62	+	±	+	ǂ	±	±	+	8+3—
2625	Harold Lloyd's World of Comedy	(94)	Comedy	Cont'l	4-30-62	+	±	ǂ	ǂ	ǂ	ǂ		10+1—
2634	◎Hatari!	(159)	Adv. Dr.	Para	5-28-62	ǂ	ǂ	+	ǂ	+	ǂ	ǂ	12+
2634	Hell Is for Heroes	(90)	War Dr.	Para	5-28-62	+	±	+	+		+	+	6+1—
2612	◎Hellions, The	(87)	Ⓣ Outdoor Drama	Col	3-12-62	+	±	±			−	±	4+4—
2639	◎Hemingway's Adventures of a Young Man	(145)	© Dr.	20th-Fox	6-18-62	ǂ	±	+	ǂ	ǂ	ǂ		10+1—
2590	Hey, Let's Twist!	(80)	Musical	Para	12-25-61	+	±	+	+	+	±	±	7+3—
2610	Hitler	(107)	Drama	AA	3- 5-62	±	±	−	+	+	−		4+4—
2620	◎Horizontal Lieutenant, The	(90)	Comedy ©	MGM	4- 9-62	+	±	±	+	+	ǂ	+	8+2—
2641	Horror Chamber of Dr. Faustus, The	(95)	Horror Drama	Lopert	7- 2-62	+							1+
2623	House of Women	(83)	Drama	WB	4-23-62	±	±	+	+	+	−	±	6+4—
	—I—												
2596	◎I Bombed Pearl Harbor	(98)	Widescope, War Dr.	Parade	1-15-62	+		±		+			3+1—
2636	◎I Like Money	(81)	© Com.	20th-Fox	6- 4-62	+	±	+	ǂ		+	+	7+1—
2635	Incident in an Alley	(83)	Dr.	UA	6- 4-62	±					±	±	3+3—
2626	Information Received	(77)	Dr.	U-I	4-30-62	+		±	+		+	+	5+1—
2587	Innocents, The	(100)	© Suspense Drama	20th-Fox	12-18-61	ǂ	±	ǂ	ǂ	ǂ	ǂ	ǂ	13+1—
2638	Interns, The	(120)		Col	6-11-62	ǂ	±	+	ǂ	ǂ	+		9+1—
2628	Intruder, The	(83)	Dr.	Astor	5- 7-62	+	±	ǂ	+	ǂ	+	+	9+1—
2651	Invasion of the Star Creatures	(81)	Sc.-F'n Comedy	AIP	7-30-62	±							1+1—
2644	◎It Happened in Athens	(92)	© Comedy-Drama	20th-Fox	7- 2-62	+	+	−	+	±	+		5+2—
	—J—												
2645	◎Jack the Giant Killer	(94)	Adv-Fantasy	UA	7- 9-62	+	−		ǂ		±		4+2—
2615	◎Jessica	(105)	Ⓟ Rom. Comedy	UA	3-26-62	ǂ	±	±	+	+	±	+	8+3—
2608	Jet Storm	(88)	Suspense	UPRO	2-26-62	+		+		+			3+
2604	◎Journey to the Seventh Planet	(80)	Adv.-Fantasy	AIP	2-12-62	+		±	±	±	+	−	5+4—
2574	Judgment at Nuremberg	(189)	Dr.	UA	10-30-61	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
	—K—												
2592	Karate	(80)	Ac Dr.	Brenner	1- 1-62	±							1+1—
2652	◎Kid Galahad	(95)	Com-Dr/Songs.	UA	7-30-62	ǂ	+	+	ǂ	+	+		8+
2571	◎◎King of Kings	(161)	Ⓣ Religious Drama	MGM	10-23-61	ǂ	ǂ	ǂ	ǂ	ǂ	+	ǂ	13+
2582	Kitchen, The	(74)	Drama	Kingsley	11-27-61	+		ǂ			+	±	5+1—
	—L—												
2627	◎Lad: a Dog	(98)	Drama	WB	5- 7-62	ǂ	±	+	±	+	+		7+2—
2631	◎Last of the Vikings	(102)	Dyaliscope, Adv.	Medallion	5-21-62	+			+			±	3+1—
2595	◎Light in the Piazza	(101)	© Romantic Drama	MGM	1-15-62	ǂ	+	ǂ	ǂ	ǂ	ǂ	ǂ	13+
2630	◎Lisa	(112)	© Adv. Dr.	20th-Fox	5-14-62	+	ǂ	+		+	ǂ	ǂ	9+
2642	Lolita	(152)	Comedy-Drama	MGM	6-25-62	ǂ	±	+	ǂ	ǂ	±	ǂ	11+2—
2628	Lonely Are the Brave	(107)	Ⓟ Outdoor Drama	U-I	5- 7-62	+	+	+	ǂ	+	ǂ	+	9+
2593	Long and the Short and the Tall, The	(102)	War Dr.	Cont'l	1- 8-62	ǂ		+		+	+		5+
2593	Lost Battalion	(83)	War Dr.	AIP	1- 8-62	±					+		2+1—
2590	◎Lover Come Back	(107)	Comedy.	U-I	12-25-61	ǂ	+	ǂ	ǂ	ǂ	+	ǂ	12+
	—M—												
2604	Madison Avenue	(94)	© Dr.	20th-Fox	2-12-62	±	+	−	+	+	+	+	6+2—
2622	◎Magic Sword, The	(80)	Fantasy-Adventure	UA	4-16-62	+		+	+	+	+		5+
2580	◎◎Majority of One, A	(147)	Comedy-Drama	WB	11-20-61	ǂ	+	ǂ	ǂ	ǂ	ǂ	ǂ	13+

REVIEW DIGEST
AND ALPHABETICAL INDEX

In the summary ## is rated 2 pluses, = as 2 minuses. ## Very Good; + Good; ± Fair; − Poor; = Very Poor.

P. G.	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2601	Make Mine a Double (86)		Com.	Ellis	2- 5-62	##							2+
2607	Malaga (97)		Orama	WB	2-26-62	+	+	±	##	±	+	±	8+3−
2621	Man Who Shot Liberty Valance, The (123)		Western	Para	4-16-62	±	##	+	##	##	+	##	11+1−
2641	Manster, The (72)		Horror Or.	Lopert	7- 2-62	±					−		1+2−
2576	Mask, The (83)		Oepth-dimension Horror Drama	WB	11- 6-61	+	−	−	+	##	±	±	6+4−
2654	Matter of WHO, A (90)		Com.	Herts-Lion	8- 6-62	##			+	±			4+1−
2642	Mermaids of Tiburon, The (77)		Underwater Adv.	Filmgroup	7- 2-62	±		±		±			3+3−
2632	Merrill's Marauders (98) ©		Or.	WB	5-21-62	+		##	##	##	##	±	10+1−
2594	Midsummer Night's Dream (74) ©		Puppet Fantasy	Showcorp	1- 8-62	±	+	##	##	+	+	+	9+1−
2629	Miracle Worker, The (106)		Or.	UA	5-14-62	##	+	##		##	##	##	11+
2599	Moon Pilot (98)		Comedy	BV	1-29-62	+	±	##	+	##	##	##	11+1−
2611	Most Wanted Man, The (85)		Com.	Astor	3-12-62	−							1−
2632	Mothra (90)		Tohoscope, HoOr.	Col	5-21-62	+		−	+	+	±	±	5+3−
2632	Mr. Hobbs Takes a Vacation (116) ©		Comedy	20th-Fox	5-21-62	##	##	+	##	##	##	##	13+
2597	Murder She Said (87)		Mystery	MGM	1-22-62	+	+	+	##	+	+	+	8+
2624	Music Man, The (151) Ⓣ		Musical Comedy	WB	4-23-62	##	##	##	##	##	##		12+
2617	My Geisha (120) Ⓣ		Com-Or.	Para	4- 2-62	+	##	+		##	##	+	9+
2587	Mysterious Island (101)		Adv.	Col	12-18-61	+	+	+	##	##	+	±	9+1−
	—N—												
2620	Nearly a Nasty Accident (86)		Farce-Comedy	U-I	4- 9-62	+		±	+		+	±	5+2−
2649	Never Let Go (90)		Melodr.	20th-Fox	7-23-62	+		+					2+
2631	Night Creatures (81)		Adv.	U-I	5-21-62	+		+	##		+		5+
2591	No Love for Johnnie (110)		Orama	Embassy	1- 1-62	+	+	##	##	+	+	##	10+
2643	Notorious Landlady, The (123)		Com.	Col	7- 2-62	+	±	+	##	+	+		7+1−
	—O—												
2583	One, Two, Three (115) Ⓟ		Comedy	UA	12- 4-61	##	+	##	##	##	##	##	13+
2610	Only Two Can Play (106)		Com.	Kingsley	3- 5-62	+	+	+	##	+	+	±	8+1−
2589	Outsider, The (108)		Orama	U-I	12-25-61	+	±	±	##	##	##	##	11+2−
	—P, Q—												
2591	Pagan Island (60)		Adv.	Cinema Syn	1- 1-62	±							1+1−
2643	Panic in Year Zero! (95)		Or.	AIP	7- 2-62	+	+	±	+	±			6+2−
2642	Paradise Alley (81)		Comedy	Astor	7- 2-62	+							1+
2652	Payroll (80)		Crime	AA	7-30-62	±		+			±		3+2−
2633	Peeping Tom (86)		Suspense	Astor	5-28-62	+							1+
2637	Phantom Planet, The (82)		SF-Fantasy	AIP	6-11-62	±							1+1−
2640	Phantom of the Opera (84)		Ho.	U-I	6-18-62	##	±	+	##	+	##		9+1−
2648	Pigeon That Took Rome, The (101) Ⓟ		Comedy	Para	7-16-62	+	##	##	+	+	+		8+
2585	Pirate of the Black Hawk, The (75) Ⓢ		Adventure	Filmgroup	12-11-61	+						−	1+1−
2652	Pirates of Blood River (87) Ⓢ		Action	Col	7-30-62	+	±	+	+	+	+		6+1−
2653	Playgirl After Dark (92)		Dr.	Topaz	8- 6-62	+		−					1+1−
2614	Premature Burial, The (81) Ⓟ		Horror Orama	AIP	3-19-62	+	+	±	+		+	±	6+2−
2606	Prisoner of the Iron Mask, The (80) ©		Adv. (Eng. dubbed)	AIP	2-19-62	±	±		±			±	4+4−
2580	Purple Noon (115)		Murder Or.	Times	11-20-61	+			##		±	+	5+1−
	—R—												
2620	Reprieve (105½)		Orama	AA	4- 9-62	+	+	±	+		+		5+1−
2629	Ride the High Country (94) ©		Western	MGM	5-14-62	+		+	+	##	+	+	7+
2611	Ring of Terror (71)		Horror	SR	3-12-62	±							1+1−
2635	Road to Hong Kong, The (91)		Com.	UA	6- 4-62	+	+	##	##	+	+	+	9+
2584	Roman Spring of Mrs. Stone, The (104)		Orama	WB	12- 4-61	+	±	+	+	##	+	+	8+1−
2614	Rome Adventure (118)		Com-Or.	WB	3-19-62	+	+	±	+	##	+	+	8+1−
	—S—												
2623	Safe at Home! (83)		Com-Or.	Col	4-23-62	+	−	±	+	+	+	+	6+2−
2592	Sail a Crooked Ship (88)		Comedy	Col	1- 1-62	+	±	±	##	+	+	+	8+2−
2599	Saintly Sinners (79)		Com-Or.	UA	1-29-62	±	−	+	+	±	±	±	6+5−
2622	Samar (89)		Action Dr.	WB	4-16-62	+	±	±	+	+	+	±	7+3−
2558	Sand Castle, The (70)		True-Life Fantasy	DeRochemont	9- 4-61	##		##		+	##	+	8+
2627	Satan in High Heels (93),		Exploitation Melodrama	Cosmic	5- 7-62	−	=					±	1+4−
2610	Satan Never Sleeps (125) ©		Comedy-Orama	20th-Fox	3- 5-62	+	+	±	+	+	+	+	7+1−
2569	Season of Passion (92)		Or.	UA	10-16-61	+	±	##	##	±	±	+	9+3−
2575	Second Time Around, The (99) ©		Farce-Comedy	20th-Fox	11- 6-61	+	+	±	##	+	##	+	9+1−
2612	Secret File Hollywood (85)		Melodrama	Crown Int'l	3-12-62	±							1+1−
2561	Sergeant Was a Lady, The (72)		Service Comedy	U-I	9-18-61	+	±	±	±	±	−		5+5−
2602	Sergeants 3 (112) Ⓟ		Outdoor	UA	2- 5-62	+	+	+	##	+	+	+	8+
2605	7th Commandment (82)		Melo.	Crown	2-19-62	±							1+1−
2619	Shame of the Sabine Women, The (80)		Adv. Or.	UPRO	4- 9-62	±				±			2+2−
2627	She Didn't Say No! (96)		Comedy Satire	Seven Arts	5- 7-62	##							2+
2600	Siege of Syracuse (87) Ⓣ		Adv.-Ac.	Para	1-29-62	+	±	−	+	−	−		3+4−
2594	Singer Not the Song, The (98) ©		Orama	WB	1- 8-62	+	±	+	##	+	+	±	8+2−
2615	Six Black Horses (80)		W'n.	U-I	3-26-62	+	−	±	+	+	+	±	6+3−
2646	Sky Above—the Mud Below, The (90)		Oocumentary	Astor	7- 9-62	##	±	##	+		##	+	9+1−
2591	Something Wild (112)		Dr.	UA	1- 1-62	±	±		+	+	±	+	6+3−
2635	Spiral Road, The (140)		Adv.	U-I	6- 4-62	+	+	±	##	##	##		9+1−
2616	State Fair (118)		Musical	20th-Fox	3-26-62	+	##	±	+	##	+	##	10+1−
2637	Story of the Count of Monte Cristo, The (132) Ⓢ		Adv.	WB	6-11-62	+	±	±		+	##		6+2−
2647	Stowaway in the Sky (82)		Adventure	Lopert	7-16-62	+	±		+	+	##	##	8+1−
2654	Strangers in the City (83)		Or.	Embassy	8- 6-62	±	−	+	+			±	4+3−
2584	Summer and Smoke (118) Ⓟ		Or.	Para	12- 4-61	##	##	##	##	##	##	##	14+
2611	Sweet Bird of Youth (120) ©		Drama	MGM	3-12-62	##	+	##	##	##	+	##	12+
2622	Swingin' Along (74) ©		Com/Mus.	20th-Fox	4-16-62	+		±	+	±	−		4+3−
	—T—												
2636	Tales of Terror (90) Ⓟ		Ho.	AIP	6- 4-62	##	−		##	##	##	±	9+2−
2644	Tartars, The (83)		Action	MGM	7- 2-62	±	−	+	±	±	±	±	6+6−
2650	Tarzan Goes to India (86) ©		Ac.	MGM	7-23-62	+	±	+	+	##	+		7+1−
2630	Taste of Honey, A (100)		Or.	Cont'l	5-14-62	##	±	##	##	##	##	+	12+1−
2614	Tell-Tale Heart, The (78)		Horror Orama	Oamziger-SR	3-19-62	+							1+
2613	Temptation (94)		Melodr.	Cameo	3-19-62	+							1+
2596	Tender Is the Night (146) ©		Orama	20th-Fox	1-15-62	##	+	##	##	+	+	##	11+
2632	That Touch of Mink (99) Ⓟ		Com.	U-I	5-14-62	##	+	+	##	##	+	##	11+
2598	Then There Were Three (82)		Ac.	Parade	1-22-62	±		+		+			3+1−
2639	There Was a Crooked Man (106)		Comedy	Lopert	6-18-62	##							2+
2629	13 West Street (80)		Dr.	Col	5-14-62	±	±	±	+	±	+	+	7+4−
2597	Three Stooges Meet Hercules, The (89)		Farce-Comedy	Col	1-22-62	−	−	±	+	+	+	±	5+4−
2647	Three Stooges in Orbit, The (87)		Farce-Comedy	Col	7-16-62	+	−	+	+	+	±	±	6+3−
2597	Too Late Blues (110)		Dr.	Para	1-22-62	±	±	+	+	+	±	±	7+4−
2572	Town Without Pity (105)		Or.	UA	10-23-61	##	+	+	##	±	±	##	10+2−
2646	Trauma (93)		Suspense Or.	Parade	7- 9-62	+							1+
2586	Trunk, The (72)		Suspense Or.	Col	12-11-61	+					+	±	3+1−
2600	Twenty Plus Two (102)		Mys.	AA	1-29-62	±	±	±		−	±	±	5+6−
2616	Twist All Night (85)		With Music, color prolog	AIP	3-26-62	+		±	±	+	−		4+3−
2592	Twist Around the Clock (86)		Musical	Col	1- 1-62	+	±	±	+	+	±	±	7+4−
2589	Two Little Bears, The (81) ©		Comedy-Fantasy	20th-Fox	12-25-61	±	−	+	+	±	##		6+3−
2565	Two Women (105)		Or. (Eng. dubbed) Also with titles	Embassy	10- 2-61	##	##	##	##		##	##	12+
	—U—												
2603	Underwater City, The (78)		Adv.-Fantasy	Col	2-12-62	±	±	±		±	+	±	6+5−
	—V—												
2648	Valiant, The (89)		War Orama	UA	7-16-62	+	+	±	+		+	+	6+1−
2581	Valley of the Dragons (79)		Adv.	Col	11-27-61	±	−	−	+	±	−	±	4+6−
2606	Victim (100)		Orama	Astor	2-19-62	##	+	##	##	+	##	##	12+
2601	View From the Bridge, A (110)		Drama	Cont'l	2- 5-62	##	+	##	##	##	##	##	13+
	—W—												
2602	Walk on the Wild Side (114)		Or.	Col	2- 5-62	##	##	+	##	##	−	+	10+1−
2638	What a Carve Up! (87)		Farce.	Embassy	6-11-62	+	−	±	+				3+2−
2618	War Hunt (81)		War Orama	UA	4- 2-62	±	±	+	+	##	##		8+2−
5286	Weekend With Lulu, A (91)		Comedy.	Col	12-11-61	##		±	+	##	+	±	8+2−
2567	West Side Story (155)		Panavision. Musical Or.	UA	10- 9-61	##	##	##	##	##	##	##	14+
2646	When the Girls Take Over (80)		Comedy	Parade	7- 9-62	±							1+1−
2612	Whistle Down the Wind (98)		Orama	Astor	3-12-62	##	+	##	+	##	##	##	12+
2584	Wild for Kicks (92)		Or.	Times	12- 4-61	±	−		+				2+2−
2645	Wild Westerners, The (70)		W'n.	Col	7- 9-62	+	±	±	+	+	±		6+3−
2609	Womanhunt (60)		Mystery	20th-Fox	3- 5-62	−					−		2−
2576	Wonders of Aladdin, The (93)		Comedy-Fantasy	MGM	11- 6-61	##	−	±	+	±	+	±	7+4−
2609	World in My Pocket (93)		Suspense	MGM	3- 5-62	+	+	+	+	±	±		6+2−
	—XYZ—												
2579	X-15 (112) Ⓟ		Dr.	UA	11-20-61	+	±	±	+	##	##	+	9+2−
2638	Zotz! (85)		Comedy	Col	6-11-62	±	−	+	+	+	+		5+2−

Feature productions by company in order of release. Running time is in parentheses. © is for CinemoScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panavision; Ⓡ Regalscope; Ⓣ Techniromo. Symbol ⓑ denotes BOXOFFICE Blue Ribbon Award; ⓒ color photography. Letters and combinations thereof indicate story type—(Complete key on next page.) for review dates and Picture Guide page numbers, see REVIEW DIGEST.

FEATURE CHART

	ALLIED ARTISTS Type Rel. No.	AMERICAN INT'L Type Rel. No.	COLUMBIA Type Rel. No.	M-G-M Type Rel. No.	PARAMOUNT Type Rel. No.	
JANUARY			Sail a Crooked Ship (88)..C..614 Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs Twist Around the Clock (83) .....M..616 Chubby Checker, Dion, the Marcels, Vicki Spencer	Murder She Said (87)..My..268 Margaret Rutherford, Arthur Kennedy	Hey, Let's Twist! (80) ..M..6108 Joey Dee and the Starliters, Teddy Randazzo, Kay Armen Too Late Blues (100) ....D..6109 Bobby Darin, Stella Stevens	
FEBRUARY		ⓒPremature Burial (81) Ⓟ Ho..702 Ray Milland, Hazel Court	The Three Stooges Meet Hercules (89) .....Ad..617 Stooges, Vicki Trickett The Underwater City (78) SF..618 William Lundigan, Julie Adams Walk on the Wild Side (114) D..619 Laurence Harvey, Capucine, Barbara Stanwyck, Jane Fonda	ⓒLight in the Piazza (105) © .....D..207 Olivia de Havilland, R. Brazzi, G. Hamilton, Y. Mimieux	ⓒSummer and Smoke (118) Ⓣ .....D..6107 Laurence Harvey, Geraldine Page ⓒSiege of Syracuse (87) Ⓣ .....Ad..6110 Rossano Brazzi, Tina Louise	
MARCH	The Bashful Elephant (80) OD..6201 Molly Mack, Buddy Baer Hitler (107) .....BiD..6203 Richard Basehart, Cordula Trantow, Maria Emo	Twist All Night (87) ...M..703 June Wilkinson, Louis Prima, Sam Butera and the Witnesses (includes a color sequence)	ⓒThe Hellions (87) Ⓣ ....Ac..620 Richard Todd, Anne Aubrey Belle Sommers (62) .....D..621 Polly Bergen, David Janssen	ⓒFour Horsemen of the Apocalypse (153) © ....D..209 Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb World in My Pocket (93)..D..210 Rod Steiger, Nadja Tiller, Peter Van Eyck	ⓒForever My Love (115)..D..6111 Romy Schneider, Karl Boehm Brushfire (80) .....D..6112 John Ireland, Jo Morrow, Everett Sloane	
APRIL	Hands of a Stranger (85½) D..6204 Paul Lukather, Joan Harvey, Jas. Stapleton, Irish McCalla The Big Wave (73).....D..6202 Sessue Hayakawa, Mickey Curtis	Burn, Witch, Burn (89)..Ho..704 Janet Blair, Peter Wyngarde Phantom Planet, The (82) SF..711 Dean Fredericks, Coleen Gray ⓒAssignment Outer Space (79) .....SR..712 Archie Savage, Gaby Farinon	Don't Knock the Twist (87) .....M..622 Chubby Checker, Mari Blanchard Experiment in Terror (123)..D..623 Glenn Ford, Lee Remick Safe at Home (83).....D..624 Mickey Mantle, Roger Maris, Patricia Barry	ⓒSweet Bird of Youth (120) © .....D..212 Geraldine Page, Paul Newman, Ed Begley, Rip Torn ⓒThe Horizontal Lieutenant (90) © .....C..213 Jim Hutton, Paula Prentiss All Fall Down (111).....D..211 Eva Marie Saint, Warren Beatty, Karl Malden, Angela Lansbury	The Man Who Shot Liberty Valance (123) .....W..6114 James Stewart, John Wayne, Vera Miles ⓑⓒThe Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer (pre-release)	
MAY	Rider on a Dead Horse (72) .....OD..6212 John Vivyan, Lisa Lu, Bruce Gordon, Kevin Hagen	The Brain That Wouldn't Die (71) .....Ho..70S Herb Evers, Virginia Leith Invasion of the Star Creatures (81) .....SF..706 Bob Ball, Frankie Ray	Five Finger Exercise (109)..D..62S Rosalind Russell, Maximilian Schell, Jack Hawkins, Richard Beymer 13 West Street (80).....D..626 Alan Ladd, Rod Steiger, Dolores Dorn, Michael Callan ⓒMothra (90) .....Ac..627 All-Japanese cast (Eng-dubbed)	ⓒRide the High Country (94) © .....OD..216 Randolph Scott, Joel McCrea	ⓒEscape From Zahrain (93) Ⓣ .....Ac..6115 Yul Brynner, Madlyn Rhue, Sal Mineo	
JUNE	Reprieve (110) .....D..6205 Ben Gazzara, Stuart Whitman, Ray Walston, V. Price, R. Steiger, S. Davis jr. The Bridge (104) .....D..6207 (Eng-dubbed version) Volker Bohnet, Fritz Wepper Confessions of an Opium Eater (85) .....D..6206 Vincent Price, Linda Ho Payroll (80) .....Ac..6210 Michael Craig, Francoise Prevost		Advise and Consent (138) © D..628 Charles Laughton, Henry Fonda, Don Murray, Walter Pidgeon, Gene Tierney, Franchot Tone ⓒThe Wild Westerners (70) W..629 Jas. Philbrook, Nancy Kovack, Guy Mitchell, Duane Eddy	Lolita (152) .....D..217 James Mason, Shelley Winters, Peter Sellers, Sue Lyon ⓒBoys' Night Out (115) © C..218 Kim Novak, James Garner, Tony Randall, Janet Blair ⓒThe Tartars (83) .....Ad..223 Orson Welles, Victor Mature, Liana Orfei	Hell Is for Heroes (90)..D..6116 Steve McQueen, Bobby Darin, Fess Parker, Bob Newhart	
JULY	The Frightened City (97) D..6211 Herbert Lom, John Gregson, Yvonne Romain	ⓒTales of Terror (90) Ⓟ .....Ho..710 Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget Panic in Year Zero! (95) © D..708 Ray Milland, Jean Hagen, Frankie Avalon	The Notorious Landlady (123) .....MyC..701 Jack Lemmon, Kim Novak, Fred Astaire Zotz! (87) .....C..702 Tom Poston, Julia Meade, Cecil Kellaway	ⓒTarzan Goes to India (86) .....Ad..222 Jock Mahoney, Simi, Mark Dana ⓒDamon and Pythias (99) Ad..214 Guy Williams, Don Burnett	ⓑⓒThe Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer ⓒMy Geisha (120) Ⓣ..CD..6118 Shirley MacLaine, Yves Montand, Edw. G. Robinson, Bob Cummings	
AUGUST	ⓒDay of the Triffids (119) © .....Ho..6209 Howard Keel, Nicole Maurey, Mervyn Johns	ⓒMarco Polo (100) ©..Ad..709 Rory Calhoun, Yoko Tani	The Interns (120) .....D..703 Michael Callan, Cliff Robertson, Jas. MacArthur, Haya Harareet The Three Stooges in Orbit (87) .....C..704 Stooges, Edson Stroll ⓒPirates of Blood River (87) Ⓢ .....Ad..710 Kerwin Mathews, Glenn Corbett	ⓒTwo Weeks in Another Town (104) © .....D..220 Kirk Douglas, Edw. G. Robinson, Cyd Charisse, Geo. Hamilton ⓒThe Savage Guns (..) Ⓢ .....OD..221 Richard Basehart, Alex Nicol	ⓒHatari! (159) .....Ad..6119 John Wayne, Red Buttons, Elsa Martinelli, Hardy Kruger	
SEPTEMBER		ⓒWhite Slave Ship (..) © .....Ad..713 (formerly "Wild Cargo") Pier Angeli, Edmund Purdom	ⓒDamn the Defiant! (101) © .....D..705 Alec Guinness, Dirk Bogarde, Anthony Quayle ⓒThe Best of Enemies (104) .....CD..706 David Niven, Alberto Sordi Ring-a-Ding Rhythm (..) M..707 Chubby Checker, Dukes of Dixieland	ⓒSwordsman of Siena (..) © .....Ad..219 Stewart Granger, Sylva Koscina, Christine Kaufmann The Password Is Courage (..)..Ac.. Dirk Bogarde, Maria Perschy		
OCTOBER	Billy Budd (123) ©.....D.. Robert Ryan, Peter Ustinov, Melvyn Douglas, Terence Stamp	Warriors Five (..) .....Ac..707 Jack Palance, Anna Ralli	Requiem for a Heavyweight (..) .....D..708 Anthony Quinn, Jackie Gleason, Julie Harris, Mickey Rooney Two Tickets to Paris (..) M..709 Joey Dee, Gary Crosby, Kay Medford	ⓒA Very Private Affair ( ) .....D..215 Brigitte Bardot, Marcello Mastroianni	The Pigeon That Took Rome (101) Ⓟ .....C..6202 Charlton Heston, Elsa Martinelli, Harry Guardino	

FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (D) Drama; (F) Fantasy; (FC) Farce-Comedy; (Ho) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

	20TH-FOX (Type / Rel. No.)	UNITED ARTISTS (Type / Rel. No.)	UNIVERSAL-INT'L (Type / Rel. No.)	WARNER BROS. (Type / Rel. No.)	COMING
JANUARY	Bachelor Flat (91) ©..C..201 Terry-Thomas, Tuesday Weld, Richard Beymer, Celeste Holm Madison Avenue (94) © ..D..202 Dana Andrews, Eleanor Parker, Eddie Albert, Jeanne Crain	One, Two, Three (108) Ⓟ C..6208 James Cagney, Horst Buchholz, Arlene Francis, Pamela Tiffin Mary Had a Little (79)..C..6203 Agnes Laurent, John Bentley Something Wild (112) ....D..6210 Carroll Baker, Ralph Meeker The Happy Thieves (88)..CD..6209 Rex Harrison, Rita Hayworth		The Singer Not the Song (98) © .....D..152 Dirk Bogarde, John Mills, Mylene Demongeot	**ALLIED ARTISTS** El Cid (170) Ⓣ.....D..6220 Charlton Heston, Sophia Loren (add 21 min. for additional music and intermission) Special release **AMERICAN-INT'L** Prisoner of the Iron Mask © Ad.. Michel Lemoine, Wandisa Guida (Special release) Reptilicus .....SF..715 Bodil Miller, Carl Ottosen Goliath and the Mongols © .....Ad..714 Gordon Scott, Yoko Tani The Young Racers .....Ac..716 Mark Damon, Bill Campbell **BUENA VISTA** The Search of the Castaways Ad.. Maurice Chevalier, Hayley Mills, Geo. Sanders, W. Hyde White Son of Flubber .....C.. Fred MacMurray, Nancy Olson, Keenan Wynn, Ed Wynn **COLUMBIA** Barabbas Ⓣ .....D.. Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine The War Lover .....D.. Steve McQueen, Robert Wagner, Shirley Ann Field Bye Bye Birdie Ⓟ.....C/M.. Janet Leigh, Dick Van Dyke, Ann-Margret, Bobby Rydell Lawrence of Arabia super Ⓟ .....D.. Alec Guinness, Anthony Quinn, Jose Ferrer, Peter O'Toole Congo Vivo .....Ad Jean Seberg, Gabricle Ferzetti The Old Dark House .....My.. Tom Poston, Robert Morley Maniac .....D.. Kerwin Mathews, Nadia Gray **MGM** Mutiny on the Bounty (Ultra Panavision-70) ....Ad.. Marlon Brando, Trevor Howard, Hugh Griffith, Tarita King of Kings Ⓣ ....Bib D.. Jeffrey Hunter, Siobhan McKenna Billy Rose's Jumbo .....M.. Doris Day, Stephen Boyd, Jimmy Durante The Golden Arrow .....Ad.. Tab Hunter, Rossana Podesta I Thank a Fool ©.....D Susan Hayward, Peter Finch **PARAMOUNT** A Girl Named Tamiko Ⓟ....D.. Laurence Harvey, France Nuyen, Martha Hyer, Miyoshi Umeki Who's Got the Action? Ⓟ....C.. Dean Martin, Lana Turner, Eddie Albert, Nita Talbot Girls! Girls! Girls!.....C..6205 Elvis Presley, Stella Stevens It's Only Money .....C..6206 Jerry Lewis, Joan O'Brien My Six Loves .....CD.. Debbie Reynolds, David Janssen **20TH-FOX** The Lion ©.....Ad.. William Holden, Capucine, Trevor Howard The Queen's Guard .....D.. The Longest Day © .....D.. All-star cast; depiction of the Allied landings on D-Day Cleopatra Todd-AO.....D.. Elizabeth Taylor, Richard Burton, Rex Harrison The Leopard Ⓣ .....D.. Burt Lancaster, Claudia Cardinale **UNITED ARTISTS** Taras Bulba Ⓟ .....Ad.. Tony Curtis, Yul Brynner Beauty and the Beast (77) .....Ad..6223 Joyce Taylor, Mark Damon, Eduard Franz, Merry Anders The Manchurian Candidate (..)..D.. Frank Sinatra, Laurence Harvey, Janet Leigh, Angela Lansbury A Child Is Waiting .....D.. Burt Lancaster, Judy Garland Two for the Seesaw .....D.. Shirley MacLaine, Robert Mitchum The Caretakers .....D.. Robert Stack, Joan Crawford **UNIVERSAL-INT'L** Freud .....BiD.. Montgomery Clift, Susannah York, Susan Kohner If a Man Answers .....C.. Sandra Dee, Bobby Darin To Kill a Mockingbird ....D.. Gregory Peck, Mary Badham. Lancelot and Guinevere Ⓟ .....Ad.. Cornel Wilde, Jean Wallace 40 Pounds of Trouble Ⓟ..CD.. Tony Curtis, Phil Silvers, Suzanne Pleshette **WARNER BROS.** Term of Trial .....D..252 Laurence Olivier, Simone Signoret, Sarah Miles, Terence Stamp Gypsy .....M.. Rosalind Russell, Karl Malden Natalie Wood
FEBRUARY	Tender Is the Night (146) © .....D..203 Jennifer Jones, Jason Robards jr., Joan Fontaine, Tom Ewell Swingin' Along (74) © C/M..204 Noonan and Marshall, Barbara Eden, Ray Charles, Roger Williams, Bobby Vee	Sergeants 3 (112) Ⓟ ..OD..6213 Frank Sinatra, Dean Martin, S. Davis jr., P. Lawford, J. Bishop Saintly Sinners (78)....CD..6205 Don Beddoe, Ellen Corby Deadly Duo (69).....D..6212 Craig Hill, Marcia Henderson	Spartacus (193) Super-Technirama 70.....D..6204 Kirk Douglas, Sir Laurence Olivier, Jean Simmons, Tony Curtis, Peter Ustinov (regular release)	A Majority of One (147) .....C..153 Rosalind Russell, Alec Guinness	
MARCH	The Innocents (99) ©....D..207 Deborah Kerr, Michael Redgrave Womanhunt (60) .....D..206 Steve Piccaro, Lisa Lu, Berry Kroeger Satan Never Sleeps (124) © .....D..205 William Holden, Clifton Webb, France Nuyen	The Children's Hour (109) .....D..6211 Audrey Hepburn, Shirley MacLaine, James Garner The Clown and the Kid (65) .....D..6207 John Lupton, Mike McGreevey	Lover Come Back (107)..C..6205 Rock Hudson, Doris Day, Tony Randall, Edie Adams Desert Patrol (78).....Ac..6206 Michael Craig, John Gregson, Richard Attenborough	The Couch (89) .....D..160 Shirley Knight, Grant Williams Malaga (96).....Ad..161 Trevor Howard, Dorothy Dandridge, Edmund Purdom	
APRIL	State Fair (118) ©..D/M..208 Pat Boone, Bobby Darin, Pamela Tiffin, Ann-Margret, Alice Faye, Tom Ewell Broken Land (60) ©....W..209 Kent Taylor, Jody McCrea, Dianna Darrin	The Magic Sword (80)..Ad..6214 Basil Rathbone, Estelle Winwood, Gary Lockwood, Anne Helm Mighty Ursus (90)....Ad..6220 Ed Fury Jessica (105) Ⓟ.....C..6219 Maurice Chevalier, Angie Dickinson War Hunt (81) .....D..6217 John Saxon, Robert Redford	The Outsider (108).....D..6207 Tony Curtis, Bruce Bennett, James Franciscus Nearly a Nasty Accident (86) .....C..6208 Jimmy Edwards, Shirley Eaton, Kenneth Connor	Rome Adventure (118)....D..162 Troy Donahue, Angie Dickinson, Rossano Brazzi, Suzanne Pleshette	
MAY	Hand of Death (60) .....Ho..212 John Agar, Paula Raymond The Cabinet of Caligari (104) © .....HoD..211 Glynis Johns, Dan O'Herlihy	Follow That Dream (110) Ⓟ .....C..6216 Elvis Presley, Anne Helm, Arthur O'Connell Geronimo (102).....OD..6221 Chuck Connors, Kamala Devi Incident in an Alley (83) D..6218 Chris Warfield, Erin O'Donnell Third of a Man (80) ....D..6226 Simon Oakland	Cape Fear (106).....D..6209 Gregory Peck, Robert Mitchum, Polly Bergen The Day the Earth Caught Fire (91) .....D..6210 Janet Munro, Leo McKern	House of Women (85)....D..163 Shirley Knight, Andrew Duggan Samar (89) .....Ad..164 George Montgomery, Gilbert Roland, Ziva Rodann, Joan O'Brien	
JUNE	Lisa (112) © .....D..210 Stephen Boyd, Dolores Hart It Happened in Athens (92) © .....Ad..214 Jayne Mansfield, Nico Minardos	Road to Hong Kong (91)..C..6227 Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour	Night Creatures (81)..Ho..6213 Peter Cushing, Yvonne Romain Six Black Horses (80)..W..6214 Audie Murphy, Dan Duryea, Joan O'Brien Lonely Are the Brave (107) Ⓟ .....OD..6215 Kirk Douglas, Gena Rowlands, Walter Matthau	Lad: a Dog (98) .....D..158 Peter Breck, Peggy McCay	
JULY	Mr. Hobbs Takes a Vacation (116) © .....C..215 James Stewart, Maureen O'Hara, Fabian, Lauri Peters Air Patrol (70) ©.....Ac..216 Willard Parker, Merry Anders	Jack the Giant Killer (94) .....Ad..6222 Kerwin Mathews, Judi Meredith The Miracle Worker (106) D..6225 Anne Bancroft, Patty Duke West Side Story (155) Ⓟ 70mm .....M..6201 Natalie Wood, Richard Beymer, Russ Tamblyn, Rita Moreno, G. Chakiris The Valiant (89) .....D..6228 John Mills, Ettore Manni	That Touch of Mink (99) Ⓟ .....C..6216 Cary Grant, Doris Day, Gig Young, Audrey Meadows Information Received (77) D..6217 Sabina Sesselman, Wm. Sylvester	Merrill's Marauders (98) © .....D..165 Jeff Chandler, Ty Hardin The Music Man (151) Ⓣ M..168 Robert Preston, Shirley Jones (Special engagements only)	
AUGUST	5 Weeks in a Balloon (103) © .....Ad..218 Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre Hemingway's Adventures of a Young Man (145) ©....D..213 Richard Beymer, Susan Strasberg, Diane Baker, Paul Newman	Bird Man of Alcatraz (143) D..6230 Burt Lancaster, Karl Malden Judgment at Nuremberg (189) .....D..6206 S. Tracy, B. Lancaster, R. Widmark, M. Dietrich, M. Clift, J. Garland The Nun and the Sergeant (73) .....Ac..6125 Robert Webber, Anna Sten	The Spiral Road (140)..D..6218 Rock Hudson, Burl Ives, Gena Rowlands	Guns of Darkness (103)..Ad..169 Leslie Caron, David Niven	
SEPTEMBER	I Like Money (81) © ....C..241 Peter Sellers, Nadia Gray, Herbert Lom The 300 Spartans (113) © .....Ad..219 Richard Egan, Diane Baker, Sir Ralph Richardson	Kid Galahad (95)....CD..6231 Elvis Presley, Gig Young, Lola Albright, Joan Blackman Hero's Island (94) Ⓟ Ad..6229 James Mason, Neville Brand, Kate Manx, Rip Torn Pressure Point (..) .....D.., Sidney Poitier, Bobby Darin	The Phantom of the Opera (84) .....Ho..6219 Herbert Lom, Heather Sears, Michael Gough, Edw. de Souza	The Story of the Count of Monte Cristo (101) Ⓢ..Ad..167 Louis Jourdan, Yvonne Furneaux	
OCTOBER	Gigot (104) .....C..220 Jackie Gleason, Katherine Kath, Jean LeFebvre, Gabrielle Dorziat Loves of Salammbo (..) © .....Ad..223 Jeanne Valerie, Jacques Sernas, Edmund Purdom		No Man Is an Island (90) .....D..6220 Jeffrey Hunter, Marshall Thompson, Barbara Perez	The Chapman Report (..)..D..231 Efrem Zimbalist jr., Shelley Winters, Jane Fonda, Claire Bloom, Glynis Johns	

FEATURE CHART

MISCELLANEOUS

ASTOR
Never Take Candy From a Stranger (82) .....D..Oct 61
Jean Carter, Felix Aylmer
Ⓒ Gina (92) .....Ad..Nov 61
Simone Signoret. Georges Marchal
Victim (100) .....D..Feb 62
Dirk Bogarde, Sylvia Syms
Whistle Down the Wind (98) .....D..Mar 62
Hayley Mills, Bernard Lee
Peeping Tom (86).....D..May 62
Karl Boehm, Moira Shearer
The Intruder (83) ....D..May 62
William Shatner, Frank Maxwell

BUENA VISTA
ⒸⒸ Babes in Toyland (100) © .....M..Dec 61
Ray Bolger, Tommy Sands, Annette, Ed Wynn
Ⓒ Moon Pilot (98) .....C..Apr 62
Tom Tryon, Dany Saval, Brian Keith, Edmond O'Brien
ⒸⒸ Bon Voyage (132) ..C..Jun 62
Fred MacMurray, Jane Wyman, Michael Callan, Deborah Walley
Ⓒ Big Red (89) .....OD..Jul 62
Walter Pidgeon, Gilles Payant
Ⓒ Almost Angels (..) D/M..Oct 62
Vincent Winter, Peter Weck

CONTINENTAL
View From the Bridge, A (110) .....D..Feb 62
Carol Lawrence, Raf Vallone
Harold Lloyd's World of Comedy (94) (Episodes from Lloyd's 1924-39 features) .....C..Apr 62
Ⓒ Bachelor of Hearts (97) C..May 62
Hardy Kruger, Sylvia Syms
A Taste of Honey (100)..D..May 62
Dora Bryan, Rita Tushingham
Never Let Go (90) ....D..Jun 62
Peter Sellers, Richard Todd
Ⓒ Waltz of the Toreadors (..) .....C-D..Sep 62
Peter Sellers, Margaret Leighton
Operation Snatch (83)....C..Sep 62
Terry-Thomas, George Sanders
The Hands of Orlac (..)..D..Oct 62
Mel Ferrer, Dany Carrel

EMBASSY
No Love for Johnnie (110) Ⓒ .....D..May 62
Peter Finch, Mary Peach
Two Women (99) .....D..Jun 62
(Eng-dubbed)..Sophia Loren
What a Carve Up! (87)..HoC..Jul 62
Kenneth Connor, Shirley Eaton
Ⓒ The Sky Above—The Mud Below (90) .....Doc..Jul 62
Strangers in the City (80) .....D..Aug 62
Robert Gentile, Kenny Delmar
Ⓒ Constantine and the Cross (114) .....Ad..Aug 62
Cornel Wilde, Christine Kaufmann

FAIRWAY INT'L
The Choppers (64) .....D..Feb 62
Arch Hall jr., Marianne Gaba
Ⓒ Eegah (90) .....Ad..May 62
Arch Hall jr., Marilyn Manning
Fallguy (64) .....D..May 62
Ed Dugan

FILMGROUP
The Devil's Partner (75) Ac Sep 61
Ed Nelson, Jean Allison, Edgar Buchanan
Ⓒ The Pirate of the Black Hawk (75) Ⓢ .... Ad..Dec 61
Mijanou Bardot, Gerard Landry

GOVERNOR
Ⓒ Doctor in Love (87)..C..Apr 62
Michael Craig, Virginia Maskell, James Robertson Justice

MEDALLION
Ⓒ Last of the Vikings (102) Ⓢ .....Ad..May 62
Cameron Mitchell. Edmund Purdom

PARADE RELEASING ORG.
Ⓒ I Bombed Pearl Harbor (98) Widescope .....Ac..Dec 61
Toshiro Mifune, Y. Natsuki
Then There Were Three (82) .....Ac..Jan 62
Alex Nicol. Frank Latimore
A Public Affair (75)..D..Mar 62
Myron McCormick, Edw. Binns
Ⓒ When the Girls Take Over (80) .....C..May 62
R. Lowery, M. Miller, J. Ellison
Ⓒ East of Kilimanjaro (75) Vistarama .....Ad..May 62
Marshall Thompson, Gaby Andre
Trauma (92) .....D..May 62
Lynn Bari. John Conte
Ⓒ Make Way for Lila (90) .....D..Jun..62
Erika Remberg (Eng-dubbed)

SHOWCORPORATION
Double Bunk (92) .....C..Nov 61
Ian Carmichael, Janette Scott, Sidney James
Ⓒ Midsummer Night's Dream (74) .....F..Dec 61
(Puppets; voices of Old Vic Players)

TIMES FILM
Ⓒ Purple Noon (11S)..My..Oct 61
(Eng-dubbed)..Alain Delon, Marie LaForet, Maurice Ronet
Wild for Kicks (92)....D..Jan 62
David Farrar, Noelle Adam, Gillian Hills, Shirley Ann Field
Frantic (81) .....D..Mar 62
(Eng-dubbed) Jeanne Moreau
Also available with sub-titles at 90 minutes running time

UNITED PRODUCERS (UPRO)
Ⓒ Shame of the Sabine Women (80) .....Ad..
Lex Johnson. William Wolf

WOOLNER BROS.
Ⓒ Flight of the Lost Balloon (91) Ⓢ .....Ad..Oct 61
Mala Powers, Marshall Thompson

FOREIGN LANGUAGE

FRANCE
Five Day Lover, The (86)..2-19-62
(Kingsley)..Jean Seberg, Jean-Pierre Cassel, Micheline Presle
Jules and Jim (105)..... 6-11-62
(Janus)..Jeanne Moreau, Oskar Werner
La Belle Americaine (100) 1-22-62
(Cont'l)..R. Dhery, C. Brosset
Last Year at Marienbad (98) 4-16-62
(Astor)..Delphine Seyrig, Giorgio Albertazzi, Sacha Pitoeff
Les Liaisons Dangereuses (106) 1- 8-62
(Astor)..Gerard Philipe, Jeanne Moreau, Annette Vadim
Maiden, The (90) 5-21-62
(Green-Roth)..Claudine Dupuis
Night Affair (92) 1-22-62
(President)..Jean Gabin, Nadja Tiller, Danielle Darrieux
Rififi for Girls (97) .. 6-11-62
(Cont'l)..Nadja Tiller, R. Hossein
The Magnificent Tramp (76) 7-16-62
(Cameo)..Jean Gabin, Darry Cowl
Tomorrow Is My Turn (117) 4- 9-62
(Showcorp)..Charles Aznavour
Ⓒ Web of Passion (101)..11- 6-61
(Times)..Madeleine Robinson, Jean-Paul Belmondo
Zazie (86) 4- 30-62
(Astor)..Catherine Demongeot

GERMANY
Ⓒ Arms and the Man (96) 3-26-62
(Casino)..O. W. Fischer, Lilo Pulver

ITALY
Bell' Antonio (101)..... 5-21-62
(Embassy)..Marcello Mastroianni, Claudia Cardinale, P. Brasseur
Ⓒ Boccaccio '70 (16S).... 7-16-62
(Embassy)..Sophia Loren, Anita Ekberg, Romy Schneider
From a Roman Balcony (84) 11-27-61
(Cont'l)..Jean Sorel, Lea Massari
Girl With a Suitcase (108) 10-16-61
(Ellis)..Claudia Cardinale
L'Avventura (145) 6- 5-61
(Janus)..Monica Vitti, Gabriele Ferzetti, Lea Massari
Love Is a Day's Work (84) 3-19-62
(Cont'l)..Jean Sorel, Lea Massari
Man Who Wagged His Tail, The (91) 10- 9-61
(Cont'l)..Peter Ustinov, Pablito Calvo (Span-lang; Eng. titles)
Night, The (La Notte) (120) 3-19-62
(Lopert)..Jeanne Moreau, Marcello Mastroianni, Monica Vitti
Rocco and His Brothers (17S) 7-17-61
(Astor)..A. Delon. A. Girardot

JAPAN
Rice (118) 9-18-61
(SR)..Yuko Moshizuki
Throne of Blood (108) 4- 9-62
(Brandon)..Toshiro Mifune

POLAND
Eve Wants to Sleep (93) 10- 9-61
(Harrison)..Barbara Lass
Kanal (96) 11- 6-61
(Kingsley)..T. Izewska. T. Janczar
Joan of the Angels? (101).. 6-18-62
(Telepix)..L. Winnicka, M. Volt

SPAIN
Viridiana (90) 4-16-62
(Kingsley)..Francisco Rabal, Silvia Pinal. Fernando Rey

SWEDEN
Devil's Eye, The (90) 12-18-61
(Janus)..Jarl Kulle, Bibi Andersson
Through a Glass Darkly (91) 4- 30-62
(Janus)..Harriet Andersson, Max von Sydow

U.S.S.R.
Summer to Remember, A (80) 12-18-61
(Kingsley)..B. Barkjatov, S. Bondarchuk

SHORTS CHART

Short subjects, listed by company, in order of releose. Running time follows title. Dote is notionol releose month. Color ond process os specified.

COLUMBIA
ASSORTED & COMEDY FAVORITES (Reissues)

Prod. No.		Rel. Date
6432	Pleasure Treasure (16)	Nov 61
6433	Dance, Dunce, Dance (18½)	Dec 61
6422	Parlor, Bedroom and Wrath (16)	Nov 61
6423	Flung by a Fling (16)	Dec 61
6424	The Gink at the Sink (16½)	Feb 62
6434	The Fire Chaser (16)	Mar 62
6435	Marinated Mariner (16)	Mar 62
6425	Let Down Your Aerial (17)	Apr 62
6426	Clunked in the Clink (16)	May 62
6436	Microspook (16)	Jun 62

CANDID MICROPHONE (Reissues)

6551	No. 1, Series 3 (11)	Sep 61
6552	No. 2, Series 3 (10)	Nov 61
6553	No. 3, Series 3 (10½)	Jan 62
6554	No 4, Series 3 (11)	Apr 62
6555	No. 5, Series 3 (10½)	May 62

COLOR SPECIALS

6450	Ball Play (9)	Jul 62

COLOR FAVORITES (Technicolor Reissues)

6601	Red Riding Hood Rides Again (7)	Sep 61
6602	The Music Fluke (7)	Sep 61
6603	Imagination (6½)	Oct 61
6604	The Miner's Daughter (6½)	Nov 61
6605	Grape-Nutty (6)	Nov 61
6606	The Popcorn Story (6½)	Dec 61
6607	Cat-Tastrophy (6)	Jan 62
6608	Wonder Gloves (7)	Jan 62
6609	Dr. Bluebird (8)	Feb 62
6610	The Family Circus (6½)	Mar 62
6611	Big House Blues (7)	Mar 62
6612	The Oompahs (7½)	Apr 62
6613	The Air Hostess (8)	May 62
6614	Giddyap (6½)	Jun 62
6615	Georgie and the Dragon (7)	Jul 62

FILM NOVELTIES (Reissues)

5854	Yukon Canada (10)	Apr 61

LOOPY de LOOP (Color Cartoons)

6701	Catch Meow (6½)	Sep 61
6702	Kooky Loopy (7)	Oct 61
6703	Loopy's Hare-Do (7)	Dec 61
6704	Bungle Uncle (7)	Jan 62
6705	Beef for and After (7)	Mar 62
6706	Swash Buckled (7)	Apr 62
6707	Common Scents (7)	May 62
6708	Bearly Able (7)	Jun 62

MR. MAGOO REISSUES (Technicolor)

6752	Calling Dr. Magoo (6½) (© and standard)	Oct 61
6753	Magoo's Masterpiece (7)	Nov 61
6754	Magoo Beats the Heat (6) (Both © and standard)	Dec 61
6755	Magoo Slept Here (7)	Feb 62
6756	Magoo's Puddle Jumper (6½) (© and standard)	Mar 62
6757	Magoo Goes Skiing (7)	May 62
6758	Trail-Blazer Magoo (6)	Jul 62

SPECIAL COLOR FEATURETTES

6441	Images of Luangua (18)	Oct 61
6442	Wonderful Israel (19)	Dec 61
6443	Wonders of Philadelphia (18)	Mar 62
6444	Pleasure Highway (19½)	Apr 62
644S	Wonders of Dallas (17)	Jul 62

SERIALS (15 Chapter-Reissues)

5140	The Great Adventures of Captain Kidd	Mar 61
5160	Cody of the Pony Express	Aug 61
6160	Monster and the Ape	May 62

STOOGE COMEDIES (Reissues)

5408	Fling in the Ring (16)	Jul 61
6401	Quiz Whiz (15½)	Sep 61
6402	Fifi Blows Her Top (16½)	Oct 61
6403	Pies and Guys (16½)	Nov 61
6404	Sweet and Hot (17)	Jan 62
6405	Flying Saucer Daffy (17)	Feb 62
6406	Oils Well That Ends Well (16)	Apr 62
6407	Triple Crossed (16)	May 62
6408	Sappy Bull Fighter (15½)	Jul 62

WORLD OF SPORTS

6801	Aqua Ski-Birds (9½)	Oct 61
6802	Clown Prince of Rasslin (..)	Feb 62
6803	On Target (9)	Apr 62

M-G-M
TOM AND JERRY CARTOONS All 1.75-1 Ratio (Color—All New)

W361	Switchin' Kitten (9)	Sep 61
W362	Down and Outing (7)	Oct 61
W363	Greek to Me-ow (7)	Dec 61
W364	High Steaks (7)	Jan 62
W36S	Mouse Into Space (7)	Mar 62
W366	Landing Stripling (7)	Apr 62
W367	Calypso Cat (7)	Jun 62

PARAMOUNT
COMIC KINGS

F21-1	Frogs Legs (6)	Apr 62
F21-2	Home Sweet Swampy (10)	May 62
F21-3	Hero's Reward (10)	May 62
F21-4	Psychological Testing (9)	Jun 62
F21-S	Snuffy's Song (8)	Jun 62
F21-6	The Hat (10)	Jun 62

COLOR SPECIALS (2 Reels)

B21-1	Spring in Scandinavia (15)	Dec 61

MODERN MADCAPS (Technicolor)

M21-1	Plot Sickens (7)	Oct 61
M21-2	Crumley Cogwheel (6½)	Oct 61
M21-3	Popcorn & Politics (6)	Nov 61
M21-4	Giddy Gadjets (6)	Mar 62
M21-5	Hi Fi Jinx (6)	Mar 62
M21-6	Funderful Suburbia (6)	Mar 62
M21-7	Samson Scrap (10)	Mar 62

NOVELTOON (Technicolor)

P21-1	Munro (9)	Sep 61
P21-2	Turtle Scoup (6)	Sep 61
P21-3	Kozmo Goes to School (6)	Nov 61
P21-4	Perry Popgun (6)	Jan 62
P21-5	Without Time or Reason (6)	Jan 62
P21-6	Good and Guilty (6)	Feb 62
P21-7	TV or No TV (6)	Mar 62

POPEYE CHAMPIONS

E21-1	Fireman's Brawl (7)	Sep 61
E21-2	Toreadorable (7)	Sep 61
E21-3	Popeye, the Ace of Space (7)	Sep 61
E21-4	Shaving Muggs (7)	Sep 61
E21-S	Taxi Turvey (6)	Sep 61
E21-6	Floor Flusher (6)	Sep 61

SPORTS IN ACTION (1-Reel Color)

D21-1	Symphony In Motion (10)	Jan 62
D21-2	Bow Jest (10)	Apr 62
D21-3	Fun in the Sun (9)	Jul 62
D21-4	Mighty Mites (..)	Jul 62
D21-5	On the Wing (..)	Aug 62

20th CENTURY-FOX
MOVIETONE CINEMASCOPES (Color, unless specified)

7107	Hills of Assisi (10)	Jul 61
7108	Assignment Pakistan (9)	Aug 61
7109	Ski New Horizons (10)	Sep 61
7110	Assignment India (9)	Oct 61
7111	Assignment South Africa (10)	Nov 61
7112	Sound of Arizona (10)	Dec 61
7201	Sport Fishing Family Style (8)	Jan 62
7202	Mel Allen's Football Highlights of 1961 (10) black and white	Feb 62
7203	Primitive Fighters (8)	Mar 62
7204	Holiday in Ireland (9)	Apr 62
720S	Champion Angler (9)	May 62
7206	Quebec Sports Pageant (9)	Jun 62
7207	City of the World (10)	Jul 62
7209	Story Book Wedding of Princess Sophia and Prince Juan Carlos (..)	Aug 62
7208	Dance Magic (11)	Sep 62

TERRYTOON 2-D's All Ratios—Color

5126	Sappy New Year (7)	Dec 61
5221	Klondike Strike Out (7)	Jan 62
5222	Where There's Smoke (7)	Feb 62
5223	He-Man Seaman (6)	Mar 62
5224	Nobody's Ghoul (7)	Apr 62
522S	Riverboat Mission (7)	May 62
5226	Rebel Trouble (7)	Jun 62
5227	Taming the Cat (7)	Jul 62
5228	Runaway Mouse (7)	Aug 62

TERRYTOON CINEMASCOPES

5107	Unsung Hero (6)	Jul 61
5108	Banana Binge (6)	Jul 61
5109	Meat, Drink and Be Merry (6)	Aug 61
5110	Really Big Act (6)	Sep 61
5111	Clown Jewels (6)	Oct 61
5112	Tree Spree (6)	Nov 61
5201	Honorable House Cat (6)	Jan 62
5202	Honorable Family Problem (7)	Mar 62
5203	Peanut Battle (7)	Apr 62
5204	Loyal Royalty (6)	May 62
520S	Send Your Elephant to Camp (6)	Jul 62
5206	Honorable Paint in Neck (..)	Sep 62

UNIVERSAL-INT'L
COLOR SPECIALS (One Reel)

4178	Restless Island (9)	Jun 61
4271	Treasure of the Deep	Nov 61
4272	Caramba ©	Dec 61
4273	Mabuhay	Jan 62
4274	Leaping Dandies	Feb 62

WALTER LANTZ CARTUNES (Technicolor..Can be projected in the Anamorphic Process, 2.35-1) (All run between 6 and 7 min.)

4119	Clash and Carry	Apr 61
4120	St. Moritz Blitz	May 61
4121	Bear and the Bees	May 61
4122	Sufferin' Cats (WW)	Jun 61
4123	Mississippi Slow Boat	Jul 61
4124	Franken-Stymied (WW)	Jul 61
4125	Busman's Holiday (WW)	Aug 61
4126	Tricky Trout	Sep 61
4127	Woody's Kook-Out (WW)	Sep 61
4129	Phantom of the Horse Opera (WW)	Oct 61
4211	Doc's Last Stand	Nov 61
4212	Case of the Red-Eyed Ruby	Dec 61
4213	Rock-a-Bye Gator (W. Woodpecker)	Jan 62
4214	Home Sweet Homewrecker (W. Woodpecker)	Jan 62

WALTER LANTZ REISSUES (Color Cartues..Can be projected in the Anamorphic process, 2.35-1)

4231	The Tree Medic	Nov 61
4232	After the Ball	Dec 61
4233	Chief Charlie Horse	Jan 62
4234	Woodpecker from Mars	Feb 62
4235	Calling All Cuckoos	Mar 62
4236	Niagara Fools	Apr 62
4237	Arts and Flowers	May 62

SPECIAL 2-REEL COLOR SPECIALS

4201	All That Oriental Jazz (16) ©	Nov 61
4202	Land of the Long White Cloud (..) ©	Mar 62
4204	Football Highlights of 1961 (10)	Dec 61

WARNER BROS.
BLUE RIBBON HIT PARADE (Technicolor Reissues—7 min.)

8312	The Lion's Busy	May 61
8313	Thumb Fun	Jun 61
8314	Corn Plastered	Jul 61
831S	Kiddin' the Kitty	Aug 61
8316	Ballot Box Bunny	Apr 61
9301	A Hound for Trouble	Sep 61
9302	Strife With Father	Sep 61
9303	The Grey Hounded Hare	Oct 61
9304	Leghorn Swaggled	Nov 61
9305	A Peck of Trouble	Dec 61
9306	Tom-Tom Tomcat	Jan 62
9307	Sock-a-Doodle-Do	Feb 62
9308	Rabbit Hood	Mar 62

BUGS BUNNY SPECIALS (Technicolor—7 min.)

8723	The Abominable Snow Rabbit	May 61
8724	Compressed Hare	Jul 61
9721	Prince Violent	Sep 61
9722	Wet Hare	Jan 62

MERRIE MELODIES LOONEY TOONS (Technicolor—7 min.)

8711	Birds of a Father	Apr 61
8712	D'Fightin' Ones	Apr 61
8713	Lickety-Splat	Jun 61
8714	A Scent of the Matterhorn	Jun 61
8715	Rebel Without Claws	Jul 61
8716	The Pied Piper of Guadalupe	Aug 61
9701	Daffy's Inn Trouble	Sep 61
9702	What's My Lion?	Oct 61
9703	Beep Prepared	Nov 61
9704	The Last Hungry Cat	Dec 61
9705	Nelly's Folly	Dec 61
9706	A Sheep in the Deep	Feb 62
9707	Fish and Slips	Mar 62
9708	Quackodile Tears	Mar 62

WORLD-WIDE ADVENTURE SPECIALS (Color Reissues) (Two-Reel)

8002	The Man From New Orleans (20)	Mar 61
8003	Winter Wonders (18)	Jul 61
9001	Where the Trade Winds Play (17)	Oct 61
9002	Fabulous Mexico (18)	Mar 62

(One-Reel)

8502	Alpine Champions (10)	Feb 61
8503	Kings of the Rockies (10)	Apr 61
8504	Grandad of Races (10)	May 61
850S	Snow Frolics (9)	Jun 61
8506	Hawaiian Sports (9)	Aug 61
9501	This Sporting World (10)	Nov 61
9502	Emperor's Horses (9)	Dec 61
9503	Wild Water Champions (9)	Feb 62

THE EXHIBITOR HAS HIS SAY ABOUT PICTURES

'Impostor' Surprised Him

I passed up U-I's "The Great Impostor" for a long time thinking it would be uninteresting to my teenage patrons. However, it did a good business and held their interest. Nearly everybody liked it. Tony Curtis was a natural for this one.

O. B. HANCOCK

Princess Theatre,
Whitesboro, Tex.

BUENA VISTA

Moon Pilot (BV)—Tom Tryon, Dany Saval, Edmond O'Brien. Not as good as was expected. But still it did the business a good Disney does. Story was weak. Not worth high terms. Played Fri., Sat. Weather: Very warm.—James Hardy, Crescent Theatre, Jasonville, Ind. Pop. 2,500.

COLUMBIA

Guns of Navarone, The (Col)—Gregory Peck, David Niven, Anthony Quinn. A fine motion picture which any exhibitor will be proud to play. Held the interest of children as well as adults. It should have received more Academy Awards. Played Sun., Mon. Weather: Warm.—James Hardy, Crescent Theatre, Jasonville, Ind. Pop. 2,500.

Mr. Sardonicus (Col)—Guy Rolfe, Oscar Homolka, Audrey Dalton. This was very good and did good business for a change! Thanks, Columbia and William Castle. Played Wed., Thurs., Fri.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

Mysterious Island (Col)—Michael Craig, Joan Greenwood, Michael Callan. The teens really enjoyed this picture. It's in color and superdynamation with a good story and reasonably good acting. I didn't push this one very much, but even without a hard sell, it did well above my average for this change. Played Fri., Sat. Weather: Hot.—Roy Kendrick, Star Theatre, Minco, Okla. Pop. 950.

METRO-GOLDWYN-MAYER

Don't Go Near the Water (MGM)—Glenn Ford, Gia Scala, Earl Holliman. This 1957 color release is a very cute comedy that did very poor business. Should have used this as part of a Saturday double bill. Played Wed., Thurs. Weather: Warm.—Larry Thomas, Fayette Theatre, Fayetteville, W. Va. Pop. 2,000.

Four Horsemen of the Apocalypse, The (MGM)—Glenn Ford, Ingrid Thulin, Lee J. Cobb. I just knew in advance this would die. I thought my yahoos would think this was some sort of disease. I don't know what they thought it was, but they came in great numbers and enjoyed it. Of course, the picture is superb—but then, so are a lot of duds. Played Fri., Sat.—Don Stott, Southwind Theatre, Solomons, Md. Pop. 950.

Thief of Baghdad (MGM)—Steve Reeves, Giorgia Moll. Below average Friday and Saturday business, due mostly to local tornado wornings. Picture is well made and in beautiful color. Weather: Stormy, high winds.—Roy Kendrick, Star Theatre, Minco, Okla. Pop. 950.

PARAMOUNT

Blue Hawaii (Para)—Elvis Presley, Joan Blackman, Angela Lansbury. Although I played this one very late, it brought in one of the biggest boxoffice grosses I've had to date. Good color, beautiful scenery, lots of pretty girls, and Elvis. What more do you need? Played Sat. prevue, Sun., Mon. Weather: Hot.—Roy Kendrick, Minco, Oklahoma. Pop. 950.

Breakfast at Tiffany's (Para)—Audrey Hepburn, George Peppard, Patricia Neal. We personally didn't like this. The music is beautiful and deserved the award. We found Audrey Hepburn hard to follow. George Peppard is convincing. We feel this is a little too sophisticated for our situation. Played Sun., Mon., Tues. Weather: Hot.—P. B. Friedman, Grand Theatre, Lancaster, Ky. Pop. 3,000.

Errand Boy, The (Para)—Jerry Lewis, Brian Donlevy. Jerry Lewis is slipping some. Needs better story material for the main thing. Still has talent for putting on a better show. Played Sun., Mon., Tues. Weather: Good.—Mel Danner, Circle Theatre, Waynoka, Okla. Pop. 2,018.

Errand Boy, The (Para)—Jerry Lewis, Brian Donlevy. Jerry Lewis still brings in the families in this town, so I had reasonably good business, even on Sunday night with the TV competition caused by the UA movies on ABC. Played Sat. prevue; Sun., Mon. Weather: Hot.—Roy Kendrick, Star Theatre, Minco, Okla. Pop. 950.

Hey, Let's Twist! (Para)—Joey Dee, Teddy Randazzo, Zohra Lampert. This failed us completely at the boxoffice. We have to play them too old, so there just is no cream left. The few that trickled in enjoyed it immensely. Played Sat., Sun., Mon. Weather: Hot.—Carl P. Anderka, Rainbow Theatre, Castroville, Tex. Pop. 1,500.

Summer and Smoke (Para)—Geraldine Page, Laurence Harvey, Una Merkle. Outstanding picture for New York, Woshington, Philadelphia or wherever intelligent people congregate. They don't congregate in the Southwind Theatre, however, so have to report one of the sorriest grosses on record. The ones that came didn't like it either. Poor suckers. I thought it was great. Played Fri., Sat.—Don Stott, Southwind Theatre, Solomons, Md. Pop. 950.

20th CENTURY-FOX

Comancheros, The (20th-Fox)—John Wayne, Stuart Whitman, Ina Balin. This is a very good picture that did only fair business here. Very good color and photography plus a fine musical score added to the picture. John Wayne must be slipping around here. Played Fri., Sat. Weather: Hot.—Larry Thomas, Fayette Theatre, Fayetteville, W. Va. Pop. 2,000.

Hand of Death, The (20th-Fox)—John Agar, Paula Raymond, Steve Dunne. We wouldn't have made much on this one if we hadn't played it with "The Man Who Shot Liberty Valance" (Paramount) on Friday and Saturday. Most people thought it was . . . "Well, okay, I guess," but it happened that we had a lot of kids and there was a good deal of traffic between lobby and auditorium. Those that liked it said that it was much too short (60 min.). One thing that annoyed the audience in general was that there was a scratch about three inches wide that ran from top to bottom of the entire print. If you book this picture, play it with a good main feature for an average crowd. Weather: Pleasant.—Larry E. Marnes, Mooers Theatre, Mooers, N. Y. Pop. 1,000.

Second Time Around, The (20th-Fox)—Debbie Reynolds, Andy Griffith, Steve Forrest. This picture did absolutely no business at all. Very good show, but lowest Sunday gross in months. Played Sun., Mon. Weather: Warm.—Larry Thomas, Fayette Theatre, Fayetteville, W. Va. Pop. 2,000.

UNITED ARTISTS

Follow That Dream (UA)—Elvis Presley, Arthur O'Connell, Anne Helm. Great business! Picture isn't bad either, at leost not for Elvis. Played it a week to a nice profit. It's not half os corny as most of his other pictures, including "Blue Hawaii." Played Wed. through Tues.—Don Stott, 301 Drive-In, Waldorf, Md. Pop. 1,100.

Naked Edge, The (UA)—Gary Cooper, Deborah Kerr, Eric Portman. Played second-run as part of a Saturday double bill. Teenagers and children were mighty restless. Too much English for a Saturday program, I guess. —S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

Town Without Pity (UA)—Kirk Douglas, E. G. Marshall, Christine Kaufmann. An excellent picture that gave us our best midweek business all year. Kirk Douglas gave a performance worthy of an Oscar. Played Wed., Thurs. Weather: Hot.—Larry Thomas, Fayette Theatre, Fayetteville, W. Va. Pop. 2,000.

UNIVERSAL-INTERNATIONAL

Day the Earth Caught Fire, The (U-I)—Leo McKern, Janet Munro, Edward Judd. So British you couldn't understand half of it, and so dark you couldn't see the other half. Pass it and your customers won't miss it. Played Wed. through Sat. Weather: Good.—J. Thiele, Blaine Theatre, Boscobel, Wis. Pop. 2,600.

Pillars of the Sky (U-I)—Jeff Chandler, Dorothy Malone, Ward Bond. This 1956 release is a good picture in color. If you need a second feature or a filler, this should fit just fine. We used it with Disney's "Pinocchio" to average business. Played Fri., Sat. Weather: Hot.—Larry Thomas, Fayette Theatre, Fayetteville, W. Va. Pop. 2,000.

WARNER BROS.

Susan Slade (WB)—Troy Donahue, Connie Stevens, Dorothy McGuire. The story as well os the crowd wasn't what we expeoted. Troy Donahue's popularity is lukewarm here. Connie Stevens is convincing. Due to graduation, crowd was fair. Played Sun., Mon., Tues. Weather: Hot.—P. B. Friedman, Grand Theatre, Lancaster, Ky. Pop. 3,000.

MISCELLANEOUS

Thunder in Carolina (Howco)—Rory Calhoun, Alan Hale, Connie Hines. This was okay. Played second-run and real late, but did above average business on best playing time. Color was good, most of the acting a bit amateurish, but racing scenes exciting and no complaints received. If you haven't used it, better date it. Played Sun., Mon., Tues.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

Earned Pat on Back From His Patrons

We showed "Sergeants 3" (UA) on a Wednesday through Friday change to a pretty fair business. I'll say this for the film: it's action, comedy and just what the public wants, if you can get them to realize it. Our customers had very good comments on this picture. Being new at this location, I got pats on the back from the customers as well as remarks that I knew how to pick films. But we exhibitors know that only a few films of this type are to be had. There is not a theatre anywhere that should pass this film up. Pictures like this one help to strengthen the patronage of any theatre. And, I might add, it's in Panavision and color.

HAROLD J. SMITH

Clifton Theatre,
Newport, Tenn.

FOREIGN LANGUAGE FEATURE REVIEWS

End of Desire

A Ratio: 1.85-1 Romantic Drama ©

Continental 86 Minutes Rel. Aug. '62

Maria Schell, a name of no small impact on the international scene, brings characteristic competency and compactness to this Agnes Delahaie-Annie Dormann adaptation of the Guy de Maupassant tale of a turbulent love affair in Normandy at the end of the 19th Century. The Roland Laudenback screenplay admirably enough holds to the premise that a lady in love (Miss Schell) can all too easily overlook the miscalculations and weaknesses of her romantic wooer (Christian Marquand). Retribution is visited upon Marquand, eventually (he's done in by a jealous husband (Ivan Desny), but the handsome, sullen chap seems to have quite a go at carryings-on before this happens. Alexandre Astruc's direction is fine. The French import, with English titles, is in handsome Eastman Color.

Maria Schell, Christian Marquand, Pascale Petit, Louis Arbessier, Antonella Lualdi.

Le Dab Se Rebiffe (Money, Money, Money)

A Ratio: 1.85-1 Comedy-Melodrama

Times Film Corp. 96 Minutes Rel. Aug. '62

The redoubtable Jean Gabin, enjoying a Gallic reputation not unlike that accorded our own Spencer Tracy on this side of the Atlantic, is up to his old tricks in this finely devised Cite Films-Compania Cinematografica Mondiale production—crime, with its sordid and sinister individuals, and inevitable retribution, played out grimly against modern-day Paris. To the audiences enjoying the individualistic Gabin thespian qualities over the years, this particular yarn about counterfeiting will be welcome entertainment indeed. And while the dramatically contrived fadeout is more or less anticipated, what M. Gabin, Bernard Blier (owner of a popular house-of-joy), Ginette Leclerc and Balpetre serve up, emoting-wise, is pleasurable to behold. The Albert Simonin-Michel-Audiard-Gilles Grangier screenplay has been completely directed by M. Grangier. The Jacques Bar presentation has adequate English subtitles.

Jean Gabin, Bernard Blier, Ginette Leclerc, Balpetre, Maurice Biraud, Martine Carol.

Sweet Ecstasy

A Ratio: 2.35-1 Melodrama ©

Audubon Films 75 Minutes Rel. ———

Engrossedly concerned with contemporary groping for understanding and belief, particularly among the young people, this filmed-on-the-Riviera attraction, produced by Joel Lifschultz and directed by Max Pecas, from a Jacques Aucante screenplay, contains the fetching form of one Elke Sommer, a gal very much in the Brigitte Bardot physically appealing category. It should do well, particularly in the larger, metropolitan centers, where the action-and-adventure crowd like to gaze wonderingly on the draped and nearly undraped feminine foils. It's in CinemaScope and has English titles for the French dialog, the plotting premise revolving around shiftless young people who want nothing to do with the more conventional framework of life, preferring to indulge in dares and violent betting. Another shiftless fellow, Christian Pezy, comes into Mlle. Sommer's life. In their own, individualistic sort of way, they finally realize that time has a habit of running out, even for them.

Elke Sommer, Pierre Brice, Christian Pezy, Vittoria Prada, Claire Maurier.

Symbol Ⓒ denotes color; © CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panavision; Ⓡ Regalscope; Ⓣ Technirama. For story synopsis on each picture, see reverse side.

No Man Is an Island

F Ratio: 1.85-1 War Drama Ⓒ

Univ.-Int'l (6220) **90 Minutes** **Rel. Oct. '62**

John Monks jr., who wrote, produced and directed this Gold Coast production with Richard Goldstone, has turned out an exciting and suspenseful drama based on actual experiences in World War II in the Philippines. Jeffrey Hunter, the current "King of Kings," supplies the marquee lure and, except for Marshall Thompson, the others in the cast are Filipino actors, all of them excellent. Based on the true story of George R. Tweed, who hid away on a Pacific Island which was over-run by the Japanese early in World War II, the picture gains in realism and authenticity by the use of these native players, of which Burt Olivar and Joseph de Cordova, as friendly Filipinos, Chichay, as a loyal tavern owner, and lovely Barbara Perez, as a teenage girl devoted to the young American radioman in hiding, contribute memorable characterizations. The Eastman Color photography by Carl Kayser and the tinkly native music, including "Maulik Trabajo" sung by Miss Perez, are other assets. Hunter is ingratiating and convincing in a role which is a complete contrast to his portrayal of Jesus in "Kings"—it should boost his popularity. Thompson, in a comparatively small role, is also effective. This places the Filipinos in such a favorable light that it might be chosen the national film of the Islands.

Jeffrey Hunter, Marshall Thompson, Barbara Perez, Ronald Remy, Joseph de Cordova, Burt Olivar, Chichay.

The Nun and the Sergeant

F Ratio: 1.85-1 War Drama

United Artists (6215) **73 Minutes** **Rel. Aug. '62**

A provocative title, which promises more of sensationalism than the picture actually delivers, is the best selling angle for this programmer made in Hollywood by Springfield Productions. Anna Sten, one-time Goldwyn star, and stage actor Robert Webber have only mild marquee value. The Korean conflict in 1951 is the background for a melodrama of American soldiers in the brig, picked by a tough Marine sergeant to assist him on a critical mission with only a slim survival chance. En route, the patrol leads a nun and a group of Korean schoolgirls to safety—hence the title. However, there is never anything but politeness between the sergeant and the nun, even if there is a somewhat unnecessary drunken revel in which the soldiers and the teenage Koreans take part. As directed by Franklin Adreon from a screenplay by Don Cerveris, the picture is slow in getting under way, but picks up about midway and builds to a suspenseful climax in which the Marines charge into action—and their doom. Most of the picture was shot on some back lot jungle and the low budget shows. Webber does a straightforward acting job as the Marine sergeant and Miss Sten, all but her face covered by the nun's habit, turns in a good performance.

Robert Webber, Anna Sten, Leo Gordon, Dale Ishimoto, Linda Ho, Hari Rhodes, Linda Wong, Valentin De Vargas.

Mighty Ursus

F Ratio: 1.85-1 Adventure Spectacle Ⓒ

United Artists (6220) **90 Minutes** **Rel. April '62**

Handsome, rugged six-footer Ed Fury, who's performed on both sides of the Atlantic, tops cast of this European effort, a coproduction of Cine Italia Film S.P.A. (Rome) and Atenea Films S.L. (Madrid), geared strictly for the adventure-fanciers in all age brackets. Since none of the principals convey anything remotely suggesting marquee name strength in the U.S., a strong exploitation campaign is implied; the "strong man" motif in promotion, particularly with a rousing assist from YMCAs and other body-building emporiums, should trot out considerable interest. It's in Eastman Color and the Giuseppe Mangione screenplay won't provoke any tremendous demands, thinking-wise. Carlo Campogalliani directed with a firm awareness of the market, for which the U.A. release is geared, retaining some fine touches in the mass movement of people, the while bringing in his camera for study of fabulous weight-lifting deeds by his fantastic central character. The plotting premise revolves around a mighty warrior (Ursus) and his trekking forth to find his lady love, only to learn that she's under evil influence of a pagan high priest, Luis Prendes. In time, romance blossoms hopefully in person of slave girl Moira Orfei, and Cristina Gajoni, the once-intended, meets her doom, along with Prendes.

Ed Fury, Cristina Gajoni, Moira Orfei, Mario Scaccia, Mary Marlon, Luis Prendes.

Damn the Defiant!

F Ratio: 2.35-1 Period-Action © Ⓒ

Columbia (705) **101 Minutes** **Rel. Sept. '62**

Dealing with a mutiny aboard a British sailing ship during the Napoleonic Wars, this John Brabourne production filmed in England comes in ahead of "Mutiny on the Bounty," which shares the same general theme and period. Two of Britain's top stars, Alec Guinness and Dirk Bogarde, and a lavishly and realistic filmed CinemaScope-Eastman Color production will have a strong appeal to the males and action fans, and that includes most youngsters. There is no romance and only one brief woman's role. Based on the novel, "Mutiny," by Frank Tilsley, the direction by Lewis Gilbert stresses shipboard intrigue and battle action between the British and the French in which the hand-to-hand encounters are thrillingly depicted. The special effects by Howard Lydecker and the photography by Christopher Challis are especially noteworthy. The human tale deals with the conflicting methods of handling seamen by a fair-minded captain and his hostile, sadistic first lieutenant, who even makes it a point to browbeat the captain's junior midshipman son. As always, Guinness gives a fine performance in a role which scarcely taxes his histrionic power, while Bogarde stands out in an unsympathetic part, probably his most mature portrayal to date. Anthony Quayle and Murray Melvin are excellent.

Alec Guinness, Dirk Bogarde, Anthony Quayle, Maurice Denham, Tom Bell, Murray Melvin, Victor Maddern.

Rider on a Dead Horse

F Ratio: 1.85-1 Western Adventure

Allied Artists (6212) **72 Minutes** **Rel. May '62**

As spiritedly developed as anything emanating from the western genre in recent months, this Phoenix Films Studios production has been given the distinguished advantage of veteran TV stars John Vivyan and Bruce Gordon as leading principals; their appearances in "Mr. Lucky" and "The Untouchables," respectively, should mean something indeed in the general mass market. Jules Schwartz was executive producer, Kenneth Altose producer and Herbert L. Strock director, the Stephen Longstreet screenplay admirably void of irrelevant side issues and prolonged character studies; it puts forth an enterprising premise and carries the viewer dramatically to not-so-heavy anticipated climactic windup. Vivyan is the hero and Gordon the heavy, both eventually vying, in their own individualistic way, for the romantic attentions of Chinese beauty Lisa Lu (her major credits include Columbia's "The Mountain Road," with James Stewart). The location filming was done against the picturesque vast reaches of the Arizona desert. Acting quality is generally good, director Strock's firm hand most evident in the no-frills atmosphere. Vivyan, who bears a strong likeness to better-known Cary Grant, has a polished poise about him that should garner the accolades from women patrons.

John Vivyan, Bruce Gordon, Kevin Hagen, Lisa Lu, Charles Lampkin.

The Night They Killed Rasputin

A Ratio: 1.85-1 Melodrama

Brigadier—SR **87 Minutes** **Rel. July '62**

With a promising quantity of built-in exploitation advantages, this was filmed in Europe with Americans Edmund Purdom and John Barrymore jr. capably enacting the leading roles, could well emerge as one of the year's best-grossing "sleeper" efforts. Significantly pointing up the continuance of an acting tradition, young Barrymore herein portrays the part made world-famous by his father. Both Barrymore jr. and Purdom have appeared in major studio films over the years, a factor of no little importance when mapping the basic components of a necessary word-of-mouth campaign. Pierre Chenal's direction is certain, concise and compact, spinning out a truly fascinating fable. It's for the adult crowd, of course, and should be backed by well-above-normal advertising activity. Gianna Maria Canale, a physically well-endowed young lady, has the pivotal role of the Czarina torn between allegiance to the throne and a strange attachment for the religious charlatan preaching a gospel of salvation through sin. Lustful and wild, reckless and unscrupulous, Rasputin was probably the most unbelievable character ever to cross the pages of recorded history. His delineation may well open new acting vistas for Purdom.

Edmund Purdom, Gianna Maria Canale, John Drew Barrymore, Jany Clair, Ugo Sasso.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for $1.00, postage paid.

THE STORY: **"Damn the Defiant!" (Col)**

During the Corsican Wars, the British frigate, H.M.S. Defiant, under the command of Alec Guinness, a fair-minded captain, sails for Corsica with a rebellious crew, some of them "pressed" into service from waterfront saloons. Also on board is Dirk Bogarde the hostile lieutenant who takes delight in browbeating David Robinson, Guinness' young son shipped on as a junior midshipman. Guinness and Bogarde are constantly at odds and the men, under the leadership of Anthony Quayle, plan to stage a mutiny. By the time the Defiant reaches the Mediterranean, the rebellious men have mutinied and Guinness and Bogarde are kept below. In a battle with an unknown French vessel, Guinness is wounded and the doctor is forced to amputate his arm. Quayle asks the men to head for Rochefort, where the other British ships are stationed. Guinness promises Quayle and the other mutineers a full pardon if they will head for Rochefort, where the other ships are stationed. After a terrific battle with several French ships, Bogarde and Quayle are both killed and Guinness and the others show their bravery.

EXPLOITIPS:

Borrow models of sailing ships from a local antique shop for lobby display.

CATCHLINES:

Alec Guinness, Star of "The Bridge on the River Kwai" and Dirk Bogarde, Star of "Song Without End," As Navy Officers Who Pulled in Opposite Directions.

THE STORY: **"No Man Is an Island" (U-I)**

Just before the start of World War II, U.S. Navy radioman Jeffrey Hunter is awaiting his discharge on Guam when the Japanese bombers attack and he and five other Americans escape to the center of the island. Hiding in the hills, they are aided by the pro-American natives but the others are killed. Alone, Hunter first finds refuge with a dedicated priest, Joseph de Cordova, who helps him issue encouraging news bulletins for the natives. Later, de Cordova is captured by the Japs and his leper colony is burned to the ground. Again, Hunter escapes and is befriended by a farmer, Burt Olivar, who hides him in a cave and supplies him with food. Olivar's daughter, Barbara Perez, also befriends Hunter and brings him a small hand mirror with which he flashes a warning to U.S. ships about Jap artillery. A U.S. ship finally picks him up and his information enables the Navy to destroy Jap defenses. After the war, Hunter returns to Guam for a reunion with his island friends.

EXPLOITIPS:

The chief selling point is Jeffrey Hunter, currently playing the title role in MGM's "King of Kings." Make a tieup with Pacific air lines for displays of posters of the Philippines with copy for the picture.

CATCHLINES:

One Lone American Aided by Friendly Natives Against the Enemy . . . Jeffrey Hunter, Star of "King of Kings," in the Contrasting Role of a Navy Man in World War II.

THE STORY: **"Rider on a Dead Horse" (AA)**

Prospectors Bruce Gordon, Charles Lampkin and John Vivyan finish dividing their gold. Lampkin, starting to leave, is shot down by Gordon, the latter permitting Vivyan to live since he's the only one who knows the way back to Lost River. The next day, however, Gordon wounds Vivyan and rides off. Chinese girl Lisa Lu revives Vivyan, hoping he can take her to San Francisco. In Lost River Gordon tells bounty hunter Kevin Hagen he witnessed Vivyan's murder of Lampkin and makes a deal to share the $1,000 reward offered for any killer. Vivyan is captured and Hagen forces Lisa to guide him to the hidden gold. Vivyan breaks out of jail and pursues Hagen and Lisa; in wild country, Vivyan overpowers Hagen, sends him on his way. Hagen sets off dynamite, putting Indians to rout, at the same time unwittingly destroying the gold. Gordon goes insane, attacks Lisa, but Vivyan appears in the nick of time. Gordon dies. Vivyan faces a future with Lisa.

EXPLOITIPS:

John Vivyan has had considerable exposure on TV (as witness "Mr. Lucky"). Conduct a treasure hunt around town in strong cooperation with enterprising radio/TV interests. Set up window displays with jewelers.

CATCHLINES:

They Fought for Gold—and a Gold-Skinned Beauty! . . . Gold-Lust Was the Lure—a Gold-Skinned Beauty Was the Trap! . . . Dead Man's Treasure and a Wanted Man!

THE STORY: **"The Nun and the Sergeant" (UA)**

During the Korean War, Robert Webber, Marine sergeant who is assigned a critical mission with slim hope of survival, insists on picking men who are in the brig, instead of valuable fighting men. While behind the enemy lines, Webber and his disgruntled men encounter Anna Sten, a nun with a group of Korean schoolgirls, whose bus has been struck by a bomb. Webber forces the women to accompany him. Meanwhile, Leo Gordon, one of the soldiers, plots with the other men to kill Webber before they desert. When Gordon tries to molest one of the Korean girls, the nun picks up a rifle and orders him to stop. Later, when Miss Sten collapses Webber permits the Korean girls to carry her to safety as he and his men, who now refuse to desert, follow him into action.

EXPLOITIPS:

Contact a local Marine recruiting office or American Legion group for possible tieups for poster or still displays. Anna Sten, who was starred by Samuel Goldwyn in the late 1930s, will be remembered by the older patrons. Robert Webber, who has starred in many TV shows, was on Broadway in Tennessee Williams' "Period of Adjustment."

CATCHLINES:

It Pulls the Pin on the Screen's Most Explosive War Drama . . . Thirteen Hungering Marines, a Nun and a Terrified Handful of Girls . . . The Guerilla Fighter and the Woman in Black With a Handful of Terrified Korean Girls.

THE STORY: **"The Night They Killed Rasputin" (Brigadier)**

The heir to the throne of all the Russias, afflicted by a mysterious malady, is miraculously cured by a monk, Rasputin (Edmund Purdom), the latter at the same time gaining the sovereign's complete confidence—and in the case of the Czarina (Gianna Maria Canale) a romantic attachment. Court enemies are unsuccessful in trying to exploit every Rasputin scandal involving women and the like. A police-dispatched visitor to Rasputin's apartment entices him to accompany her to her home and in the dark of night stabs him; he recovers from the wound. In 1915, end of the first year of World War I, Rasputin catches a beautiful lady trying to incriminate him as a German spy. One night, Rasputin observes Prince Felix Yousoupoff (John Drew Barrymore) with his beautiful wife, Jany Claire, and finds himself drawn to the woman. Gianna, learning of a planned soiree in Rasputin's honor at Barrymore's home, warns the monk of possible danger. An attempt to poison Rasputin is followed by a successful shooting, by Barrymore.

EXPLOITIPS:

Get out the newspaper files for appropriate lobby displays. Contact prominent columnists for "look-back" observations on the Rasputin legends.

CATCHLINES:

The Story All True! The Man All Evil! . . . Now See the Incredible Life of a Wild Fanatic Whose Indiscretions Were the Shame of a Nation! . . . No Woman Could Resist Him.

THE STORY: **"Mighty Ursus" (UA)**

Mighty Ursus (Ed Fury), returning from the wars, learns that his fiancee, Attea (Cristina Gajoni) has been kidnapped. He believes she has been taken to a distant and mysterious island ruled by a pagan goddess. Slave girl Doreide (Moira Orfei) accompanies him on his search. Actually Attea has been kidnapped by Mario Scaccia, who has been abducting women to be sacrificed by the pagan goddess' priests. On the hazardous trek, Doreide falls in love with Ursus. Meanwhile, on the island itself, the high priest Luis Prendes falls in love with Attea, in the process transforming her face and manner to evil ways. Ursus and Doreide are captured on arrival, Attea attempting to seduce Ursus. Ursus is now chained in the arena to be gored to death by the sacred bull, but he breaks his chains, rescues Doreide and kills the bull. The island slaves revolt, killing Attea and her followers. Ursus and Doreide profess love for each other.

EXPLOITIPS:

Tie in with gyms, clubs or schools for a stage competition to determine the town's strongest or best-built young man. Work with a sporting goods store for "Then" and "Now" comparisons for sports equipment.

CATCHLINES:

The Fantastic Adventures and Flaming Loves of the World's Mightiest Mortal! . . . The Earth and Its Women Fall Before Him! . . . He Trampled the Armies of an Empire for the Lips of a Pagan Goddess!

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REPRESENTATIVE WANTED. Outdoor advertising in conjunction with Theatre Display Frame Service. Protected territory. An opportunity to build for the future. For details contact: Romar-Vide Co., Chetek, Wisconsin.

Projectionist-Manager combination: Permanent position. Give all details first letter, experience, reference, education, age and send snapshot. Immediate employment. Hal J. Lyon, Lyon Theatre Circuit, Franklin, Virginia.

Salesman Wanted: We want an aggressive man to sell theatre screen advertising. If you feel you can produce, write: Movie Film Production, 5933 S. W. 8th Street, Miami, Florida.

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Two managers. Experienced all phases. Permanent position. Send photo and complete information first letter. Information confidential .Must have good personal and business references. Boxoffice 9520.

Wanted: Two theatre managers. One for drive-in and indoor house in small Alabama city and one for two drive-ins located in Alabama city of 60,000. Must be able to promote, able to do gimmicks and ready to work. State salary expected, experience, age and send recent photo. Position open immediately. Must be bondable. Boxoffice 9518.

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POSITIONS WANTED

City Manager presently employed Drive-in and Conventional, age 38, married. Ads and concessions, can book and buy. Boxoffice 9516.

Projectionist-Manager combination. 17 years experience, knows theatres screen to marquee, family man, desires permanent position. Best references. Boxoffice 9522.

MANAGER: Young, aggressive, dependable. Exploitation my specialty. Definite business booster. Several time citation and bonus winner. Know concessions, book work, all adv. media, promotions, etc. Available after Labor Day. References furnished. Bondable. Seek good paying, permanent position. Boxoffice 9531.

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EQUIPMENT WANTED

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THEATRES WANTED

Wanted to buy or lease indoor theatre in metropolitan areas, population at least 75,000. Contact William Berger, Metropolitan Hotel, Cincinnati, Ohio.

Wanted To Lease With Option To Buy Theatre in town over 5,000 population. 25 years experience all phases. Boxoffice 9525.

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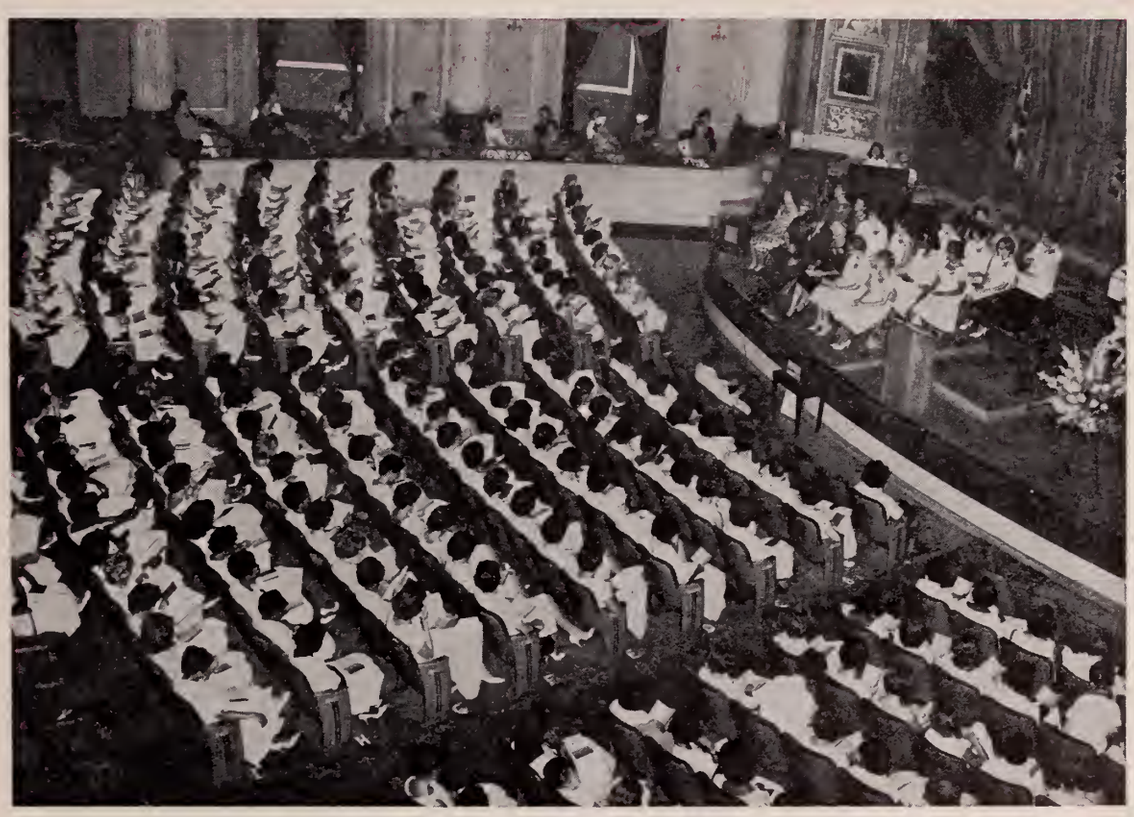
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Stevens, Kramer, UA Films to Be Made In Cinerama

Page 4

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The Pulse of the Motion Picture Industry

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MARGIN FOR SAFETY

EVERY so often, we receive letters from exhibitors complaining of the great harm done to their theatres and to theatre business in general by the sale of film inventories to television. One recent such letter was published in our issue of August 6 and another appears in this issue. Each points up the plight. particularly of small-town exhibitors, caused by the competition thus created—and more so by their being deprived of what still is playable and could be profitable product for their theatres.

This is not a new condition. But it has been growing instead of diminishing and, whereas a sort of tacit understanding was maintained by producer-distributors not to sell theatrical product to TV that was less than from seven to ten years old, this "margin for safety" has been increasingly narrowing. Frequent instances have arisen wherein product, not yet taken out of release, has been shown on TV and later offered to theatres; sometimes the showings came simultaneously, when exhibitors were not informed of the TV playdates.

In the case of theatres playing pictures *after* they were shown on TV, there have been instances where such procedure had little, if any, adverse effect on theatre grosses. In fact, there have been instances where an old release was given a new campaign by the exhibitor that created a new interest in it, with attendance surprisingly good. But, in such instances of which we were informed, a lapse of at least two years occurred between the TV showing and the theatrical booking. Too, the latter was in bigger cities where a larger percentage of the population might have missed the TV run. These situations are hurt less by TV than in limited-population spots.

Doubtless, general interest in television programs has waned in the past several years. But theatrical motion pictures are helping to restore the idiot-box watching, since they are providing TV with, by far, its best offerings. This is especially true of the newer product now being made available to TV, with star and story values with which video offerings cannot compare.

What can be done about this is a moot question. For sound reasoning, calling for preservation of existing theatre outlets, has given way to the illusory fast-buck being offered by television outlets. Human nature being what it is, one may not expect this to change—not in the very near future, at least. But that future in the theatrical field may grow dimmer, if the practice persists and more consideration for the well-being of small theatre operations is not forthcoming.

In a letter in this issue, Victor Weber of the Center Theatre, Kensett, Ark., relates what has happened in his county, wherein only five theatres remain from a former total of 11; and, of the five, two operate only on weekends. On the basis of a very minimum of $15 per picture for each of four pictures per week required by the six shuttered houses, when they were operating, Mr. Weber estimates that this brought $18,720 per year in film rental to the distributors. Television alone may not have closed all six of those houses or the approximately 6,000 around the country, but, surely, at least half of them could have been "saved." On that basis, with a *minimum* of $60 film rental per theatre per week, a total revenue of $9,360,000 would accrue. And, of course, many of the closed theatres paid more than so little weekly film rental. Moreover, the "lost audience" that went with these theatre closings would have been retained, keeping up the moviegoing habit of millions of patrons, at the same time developing new audiences for theatres everywhere.

From another point of view, there is the fact that, from time to time, distributors have proved to themselves that substantial revenues can be realized from the reissuing of merchandisable films to theatres. In some cases, the returns, from just a *couple* of pictures, have been greater than from entire groups of backlog product sold to television. A current example is the experience of Paramount via a pair of Jerry Lewis pictures which were dual-billed and from which the company reported it expects to realize more than $2,500,000. That's a half-million dollars more than another company expects to get from 100—*we repeat, 100*—post-'48 films that it sold to television!

There must be a considerable number of high-potential pictures to be gleaned from the vintage backlogs of all the film companies. While they may not duplicate the success herein cited, their retention for theatrical showings would strengthen the theatres, and not the "enemy."

Doubtless, the prospect of a turnabout action or inaction by producer-distributors, as regards their propensity to sell their product to TV, is slim. However, if by some magic, this drain of the life-blood of theatre business could be stopped, it might bring about the relighting of some several thousand of the darkened houses, perpetuate the existence of hundreds that are on the brink, and give new strength to all the others. At any rate, it is to be hoped that a greater consideration may be given to the "little guys" around the country, whose importance to the welfare of the industry at large, if only for their part in cultivating the moviegoing habit, cannot be overestimated.

Ben Shlyen

STEVENS, KRAMER AND UA SET FILMS FOR CINERAMA PROCESS

Deal Involves 'Greatest Story Ever Told' and 'It's a Mad World'

NEW YORK—Two of the leading producers in the industry are swinging over to the Cinerama process and United Artists will distribute their first pictures in the widescreen, three-projector medium.

George Stevens will produce "The Greatest Story Ever Told" in Cinerama and Stanley Kramer will convert his "It's a Mad, Mad, Mad, Mad World" to the process. The former will go into production in September; the latter has been before the cameras since late April.

The UA-Kramer-Stevens-Cinerama deal was announced Thursday (16) at a press meeting in the Cinerama Theatre, formerly the Capitol.

PLANNING MORE FILMS

Arthur Krim, UA president, said that his company and Cinerama were in the advanced stages of negotiations in an agreement calling for a multiple picture program to be produced in the Cinerama process by independent producers.

Stevens, who flew here from California for the press conference, spoke for Kramer as well as for himself, inasmuch as Kramer was unable to attend. Stevens, however, quoted Kramer as saying that he believed Cinerama to be the single most extraordinary presentation of the present day and that in "Mad World" he was committed to thrill, transport and engulf an audience beyond any experience it has had.

To illustrate the forward steps which have been taken in recent months, Stevens screened some footage from the Kramer picture and some experiments which Stevens had made in the process. Among the latter was a 33-foot high closeup of Max von Sydow as the figure of Christ in "The Greatest Story."

Kramer's footage consisted of a wild chase of automobiles, as well as a few other thrill sequences. It was explained that Kramer had made much of the film in Ultra-Panavision which, under recent developments, was compatible with Cinerama and was shot with a single lens camera.

ROYALTY ARRANGEMENT

Nicolas Reisini, Cinerama president, said the fact that two such producers as Stevens and Kramer had chosen Cinerama was a great compliment to the efforts which Cinerama was continuously making. Arthur Krim explained that the UA deal with Cinerama was a straight royalty arrangement and not a coproduction deal, as was done with MGM on "The Wonderful World of the Brothers Grimm" and "How the West Was Won."

About 40 Cinerama theatres now are in operation in the U.S. and in foreign countries, with 60 expected to be completed by the end of this year bringing the total to 100.

Censorship Bills Face 25 State Legislatures

Censorship measures will face more than half of the 47 state legislatures which will have regular sessions in 1963. Most of the bills to be presented will seek regulation. The current trend is toward a law for the classification of films. Some 25 states are expected to have censorship bills.

Legislatures in Kentucky, Mississippi and Virginia do not have sessions scheduled for next year, but governors are likely to call special sessions.

Those that will convene in 1963 and their opening dates, as compiled by the Motion Picture Ass'n of America follows:

Alabama, May 7; Alaska, Jan. 28; Arizona, Jan. 14; Arkansas, Jan. 14; California, Jan. 7; Colorado, Jan. 2; Connecticut, Jan. 9; Delaware, Jan. 1; Florida, April 2; Georgia, Jan. 14; Hawaii, Feb. 20; Idaho, Jan. 7; Illinois, Jan. 9; Indiana, Jan. 10; Iowa, Jan. 14; Kansas, Jan. 8; Louisiana, May 13; Maine, Jan. 2; Maryland, Jan. 2; Massachusetts, Jan. 2; Michigan, Jan. 9; Minnesota, Jan. 8; Missouri, Jan. 2; Montana, Jan. 7; Nebraska, Jan. 1.

Nevada, Jan. 21; New Hampshire, Jan. 2; New Jersey, Jan. 8; New Mexico, Jan. 8; New York, Jan. 9; North Carolina, Feb. 6; North Dakota, Jan. 8; Ohio, Jan. 7; Oklahoma, Jan. 8; Oregon, Jan. 14; Pennsylvania, Jan. 1; Rhode Island, Jan. 1; South Carolina, Jan. 8; South Dakota, Jan. 8; Tennessee, Jan. 7; Texas, Jan. 8; Utah, Jan. 14; Vermont, Jan. 9; Washington, Jan. 14; West Virginia, Jan. 9; Wisconsin, Jan. 9; Wyoming, Jan. 8.

Own Distributing Company Proposed by IMPPA

HOLLYWOOD—Members of the Independent Motion Picture Producers Ass'n agreed to make their feature films available to IMPPA's proposed national distributing organization. Only features made in the U.S. will be considered for distribution, and unions and guilds will be asked for special consideration to producers for the new organization.

Among the companies represented at the membership meeting Thursday (9) were Landres Productions, Cathedral Films, SCA Productions, Criterion Films, Four Crown Productions, Handle Productions, Bax Axe Productions, Gross-Krasne Productions, and Eros Productions.

Attending were Edward Finney, president; David and Ludwig Garber, Stephen Apostolof, Morris Londres, B. E. Ray, Fred Cobhardt, James Fredericks, Jack Gross, Al Cushman and Paul Levinson.

Finney reported a number of independent industry leaders feel there is a need for an independent distributing organization.

Shurlock Finds No Sordid Elements in '63 Scripts

WASHINGTON—The American motion picture year of 1963 will be noticeably free of films dealing with the more "sordid elements" in human society, according to an analysis of the most recent 100 scripts submitted to the Production Code Administration, Geoffrey M. Shurlock, administrator of the industry's voluntary Code, reports.

The 100 scripts show none on gangsterism, juvenile delinquency, dope addiction or abortion, and "only six of the scripts are really bothersome," according to Shurlock's analysis, made in a report to Eric Johnston, president of the Motion Picture Ass'n of America. Production has started on a few of these films but most of them are months away from the camera, Shurlock said.

"It looks as if many of these questionable and borderline subjects have had it in Hollywood," Shurlock reports.

The script analysis was a follow-up report from Shurlock to Johnston. Earlier, the Code chief, in reviewing the motion pictures produced in the first six months of this year, reported that there was a wholesome balance on types of film themes.

Chairman of N.Y. Fund

NEW YORK—Arthur F. McGuinness jr., regional vice-president of Chemical Bank of New York Trust Co., has accepted the chairmanship of the entertainment group of the publicly-owned division of the Greater New York Fund. The Fund, whose 1962 goal is $11,000,000, helps nearly four million persons annually through its 425 participating medical, health and welfare agencies.

Coleman Joins Guffanti

NEW YORK—Ken Coleman, sales manager for Pathe Laboratories for the past six years, has been named sales manager for Guffanti Laboratories by Paul Guffanti, president of the 31-year-old organization. Coleman was previously with Consolidated Film Industries in Fort Lee, N. J.

AIP British Coproduction Deal

HOLLYWOOD—American International Pictures has negotiated a coproduction deal with the British producing team of Julian Wintle and Leslie Parkyn to lens "Bikini Beach," a teenage comedy to be shot in color in Spain next spring. Wintle and Parkyn produced AIP's "Burn, Witch, Burn" and "Tiger Bay."

NGC Has Sharp Gain In 3rd Quarter Net

LOS ANGELES—National General Corp. fiscal 1962 third quarter earnings increased to $638,363, or 22½ cents a share on the 2,830,363 common shares outstanding at the end of the period, as of June 26, it was reported by president Eugene V. Klein. The sharp upswing compared with $114,306 or 4 cents a share on 2,816,247 shares outstanding in the same period a year ago.

Included in the latest report is a nonrecurring gain of $226,606. Excluding this gain, as well as net gains from theatre dispositions, net from operations only for NGC showed an even greater increase, totalling $410,140 against $37,753 last year.

Net income for the first nine months of fiscal 1962 increased to $1,939,710, or 68½ cents a share, compared with $736,470 or 26 cents a share for the corresponding period last year. Net income for the 1962 nine months included non-recurring gains of $411,270 from the first quarter sale of a motion picture production and equipment, plus the $226,606 in the third quarter, which was a net gain from the sale of leaseholds and equipment at Pacific Ocean Park.

Net income from operations alone in the just-completed nine months totaled $1,284,441, as against $479,355 a year ago. The gains in operating income were based on total revenues for the 1962 nine months of $31,854,545, versus $32,634,089 a year earlier. Total income for the recent third quarter was $10,722,509 in the like 1961 period.

The company's sharply improved earnings were attributed by Klein primarily to continued reductions in administrative expenses and increased profits from vending operation throughout the company's theatre circuit. He added that the gain was achieved entirely from existing operations and does not yet reflect expected substantial revenues and profits from a major diversification program just now getting started.

In addition to four new theatres to be built, Klein said, the circuit's houses have now increased to 220. The new additions bring to 16 the number of new theatres and drive-ins to be constructed or acquired by NGC in the past year.

Mich. Allied to Present Showmanship Award

DETROIT—Allied Theatres of Michigan will present a silver trophy to Michigan's Showman of the Year at its 43rd annual convention at the Sheraton-Cadillac Hotel here September 18, 19. Lee Artoe, president of ElectroCarbons, again is donor of the annual prize.

The award will be given to the exhibitor or manager who submits the best business-building idea which can be profitably used by other theatres to increase business. All promotions are to be submitted in writing as briefly as possible. Neatness or the manner of presentation do not count. It is the originality, adaptability and value of the idea which is important, according to contest rules in the organization's bulletin.

Entries should be addressed to Allied Theatres of Michigan, 1007 Fox Bldg., Detroit 1, Mich. Exhibitors may submit as many promotions as they wish.

Varied Research Projects May Be Duplicated

Zanuck Now at Helm Of 20th Century-Fox

NEW YORK — The 20th Century-Fox board of directors on Wednesday (22) is scheduled to hear Darryl Zanuck's program for company realignment and new policies. The company's new president was scheduled to arrive in New York from Paris at the weekend and to take the helm formally on Monday.

The Wednesday board meeting will be the regular monthly session, but it is expected to take on extraordinary importance inasmuch as, in the intervening weeks since he was named president, Zanuck has been studying reports on various departmental operations which were sent to him in Paris. Based on these reports, Zanuck is expected to make proposals and recommendations for streamlining company activities.

A company executive told BOXOFFICE that he did not know just what Zanuck would order in the way of changes, but that it appeared certain that there would be some major shifts in all departments. Home office realignments probably would be made first, he said, before Zanuck sizes up the situation at the studio, although a stepped-up production schedule is likely to get top priority.

Zanuck has been in double harness in Paris, winding up the editing on "The Longest Day" and studying the status of the company. The picture is slated for an October opening.

Disney Reports Increase In Nine-Months Net

BURBANK, CALIF. — Consolidated net profit of Walt Disney Productions and its domestic subsidiaries for the nine months to June 30 was $3,452,223, Roy O. Disney, president of the company, announced. This was equal to $2.06 a share on the 1,674,804 common shares outstanding after provision for taxes of $3,782,000. The corresponding period July 1, 1961 was $2,373,083, equal to $1.46 a share on 1,626,023 common shares then outstanding.

For the third quarter of 1962 the Disney net was $1,021,630.44, compared to $1,707,324.15 for the third quarter of 1961. The latter reflected the earnings of "The Parent Trap" and "The Absent-Minded Professor."

Gross income for the nine months of 1962 totaled $49,716,429, up $5,863,609 over last year's $43,852,820. Film and television revenue was up $3,382,806 and $660,246, respectively. Disneyland Park revenue increased by $62,680.

A quarterly cash dividend of 10 cents a share, payable October 1 to stockholders of record September 14, was announced by Roy Disney at a board of directors meeting on August 9.

NEW YORK—Various industry segments which have been probing into the subject of motivation research may be stepping on each other's toes, unless an understanding can be reached.

The American Congress of Exhibitors, in mid-July, voted to explore the field of research and named a committee, headed by Albert Pickus of Stratford, Conn., to delve into the subject. What apparently was forgotten was the fact that when ACE was formed about five years ago, it, too, planned a research project. It was discovered, however, that the Council of Motion Picture Organizations had a research program under way and, in order to avoid duplication of effort, ACE agreed to turn that phase of its activities over to COMPO.

MPAA LAUNCHES PROGRAM

At a subsequent COMPO meeting, all segments of the organization were represented and a plan was discussed, but the project was regarded as too costly and there was a reluctance on the part of the members to contribute to the expense.

Meanwhile, the Motion Picture Ass'n of America had launched an intensive research program, engaging a prominent research firm to do the actual work. The chore was completed in 1957 and the findings, in book form, were released to the press in 1958. The project was reported to have cost $75,000.

After the MPAA report was delivered to the press and member companies, the information, apparently, never was utilized by the distributors, the attitude being that the findings only confirmed what they had believed all along in regard to patronage motivation. Despite the wealth of data in the report, the material was allowed to become dormant.

Now, it is reported, the MPAA is considering the reactivation of the research project and steps may be taken shortly to put it into operation.

ALLIED UNDERTAKES STUDY

The latest step toward market research was taken by the Allied States Ass'n at its recent board of directors meeting at Kiamesha Lake, N.Y. Milton London, executive director of Allied, was authorized to prepare a plan whereby research groups drawn from educational institutions, or established research companies, would undertake a study of patronage motivation. Allied agreed to stand the costs and would make the information available to the industry as a whole.

All this indicates that a greater duplication of effort is on the horizon. With ACE planning to go ahead with a research program, even though it originally turned the job over to COMPO, and Allied planning a similar assignment and the MPAA considering the reactivation of its costly research project, there is likely to be a clash of interests.

One industry observer suggested that the various segments get together and work jointly on the overall plan; otherwise, the project could be over-costly and a duplication.

Scanty Film News in Some Papers Irks Advertising-Publicity Men

NEW YORK—The scanty coverage of motion pictures by newspapers appears to be discriminatory and the advertising-publicity directors committee of the Motion Picture Ass'n of America may try to do something to correct it, it was learned here last week. Space given to television and legitimate theatres surpasses that given to film news by the press, not only in New York but in major cities across the country, some committee members contend.

A New York morning paper one day last week printed a column of motion picture news in the early edition which came out the night before. But in the final editions the next morning, the column had been pulled. The paper got some complaints from the advertising and publicity men.

This is a frequent occurrence, a committeeman said. He pointed out that the television columns were never replaced in later editions, but it's the film news that gets cut. Despite the heavy advertising support given the newspapers, some of them allot just a few inches to film news, he said.

Many key city newspapers are just as guilty, it was stated. Even though a large segment of the public is vitally interested in motion pictures, the papers are "stingy" with their film news and yet do not stint when it comes to television coverage.

Just how the MPAA committee plans to combat the situation has not been determined, but efforts will be made to secure for motion pictures the space they deserve, a member said.

'Aladdin' Short Available; First of 52 Classics

NEW YORK—"Aladdin," a six-minute sound film in color for children, was completed last week by Bebell & Bebell Color Laboratories, Inc., of New York City. The short is produced in an unusual low-budget animated art technique. Creation was by Eli L. Levitan, author of the new book, "Animation Art in the Commercial Film," in collaboration with Norman Lars Bebell, with art by Mike Karas of the Karas Publishing Co.

The new film is the first of 52 children's classics to be produced in both 35mm and 16mm for motion picture theatres, television and schools. "Aladdin" by itself, or with groups of other classics, or the entire series of 52 shorts is available now for distribution to sponsors in the U. S. or worldwide.

Halpern Joins Mahoney

NEW YORK—Ben Halpern, promotion manager of United Artists Television and an alumnus of BOXOFFICE and the Independent Film Journal, has been named director of the newly enlarged east coast office of Jim Mahoney & Associates, public relations firm. Halpern had also been European promotion manager at United Artists Paris headquarters and was with Paramount's publicity department for three years.

Gurney Plans Producing Film for Art Houses

NEW YORK—The small art house picture with exploitable values doesn't need CinemaScope or even color, according to Robert J. Gurney, president of Gurney Productions, who will start filming "By Any Other Name" in New York and Connecticut in early September.

Gurney will be doing the producing and directing, as well as the screenplay, which is based on an original story by Meyer Levin. Gurney is negotiating with Michele Mercier, French actress who played in Joseph E. Levine's "Wonders of Aladdin" and is in the current "Shoot the Piano Player," Astor Pictures release, for the feminine lead. He may use a New York stage or TV actor for the male lead. There will be no "name" players in the picture which will have a 20-day shooting schedule and will be made on a modest budget, Gurney said. Harrison Starr, who was associated with "The Miracle Worker," will be assistant producer.

Questioned as to why he is aiming his picture at the art houses, Gurney declared there is a huge, unsatisfied audience for amusing pictures at the art spots. "By Any Other Name" concerns a French girl who marries an American in Paris and comes with him to New York, where she comes up against stuffy suburban attitudes. Gurney describes it as "sex-for-fun" picture.

Gurney, who has made pictures on both coasts, plans to base all his future pictures in New York, which has "the creative climate" for his type of film. He is also currently producing an animated cartoon film, based on Jules Feiffer's "Boom," with the voices of Elaine May and Mike Nichols, which is directed by John Hubley. He holds the rights to "The Southerner," by Douglas Kirker. Gurney's previous pictures include "Edge of Fury," distributed by United Artists, and "Invasion of the Saucermen" and "Terror From the Year 5,000" for American International.

Gurney plans to make a distribution deal after completing "By Any Other Name."

New Title for 'Carve-Up'

NEW YORK—"No Place Like Homicide" is the new title for Embassy Pictures' "What a Carve-Up," produced in England by Robert S. Baker and Monty Berman, which is being released in the U. S. by Embassy in August.

The picture was reviewed as "What a Carve-Up" in BOXOFFICE in the June 11 issue.

'Interns' Opens in Ten

ATLANTA—For the first time in local history, a first-run picture had day and date openings in conventional and drive-in theatres, indicating a further swing to the simultaneous premiere idea. Columbia's "The Interns" opened Friday at two hardtops and eight drive-ins in various parts of the city and the community.

Angeleno Area to Pay Tribute to Goldwyn

HOLLYWOOD—Samuel Goldwyn will be honored at a dinner August 26 celebrating his 80th birthday and his 50 years of public service to the motion picture industry and the community.



Samuel Goldwyn

The affair, at the Beverly Hilton Hotel, is being sponsored by all branches of the film industry and the greater Los Angeles community.

A delegation representing guilds and community associations called on Goldwyn and urged him to consent to the public tribute. The delegation formally presented its resolution to Goldwyn, and Y. Frank Freeman, AMPP board chairman, stated: "1962 is a great milestone in the life of Samuel Goldwyn. It marks his 80th birthday on August 27 and also his golden anniversary—the 50th year—in the motion picture industry. All of us want to pay tribute to the man who for 50 years has never compromised with his guiding principle that every picture he made had to live up to the highest standards of picture making. His contributions to our industry and to charity and the community as a whole have been an inspiration to all of us."

Freeman was named chairman of the birthday dinner. Abe Lastfogel and Steve Broidy were named cochairmen.

Three Atlanta Managers Get Suspended Fines

ATLANTA—Under the local film rating ordinance, the operators of three Atlanta theatres received suspended $53 fines in municipal court. Cases against two other theatre operators were dropped. After entering pleas of guilty the following were fined by Judge Robert Jones: Mrs. Ruth Carter, owner and operator of the Fine Art Theatre: William R. Besley, Ritz, and Pritchett Hobson, Grove. The charge against each was the omission from advertising the film classification assigned by city reviewer Christine Gilliam.

Hobson failed to include the rating given "Loss of Innocence." Mrs. Carter did not advertise the rating for "The Victim." Besley had not submitted "Wild for Kicks" for review and did not post the rating for "Saturday Night and Sunday Morning."

Dismissal was made of a fourth case, against Loew's Grand, because the theatre had provided the required information to newspapers and the papers failed to include the grading, Savage said. A case against the Piedmont Drive-In was dropped on request of Savage, who said that particular case had been continued by Judge James Webb.

AB-PT Declares Dividend

NEW YORK — American Broadcasting-Paramount Theatres has declared a regular quarterly dividend of 25 cents a common share, payable to September 15 to stockholders of record August 24.


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Embassy to Release 9 Sept. to Yearend

NEW YORK—Nine productions will be released by Embassy Pictures in the September-through-December period, according to Leonard Lightstone, vice-president in charge of international sales.

The first will be "Long Day's Journey Into Night," the film version of Eugene O'Neill's play, produced by Ely Landau and directed by Sidney Lumet. The cast is headed by Katharine Hepburn, Jason Robards jr., Sir Ralph Richardson and Dean Stockwell.

This will be followed by "Divorce—Italian Style," which was voted the best comedy at this year's Cannes Film Festival. The third on the schedule will be "Madame Sans Gene," in Technirama 70 and Technicolor, starring Sophia Loren. This was voted best picture of the year at the 13th International Film Referendum in Vichy, France.

The fourth on the list will be "Seven Capital Sins," with seven episodes each directed by a different director. "Crime of Passion" will follow, starring Richard Todd and Danielle Darrioux. "La Viaccia," will be the next with Claudia Cardinale and Jean-Paul Belmonde heading the cast.

"Love at Twenty" will be the seventh, it, too, having been directed by several directors. Ingmar Bergman's "Night Is My Future" will be the next, with Mai Zetterling starred. The final production on the schedule will be "Constantine and the Cross," in wide screen and color, starring Cornel Wilde and Christine Kaufmann.

Embassy has six other pictures in, or ready for, release.

Embassy Acquires Rights To 'Children of Sanchez'

NEW YORK—Embassy Pictures has acquired world distribution rights to the film version of "The Children of Sanchez," the biography of a Mexican family, which will be produced by Carlo Ponti, Abby Mann and Lacy Kastner with Sophia Loren starred, according to Joseph E. Levine, president.

"The Children of Sanchez," which was written by Oscar Lewis and published by Random House in 1961, will be directed by Vittorio De Sica with a script by Mann. It will go into production in November in Mexico. Four of the principals, Miss Loren, De Sica, Mann and Ponti either won Academy Awards or have been associated with Oscar-winning pictures.

UA's 'Electra' at Venice; Also Set for Edinburgh

NEW YORK—United Artists' "Electra," Greek production directed by Michael Cacayannis with Irene Papas starred, has been invited for special showing at the Venice Film Festival as an out-of-competition entry. UA's "Bird Man of Alcatraz" is the official American entry at the Festival, to be held August 25-September 8.

"Electra" is also set for showing at the Edinburgh Film Festival, August 19-September 9. Two other United Artists releases to be shown at the Edinburgh fete are "Something Wild," produced by George Justin, and "The Miracle Worker," which is the official American entry.

Emanuel Spiro to Produce Heavyweight Fight Film

NEW YORK—Emanuel J. Spiro, president of Merit Productions, has been given the contract to produce the motion picture of the September 25 Floyd Patterson-Sonny Liston heavyweight championship fight for theatre distribution, according to Martin W. Smith, head of Graff, Reiner and Smith Enterprises, owners of the radio-TV and motion picture rights. Spiro produced the official films of the Patterson-Johansson fights.

More than 960,000 seats will be available to the Patterson-Liston fight September 25 via closed circuit theatre and arena TV, an increase of 50 per cent over the available closed circuit seats for the Patterson-Johansson fight. The fight will be shown in more than 250 locations throughout the U.S. and Canada and closed circuit large-screen projection will be made available for the first time in prizefight history by a number of companies, Smith said.

TelePrompTer Corp. will handle distribution of the fight telecast to community antenna TV homes in the U.S. and Canada, according to Irving B. Kahn, president.

Callow on Worldwide Trip For MGM-Cinerama 'West'

NEW YORK—Everett Callow, Cinerama's international director of advertising and publicity, started a worldwide exploitation trip Tuesday (14) on behalf of "How the West Was Won," the second MGM-Cinerama production, which will have its foreign showings starting in mid-November, while "The Wonderful World of the Brothers Grimm" is playing its first U.S. reserved-seat engagements, according to Max E. Youngstein, executive vice-president of Cinerama, Inc.

Callow will first stop in Copenhagen for a meeting with Scandinavian exhibitors and with local ad-publicity representatives for Cinerama and MGM to brief them on plans for the campaigns for "West." Callow will then visit London, Paris, Madrid and Berlin. Following these meetings, he will jet to Tokyo and Osaka for meetings with Far Eastern representatives and will hit Australia before heading home the first week in September.

Cinerama 'West' Trailers Showing in Europe

LOS ANGELES—Special six-minute advance trailers for the MGM-Cinerama production, "How the West Was Won," are being screened in all European Cinerama theatres. The trailers feature key dramatic scenes, highlighted by the pictorial introduction of the film's 23 stars.

The showings were arranged for exhibitors interested in building showcase Cinerama theatres for the first "storytelling" dramatic film in the medium to be released abroad. It will be followed by "The Wonderful World of the Brothers Grimm."

Herts-Lion Acquires German Film

LOS ANGELES — Herts-Lion International Films has acquired U.S. and Canada distribution rights to "Escape to Berlin," Bon Ami Productions film lensed in Berlin earlier this year. The film, dealing with a flight of East German refugees to the West, will follow H-L's current release, "A Matter of WHO."

W. C. Michel Retires From 20th-Fox

NEW YORK—William C. Michel retired from active service with 20th Century-Fox on Wednesday (15) after 32 years with the company. At his retirement, he was executive vice-president and had held posts of vice-president and treasurer. He will remain as a member of the board of directors and will function in an advisory capacity for the next seven years.



William C. Michel

In paying tribute to Michel, Spyros P. Skouras, board chairman, said that he had been a tireless champion who had devoted himself to the well-being of the corporation, having served the company with "dignity, diligence and loyalty."

Skouras said that Michel had been instrumental in bringing Spyros and Charles Skouras to 20th-Fox and had been a prime mover in raising the company to the pinnacle of success, working harder during less fortunate times.

"It was due, in great measure, to Mr. Michel's technical skill and know-how that CinemaScope was brought to prominence," Skouras said. "And his name has been closely intertwined with most of the company's great successes. He may retire from active service, but I know that the motion picture industry is Bill Michel's first love and that he will remain dedicated to it and to the 20th Century-Fox Film Corp."

Michel, a native New Yorker, started in the film business in 1914 as controller for Precision Machine Co. Later he was vice-president and treasurer of International Projector Corp. before joining Fox Film Corp. in 1930.

Atlantic to Distribute 'Flame in the Streets'

NEW YORK—Atlantic Pictures Corp. has acquired the U.S. distribution rights to the J. Arthur Rank feature, "Flame in the Streets," produced and directed by Roy Baker in CinemaScope, according to George Roth, head of Atlantic.

John Mills, Sylvia Syms and Brenda de Banzie are starred in the film, based on the play "Hot Summer Night" by Ted Willis. An early fall release is planned.

'Nature Girls' to Crown Int'l

HOLLYWOOD—"Nature Girls," a nudist colony production in Eastman Color, has been acquired by Crown International Pictures for release in the United States and Canada, according to N. P. "Red" Jacobs, president. Starring Pamela Green, world-famous model and former Folies Bergere beauty, in her first nudist film, "Nature Girls" was filmed in England by Markten Films Production. Jacobs said plans are under way to bring Miss Green to this country on a coast-to-coast tour.

Show-a-Rama to Honor Four Top Showmen

KANSAS CITY—The board of directors of United Theatre Owners of the Heart of America has approved the selection of four top showmen, one each from the north, south, east and west sections of the nation, for appearances at the business building sessions of Show-A-Rama VI, annual exhibitor convention, at the Hotel Continental here March 5-7.

Fred Souttar, president of UTO, which sponsors the convention, said that exhibitors everywhere are invited to nominate or recommend showmen. A letter summing up the talents and qualities of a recommended showman should be sent to Fred Souttar, United Theatre Owners of the Heart of America, 114 W. 18th St., Kansas City 8, Mo. Each recommendation will receive consideration by the board of directors.

"There's some tremendous talent in this country when it comes to the selling of the local theatre and good motion pictures," Souttar said. "We want the very best of this talent to appear before this convention."

Planning for Show-A-Rama VI has begun earlier than usual this year. "We're getting an early start on plans for the session next spring," Souttar said. "The show has grown into an operation with a mighty reputation, and to seek to improve it each year requires more and more long-range planning. We are going to see that the spring show is the best yet."

R. S. Ballantynes Celebrate 50th Wedding Anniversary

OMAHA—Mr. and Mrs. Robert S. Ballantyne celebrated their golden wedding anniversary Tuesday (14). Ballantyne, who formerly headed the Ballantyne Co., manufacturers of projection and sound equipment, is retired, but he still feels very close to the theatre industry, having spent over 50 years in it.

Ballantyne was owner-manager of the Ballantyne Co., 1931-49; president, 1949-56, and board chairman, 1956-61. He was formerly manager of the Pathe Exchange in Des Moines, 1922-24 and served as southern division manager, 1925-26; western division manager, 1926-28, and midwest division manager, 1928-31.

J. Robert Hoff is now president of the former Ballantyne Co., now known as Ballantyne Instruments and Electronics.

Janus Films Starts First Coproduction Picture

NEW YORK—Janus Films, distributor of foreign language films, has entered the production field. Cyrus Harvey, vice-president, announced that its first co-production venture would be "Sparrows Can't Sing," which currently is in production in England under the direction of Joan Littlewood, one of Britain's most noted theatrical directors.

Harvey said the company's production policy would be the making of off-beat film fare.

Miss Littlewood has staged such stage hits as Brendan Behan's "The Hostage" and Shelagh Delaney's "A Taste of Honey."

59 Firms Take 93 Booths For NAC-TOA Tradeshow

CHICAGO—To date, 59 firms have contracted for a total of 93 booths in the 1962 Motion Picture & Concessions Industries Tradeshow to be held November 6-9 at the American Hotel, Bal Harbour, Miami Beach, Fla. This represents almost three-fourths of the available space in the exhibit hall.

The tradeshow is again being held in conjunction with the annual conventions of the National Ass'n of Concessionaires and the Theatre Owners of America who co-sponsor the show.

Attendance should surpass last year's event in New Orleans due to membership gains experienced by both groups.

"The concession industry itself is rapidly expanding," said Van Myers, of Wometco Theatres and NAC's tradeshow chairman, "and the influence of NAC is being extended to many fields, including roller rinks, bowling lanes, race tracks, miniature golf courses and many other funspot businesses. Thus, the tradeshow exposure will be greater than ever."

The Grand Ballroom of the Americana Hotel will house the tradeshow. It is spacious, beautifully decorated, well-lighted, contains no columns or partitions and guarantees an excellent traffic pattern for any booth in the hall.

Myers will be ably assisted by the following committee members: Paul Krueger, Fred Wehrenberg circuit, St. Louis; Morris Strassman, Union News Co., New York City; Roy Smith, Roy Smith Co., Jacksonville, Fla.; and J. D. Douglass, sr., J. D. Douglass Concessions, New Orleans.

NAC's convention chairman is Edward S. Redstone, Redstone Management, Boston; and Lee Koken, Glen Alden Corp., New York City, past-president and board chairman of NAC, will serve again in the important post of convention program chairman.

Wintman Named Vice-Pres. Of General Drive-In Corp.

BOSTON—Melvin R. Wintman has been elected vice-president of General Drive-In Corp., which operates a national chain of shopping center theatres, drive-ins and bowling centers. He will continue as general manager of all theatre and concession operations, a position he has held since 1955. Wintman will fill the vacancy created by Richard Smith, who assumed the presidency last year.

Wintman practiced law briefly after graduating from Northeastern University and was inducted into the army as a private in 1941. He was discharged as a major in 1946, having served in the infantry in the European battle fields and later as an attorney in the military war crimes trials.

'Jumbo' Costume Tieup

HOLLYWOOD — A collection of highlights from the 2,000-plus costumes created by Morton Haack for "Billy Rose's Jumbo" is being assembled by MGM for a tour to promote the circus musical. Approximately 200 costumes will be selected for display in key department store windows all over the country and also will be seen on TV shows and in special "art" showings.

Variety International's Convention Dates Set

NEW YORK—Dates for the 1963 and 1964 conventions of Variety Clubs International were set by the international officers at two days of meeting in the Hampshire House here.

Next year's convention will be held May 14-17. The 1964 convention in Buffalo, which was selected at this year's Dublin convention, will be held May 19-22. The midwinter meeting of the international officers and executive board will be held in the Americana Hotel, Miami Beach, November 5, 6, just prior to the opening of the annual convention of Theatre Owners of America there.

Philip Gerard, eastern advertising and publicity manager of Universal Pictures, was elected international press guy by the officers.

At the meetings, which were conducted by Rotus Harvey of San Francisco, international chief barker, it was decided to hold four regional meetings with chief barkers, the first on December 3, probably in Miami. International representatives were appointed, but their names were not disclosed, pending acceptances.

Attending the meetings, in addition to Harvey, were James Carreras, first assistant chief barker, London; George Hoover, executive director, Miami; Ralph Pries, second assistant chief barker, Philadelphia; Joseph Podoloff, dough guy, Minneapolis, and Edward Emanuel, chairman of the executive board, Philadelphia.

Eastern Film Completed; Another Film Sundays

NEW YORK — Jerome Hill's eastern-made feature, "Peacock Feathers," wound up nine weeks of location shooting in Greenwich, Conn., August 10, as filming continued on Anthea Productions' "One Touch of the Lady," which is being shot in Greenwich Village, Manhattan, on a schedule that confines all camera work to Sundays through September.

"Peacock Feathers," produced and directed by Hill with Maybelle Nash, the 73-year-old who made her screen debut in Hill's "The Sand Castle," and Suzana de Melo, started filming June 3. Hill will complete the editing and sound in his New York studio. Picture was budgeted at approximately $200,000.

"One Touch of the Lady" is being produced and directed by William Herman, who also wrote the screenplay. Herman Buchman is co-producer and Richard Miller director of photography. The TV, off-Broadway and commercial players in the cast are busy with more lucrative assignments during the week, hence the Sunday shooting, Herman said.

Allied Artists Dividend

LOS ANGELES—At a meeting of the executive committee of the board of directors of Allied Artists Pictures Corp., held here August 9, payment was authorized of the September 15 quarterly dividend on the company's preferred stock. The dividend of 13¾ per share on the company's 5½ per cent preferred stock is payable September 15, to stockholders of record August 31.

COVER STORY

Building Goodwill Via Cooperation With Schools

Two Noteworthy Plans Effected by Reade and JF Theatres

WITH the opening of school only a few weeks away, two theatre operators, Walter Reade Theatres in Asbury Park, N.J., and JF Theatres of Baltimore, Md., are renewing school-cooperative plans which have proved mutually beneficial—in building goodwill for the theatres and in providing needed services for the schools. September will mark the second year for the Asbury Park plan and the ninth year for that in Baltimore.

Harry A. Wiener, city manager for the Reade circuit in Asbury Park, began that project last January at the Lyric Theatre when, in cooperation with The Megaphone, weekly newspaper of the Asbury Park High School, he presented monthly private screenings of current pictures for editorial staffs of 30 schools.

In Baltimore, the JF Theatres' Stanton will be the scene again each Wednesday morning—as it has since 1954—for the assembly of the Western High School, all girls' school, located just next door to the theatre.

When Wiener conceived the idea for school editors, he announced that the purpose of the meetings was to bring the county school papers together each month to exchange ideas and better acquaint the public with their work. Out of these sessions came the formation of the Monmouth County Scholastic Press Ass'n. After the discussion periods, Wiener presents a motion picture.

"WONDERFUL RELATIONSHIP"

A "wonderful relationship" with the school heads and the students has been created by this plan and procedure, Wiener told BOXOFFICE. He said he advertised in the school papers because he found them to be the most direct means of reaching the teenage audience. However, he added, "we make very sure that we do not advertise any picture that is unsuitable for their viewing, and the school authorities know this."

In another tieup, the weekly winner of a drawing contest in The Megaphone receives a pass to any Walter Reade theatre.

At each meeting, Wiener gives a talk or lecture on various aspects of the motion picture industry, explaining its influence and effects upon the nation, its educational benefits and its value as a medium of communication. The young editors are taken to different theatres each month and are told about theatre operation and its problems.

What has been the result of this enterprise? Not only has it focused attention on the Reade theatres in the area but it has had a "tremendous" effect on the curtailment and virtual elimination of rowdyism and vandalism, Wiener said. The student editors realize that the Reade organization and its staff are interested in them and in their goals and ambitions. They spread the word to their fellow students and the effect has been excellent, he added.

When a problem arises with students, Wiener takes it up with the school paper editors who, in turn, discuss the matter with the student-patrons who have been uncooperative. In other words, they say to the malcreants, "Let's get together and stop this childish nonsense." As a result, all theatres, including competitive houses, have benefited by the plan.



Part of the group of student editors and writers from the 30 schools that last year participated in the Walter Reade circuit's goodwill-building plan. Following the monthly meetings, a forthcoming feature is previewed. In this instance, it was the Harold Lloyd picture.

So successful has been the "trial balloon" in Monmouth County that at a meeting early in June, the student editors voted to bring the student journalists of neighboring Ocean County into their fold. The first of the fall meetings will be held in the Mayfair Theatre in Asbury Park in conjunction with the theatre's 35th anniversary in September. This will add 20 schools to the roster, giving a grand total of 50 schools, including Catholic institutions.

On June 9, Wiener treated the editors and staff writers to a preview of "Harold Lloyd's World of Comedy," following their regular business session. At that meeting, radio station WJLK created a special program, with the student group participating in the broadcast. After the preview, refreshments were served to the budding journalists.

At that meeting, Walter Reade, president of the circuit, addressed the students and, in part, said: "We of the Walter Reade Theatres are proud to be a part of your organization's activities, as it has been our policy over the years to take an active interest in all school projects furthering the cultural education of children." He also spoke briefly of the early years of the motion picture industry, pointing out the vast changes over the period and explained how the industry played a great part in the educational program of the country.

Wiener said he would recommend the plan to exhibitors everywhere because it makes for a better understanding with the younger patrons.

In Baltimore, Western High School outgrew its former building in 1954 and moved into its present quarters, formerly the home of Baltimore City College, a boys' school. City College, in turn, moved into new quarters. The building into which Western High moved was without an auditorium and, therefore, at a loss for assembly facilities.

As a neighborly gesture, the theatre, then known as the Stanley and owned by Stanley Warner Corp., was offered for assembly use each week. Five or six years ago, the theatre was taken over by JF Theatres and the name changed to the Stanton. The policy of permitting the high school assemblies continued.

COST-FREE TO THEATRE

According to theatre manager Joseph Liberto, the arrangement with the school costs the theatre nothing, but it builds tremendous goodwill with school officials and others in the community. The school pays the salary of one man who comes in two hours earlier than usual on Wednesday mornings—one hour to make ready for the assembly and one hour during the assembly.

Each Wednesday morning, 1,200 girls file into the theatre for the assembly. Enrolment for the new year is expected to hit 1,300, according to Western High principal, Mrs. Nanette Blackistone.

The theatre is ideally arranged for the purpose. It has an orchestra-pit platform which elevates to the level of the stage. This platform is raised and activities take place on it. The platform then is lowered before the theatre is opened for its regular performances. The school girls are seated in the main auditorium and the side boxes are utilized by the faculty and special guests.

BETWEEN THE LINES

By AL STEEN

Horror Still Good

DON'T write off horror pictures as film fare of the past. Take it from James Carreras, those hair-raisers are still doing business and will continue to bring in the money as long as they are good.

Carreras, head of Hammer Film Productions of England, was over here a couple of weeks ago, primarily to attend a meeting of the officers of Variety Clubs International, of which he is assistant international chief barker, but he took time out to have coffee, orange juice and Danish pastry with the tradepress in the Universal board room.

Three of Hammer's films will go to Universal next year and they are of the suspense type. "Phantom of the Opera" has been delivered and "Paranoic" will wind up production in about a week. This will be followed by "Kiss of the Vampire" and then "Nightmare."

Hammer established its reputation with the horror films and there is still a great future for them, Carreras said. The business being done by this type is proof that the demand is there, he added. He said that "Phantom of the Opera" was the most costly picture made by his company, but that "She," based on the Ryder Haggard novel and which will be made next year for Universal, will cost more.

Carreras said that, in the last ten years, approximately 900 theatres had closed in England and, while the 2,500 potential playdates of a decade ago had been reduced to 1,600, more money was earned by the distributors. Referring again to ten years ago, Carreras said the film companies used to derive about 20 per cent of their revenue from the foreign market, whereas today the foreign income represents about two-thirds of the overall total.

Hammer's American outlets are Universal and Columbia, for which there is a commitment of three pictures yearly for each. Hammer's product is financed partially and fully by the American companies, depending on individual deals.

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The Showcase Plan

WE WERE discussing United Artists' Premiere Showcase plan with a prominent midwest circuit operator the other day and asked him what he thought of it. Strictly one man's opinion, this executive said he believed the formula was very good for cities such as New York, Chicago, Los Angeles and possibly the Miami area, but that it could have an adverse effect in cities in the 300,000 to 500,000 population bracket, and even larger.

Day-and-date first runs in such cities could destroy the downtown theatres, he said. The plan is most practical in cities where people find it difficult to go from their own residential district to a downtown first-run. He pointed out that there were people in New Jersey and even Long Island who never had been to New York City; therefore, first-run pictures in their localities would not be competition to the downtown houses. But in smaller communities, a neighborhood first-run of an important picture eventually could put that big theatre downtown out of business.

The exhibitor said the showcase idea could go too far if introduced in the medium-to-large cities. But, he added, there is bound to be a period of trial and error before a final adjustment is made.

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Anniversary Ignored

THE DATE August 7 slipped in and out with few, if any, old-timers in this business realizing it was a most significant calendar mark. If we hadn't dropped into the office of an industry veteran one day last week, the date's importance might not have received any recognition in this column or any place else.

We happened to bounce into the above executive's office quite by accident and he was doing a little house cleaning. Suddenly he brought out what looked like a program or herald from his desk, examined it carefully, started to count on his fingers and then said, "It's 36 years old."

"What's 36 years old?" we asked.

"Sound pictures," he replied. "Do you remember the silent pictures?"

We thanked him for the compliment and said we went back to the days of the magic lantern. He was quite serious because, maybe, we look younger than we are. (Egotism).

"Do you realize that it was 36 years ago that sound pictures had its debut?" he asked.

"No. Tell me about it."

So he did. It was on the night of Aug. 7, 1926, that Vitaphone made its bow at the Warner Theatre in New York. Critics, film people, exhibitors and the public moved in on the Warner Theatre on Broadway. They may have been New Yorkers but they had a definite Missouri show-me attitude. First, there was a talking short subject in which the late Will H. Hays, president of the Motion Picture Producers and Distributors of America, hailed the new medium of entertainment. Seeing and hearing Hays on the screen had its effect on the most skeptical. Then came a series of short subjects which ranged from opera to slapstick comedy. And then came "Don Juan," starring John Barrymore. This had no dialogue, only a synchronized musical score.

And believe it or not, the press almost ignored it. It got very little coverage. So did the Wright brothers' flight at Kitty Hawk.

Toohey Is Publicity Aide For 'Greatest Story'

NEW YORK—John L. Toohey has been appointed associate to Maxwell Hamilton, coordinator of advertising and publicity for George Stevens' "The Greatest Story Ever Told." The appointment is effective immediately, according to Fred Goldberg, United Artists vice-president. Toohey, formerly assistant publicity director of UA, succeeds John Skouras, resigned.



John L. Toohey

Toohey, who is the author of numerous short stories and television plays, has extensive experience in motion picture and theatrical publicity. During World War II he served in the theatre and film section of the District Information Services Control Command in Germany. His father, John Peter Toohey, was a press agent, short story writer and playwright.

Bertero Sues for Rights Under Two Contracts

LOS ANGELES—A suit has been filed in superior court by John B. Bertero, former president of National Theatres & Television and its subsidiary Fox West Coast circuit, for declaratory relief and for decision by the court as to his rights under contracts with the two companies.

Bertero's contract was modified in 1959, when he bowed out as president to serve NT&T as part-time executive for five years starting Dec. 1, 1959, and as a consultant for the next five years. Reportedly, current National General Corp. topper Eugene V. Klein advised Bertero that the contract was terminated March 29, 1962.

Martin Ransohoff to Make Two Features for UA

NEW YORK—Martin Ransohoff, producer of "Boys' Night Out," and other forthcoming features for MGM and Columbia release, has closed a deal to make two pictures for United Artists release, according to Arthur B. Krim, president.

The first UA film will be "The Light of Day," from Eric Ambler's novel, which will be directed by Jules Dassin, who made "Never on Sunday" and the forthcoming "Phaedre." Michael Wilson will write the screenplay.

Ransohoff's second UA film will be announced shortly.

Embassy Appoints Bill Doll For 'Long Day's Journey'

NEW YORK—Bill Doll & Co. has been retained by Embassy Pictures to conduct a special promotional campaign for the world premiere engagement of Eugene O'Neill's "Long Day's Journey Into Night," which was produced by Ely Landau.

Harold Rand, director of publicity for Embassy, said the picture would open in the fall at Loew's 72nd Street Theatre, now under construction in New York.

New Medallion Release

NEW YORK—Medallion Pictures has acquired the U.S. distribution rights for "Cleopatra's Daughter," a CinemaScope-color feature starring Debra Paget and Robert Alda for early fall release.

Record Advance Sale for 'Grimm'

HOLLYWOOD—With a record-breaking advance sale of $53,000, MGM-Cinerama's "The Wonderful World of the Brothers Grimm" has topped any of the earlier Cinerama productions, beating the former record by $20,000.

'Five Weeks in a Balloon' Print Order Increased

LOS ANGELES—The initial print order on "Five Weeks in a Balloon" has been upped from 450 to 600, producer Irwin Allen reported on his return to 20th-Fox from a series of seminars in 11 key cities. Allen will wind up his tour this week in San Francisco, Seattle and Denver.

Increased print order, the producer said, followed heavy bookings in the wake of his activities, during which representatives of 5,000 theatres have already seen the film and attended his seminars. At each showing of the picture, wives and children of exhibitors and newspapermen were invited, according to Allen, who also showed both screen and TV trailers in the seminars and in addition played records of the feature's songs and underscored the various selling points.

"The reaction was one of tremendous enthusiasm, not only for the picture, itself, but for the sale possibilities made apparent," Allen said. "After all, exhibitors know very little about the film and they appreciated our concern for their problems and our ideas for its solution. They realized that here was a film made with them in mind."

More than 8,000 kits of promotional material were distributed on Allen's 11-city tour. In addition, the producer did 112 interviews on all media to bring his story to an estimated 25,000,000 of the general audience.

Christine Kaufmann Set For Munich-Made Film

MUNICH—Christine Kaufmann, German film star who has two completed American-made features, "Taras Bulba" and "Tunnel 28," has been signed by producer Luggi Waldeitner to star in "The Hours After Midnight," a film adaptation of the Joseph Hayes novel. Jurgen Goslar will direct the film, which is set in an American city, but will be shot on the streets of Munich and at the Geiselgasteig Studios.

Featured in the film will be Hilde Krahl, Martin Held and Karel Stepanek. "Taras Bulba," produced by Harold Hecht in Argentina and Hollywood, stars Tony Curtis and Yul Brynner and will be released late in 1962. "Tunnel 28," produced by Walter Wood, costars Don Murray and will be released by MGM.

Miss Kaufmann, who is 17 and has starred in 29 features, will next concentrate on American pictures and is under a five-picture, non-exclusive contract to Hecht.

Richard Ekstract Named To Instant Sync Post

NEW YORK—Richard E. Ekstract, a member of the Audio Engineering Society and the Institute of High Fidelity Manufacturers, has been named vice-president in charge of sales of Instant Synchronization Corp. by Jean Lenauer, president. Ekstract, who is publisher of the Audio Times, a sound trade paper, was promotion manager for Technicolor Corp. for three years.

Instant Sync does post-synchronization and dubbing on feature films in New York. A Hollywood office will be established this fall and one will be opened in Europe later, Lenauer said.

LETTERS

(Letters must be signed. Names withheld on request)

Questions That Offer Suggestions

Ask yourself this question: What have I done to promote my industry today?

Did you show your neighbor merchants at the Chamber of Commerce luncheon how they could boost interest in shopping downtown through an all-out "Boys' Night Out" promotion?

Did you address a PTA or women's group, Scout group or church group, telling them of the numerous family films available from Hollywood this summer? ("Mr. Hobbs Takes a Vacation," "Big Red," "Harold Lloyd's World of Comedy," "Lad, a Dog")?

Did you interest your local newspaper editors in a hunt for your town's most "Notorious Landlady"?

Did you stop in at the travel bureau to tell them about "Bon Voyage" and the excellent tie-in values that are possible?

Did you talk to the local librarian about the number of films Hollywood is adapting from popular novels? ("Advise and Consent," "The Counterfeit Traitor," Poe's "Tales of Terror," "The Longest Day," "The Caretakers," "Lolita")?

Did you tell the local record dealer that Hollywood is again producing musicals and that many will be from current Broadway hit shows? ("The Unsinkable Molly Brown," "My Fair Lady," "Irma la Douce," "Bye Bye Birdie," "The Music Man")?

Did you contact your local Jeep dealer and tell him that Howard Hawks used an entire fleet of Jeep vehicles during the filming of "Hatari!"?

Did you advise the radio station that "That Touch of Mink" was coming and that they could generate much interest in the station by featuring the popular singer's numerous hit recordings exclusively for 24 hours? (Think of the sponsor potential!)

Did you print up directional signs to place on telephone poles all over town directing traffic to "The Road to Hong Kong"?

Did you inform local bird-study groups that "Bird Man of Alcatraz" tells the story of a convict who became one of the world's experts on bird diseases? (A true story, by the way.)

Is your lobby or lounge bulletin board "alive" with the news of the many awards films and actors are garnering all over the globe and of new films and film events happening in Hollywood or your own community?

How many displays do you have in local stores, libraries, schools, hotels, bus terminals, and restaurants?

Ask yourself, again: What have I done to promote my industry today?

JAMES A. MANUEL
2614 Madison Street,
Hollywood, Fla.

A 'Little Guy' Makes Some Points

In the BOXOFFICE issue of August 6, I noticed a letter by Don Stott on the sale of pictures to TV. It's a good letter, and, as I read it, I was wondering if there were anyone reading this article who not only could, but would, do something about it.

I don't say that the hurry-up sale of movies to TV is the cause of all our troubles, but it's for certain that it adds to them. Just for example, when I came to Arkansas in 1954, there were 11 theatres open and running in the county where I live. Now, there are only five and two of them run weekends only. Also at that time, I was showing up to eight features a week; now I'm showing three.

Most theatres in the county at that time were $15.00 accounts showing four features a week. The six theatres that closed were playing four features a week at $15.00 a picture for 52 weeks a year which adds up to $18,720—quite a sum of money from one small county in Arkansas! With each of the remaining theatres showing less pictures and two of the five operating weekends only, the year's film rental is much less now than in 1954.

You would think that the film companies would go a long way to keep money such as this from going down the drain. But that is not the case! These were the small grassroots theatres and most are now gone. The thousands of them that were once open added up to a lot of money each year.

My Sunday nights were once very good, but now there's a new super United Artists film on TV each Sunday, and down goes business! Again, I say, the hurry-up sale of bigger and newer films to TV is not all to blame. But no one will deny it's a big factor.

There was also a smaller article in the August 6 BOXOFFICE, on page 9, which said, "Paramount Pictures expects to realize $2,500,000 from current reissues of Jerry Lewis in 'Sad Sack' and 'Delicate Delinquent.'" This should ring a bell in someone's head! And, how nice it would be, if all those small theatres were still open to add to the gross!

A few companies have saved some of their old pictures for theatres, but, if you want to play Warner Bros. or United Artists, you had better hurry, or TV will beat you to the punch.

My theatre is in a town of 900 people, so I speak as one who knows the small town has it rough enough. But the film companies make it rougher. You play everything second run to the big town, and no exceptions. I have had pictures under contract and could not play them eight months after release date, just because the big town could not get together on terms. And, when I ask the branch manager when I could date these pictures, I got a "never" for an answer, "not until they clear the big town." Some will even laugh in your face while saying "no." Yes, sir, the big boys get it first at all costs and to hell with you. But, at contract time, it's 50 per cent this and 50 per cent that. The break-even pictures are flat, but the ones that just might earn an extra dollar are 50 per cent and "that's what we think of you." And, yet, ever so often, you will read where the film companies are going to help out the small theatre. Where to, the gutter?

Yes, the small theatre was and still is passing into history. It's such a great waste and someone should stop it. But it's late in the day and the chances are slim. The little guy who once was the backbone of a great and wonderful show business has been given the boot. But, somehow I think someone else just might get hurt also.

VICTOR WEBER
Center Theatre,
Kensett, Ark.

Hollywood Report

By CHRIS DUTRA

Karl Boehm to Make Debut As a Writer-Director

Actor Karl Boehm makes his writing-directing debut in the feature film field with his independent presentation of "Trial of Orestes," updated version of the classic, "Electra." Boehm, who just returned to London, is currently collaborating with noted French writer Didier Goulard on a first-draft screenplay with final version to be penned by an American scripter. The producer also will be American.

Boehm will form his own American organization to make the picture, which will be shot on location in France early next summer. Lili Palmer and Barbara Lass, as Electra, are the only cast names set to date. Boehm himself will not appear in the film. He is currently starring in "The Friendliest Girls in the World" for MGM in London and is also costarred with Laurence Harvey in his latest release, "The Wonderful World of the Brothers Grimm."

Filmgroup to Coproduce 'Dementia' in Ireland

"Dementia," a horror feature, will be lensed by Roger Corman in color and CinemaScope at the Ardmore Studio, Ireland, as a coproduction between his Filmgroup company and Garrick, Ltd. The film will be directed by Frances Coppola, Corman's production assistant, starring William Campbell and Luana Anders. The screenplay is by Chuck Hanawalt, who will coproduce with Robert Campbell . . . Initial project on slate of six feature films to be produced by Sidney Kaufman at Television City Arizona will be "Blind Fury," action meller scripted by Arnold Belgard. The picture will be lensed entirely in the Phoenix area and in Northern Arizona, according to Ben Pivar, TV City president . . . Howard Gray, who has been producing features under the Gray-Mac Productions banner, has formed Howard Gray Productions for the lensing of "George," a screenplay by Kenneth Darling. Gray recently sold his completed western feature, "Ballad of Dancers' Rock," to Universal-International . . . "Emil and the Detectives," a novel by Eric Kastner, has been greenlighted for production by Walt Disney. A. J. Carothers has adapted the tome for the screen. Another Kastner novel was recently the basis for Disney's "The Parent Trap."

Lewis Rachmil to Produce Film for Mirisch Co.

Lewis Rachmil has been signed by the Mirisch Co. to produce "The Mound Builders" as his first project, it was announced by Walter Mirisch, executive producer. Yul Brynner has been set to star in the United Artists release which J. Lee Thompson will direct on location in Mexico in December.

Rachmil recently joined the Mirisch Co. following a four-year association with ZIV-TV as vice-president in charge of production.

'The Impatient Lover,' UA, To Star Tony Randall

Tony Randall has been signed by producer Lester Welch to star in "The Impatient Lover," set to roll by October 1 in Paris for United Artists release. Lilo Pulver has been signed for femme lead in the joint independent venture between Randall and Welch under R. G. Productions Ltd. banner.

The screenplay is by Max Welk with Jack Arnold as director. Randall is currently on location in Greece in Morton Da Costa's "Not on Your Life" for Warner Bros. release.

Carroll Baker in 'Magic' And Other Castings

Carroll Baker, and husband Jack Garfein, have slated "Magic" as the next film under their Prometheus Productions banner, with Miss Baker to star and Garfein directing. The screenplay was written by Richard Gittman. The film will roll following Miss Baker's Broadway commitment in "Come On Strong" . . . Samuel Bronston has signed Brigid Bazlen for "The French Revolution," shooting in Spain in the spring under the direction of Nicholas Ray . . . Producer-director Stanley Kramer has added Charles McGraw to cast of "It's a Mad, Mad, Mad, Mad World" . . . John Meredyth Lucas' photoplay, "Ann," has been optioned by Irving Rapper for filming next spring in Italy with Lucas directing . . . Anthony George, star of TV's "Checkmate" series, has been signed by Revue Studios to a one-year non-exclusive multiple-picture pact which calls for a minimum of seven films, for either motion picture or television. George is currently preparing features for his own independent production unit as well . . . Another TV star, Gene Barry, is heading for the silver screen with the purchase of movie rights to Jack Usher's novel, "The Fix," dealing with narcotics. He plans to costar Lola Albright in the independent venture when it rolls in October.

Irving Brecher Assigned To Write UA Script

Producer Edward Small has signed writer Irving Brecher to pen the screenplay for "Sigrid and the Sergeant," a romantic comedy based on the novel by Robert Buckner. The picture is slated to go before the cameras this year for United Artists release . . . Loyal Griggs has been signed by George Stevens as cinematographer on the pictorial unit of "The Greatest Story Ever Told." Assignment marks Griggs' departure from Paramount after 38 years with one studio, his last film on the lot being "Papa's Delicate Condition" . . . Henry Blanke and Paramount have amicably terminated Blanke's producer pact after two-and-a-half years with the studio. Producer's last Paramount production was "Hell Is for Heroes." Blanke will announce a new affiliation in the near future . . . Charles Beaumont has been signed in England to write the screenplay for American International's "Dunwich Horror," it was announced by James H. Nicholson and Samuel Z. Arkoff, AIP toppers. "Dunwich" is a coproduction of AIP and Anglo-Amalgamated Films, Ltd., based on a story by H. P. Lovecraft. The feature goes before color cameras in London in December . . . Production has started in Paris on MGM's "Vice and Virtue," French-language film which stars Catherine Daneuve, director Roger Vadim's latest discovery, and Annie Girandot, wife of Italian star Renato Salvatori who scored in "Rocco and His Brothers."



THE TREASURE SEEKERS of "It's a Mad, Mad, Mad, Mad World," producer-director Stanley Kramer's new comedy for United Artists release being shot in Ultra Panavision and Technicolor, reach journey's end . . . but do they find the hidden loot? The film is currently shooting at various Southern California locations—including the shot above taken while members of international and local press visited the set at Palos Verdes. From left: Dorothy Provine, Spencer Tracy, Milton Berle, Eddie "Rochester" Anderson, Edie Adams, Sid Caesar, Jonathan Winters, Ethel Merman, Phil Silvers, Dick Shawn and Terry-Thomas.

Inflight Films Observes A Year of Operations

NEW YORK—Inflight Motion Pictures, Inc., and Trans World Airlines last week rounded out their first year of exhibiting motion pictures on jet liners. The service was inaugurated on August 16 of last year on the TWA international routes.

The showings are offered on 87 trans-Atlantic crossings per week. During the first year, 52 pictures were shown, including such films as "The Miracle Worker," "Breakfast at Tiffany's," "One, Two, Three," "State Fair," "On the Double," "Come September" and "Bachelor in Paradise." "That Touch of Mink" was the anniversary program.

In the 12-month period, Inflight and TWA recorded 3,346 film showings aloft, representing 6,971 hours of exhibition. This would add up to 290 days of continuous showings.

The service started with the employment of three men at Idlewild airport in New York. It now has 36 men stationed in London, Paris, Madrid, Rome, Frankfurt, Geneva, Zurich, Milan, Chicago, Los Angeles and San Francisco.

Inflight Motion Pictures was the culmination of five years of experimentation by David Flexer, president, to develop a fully automatic, unattended and totally safe-guarded projector. Flexer said the development cost more than $1,000,000.

Film on Communism Due For Release Abroad First

CHICAGO—"Two Before Zero," the film depicting the worldwide aggressive policies of communism, will be released abroad before being shown in the U.S., according to distribution arrangements completed here by Motion Picture Corp. of America, the producer, and International Film Distributors.

Reginald J. Holzer, MPCA president, said IFD already has scheduled showings in England in September and negotiations are under way for bookings in other European countries. The film also will be shown in Japan, the Philippines and South America.

The film stars Basil Rathbone and Mary Murphy and was filmed at the Fred A. Niles studio here.

Donald T. Gillian, MPCA representative in New York, is negotiating with several U.S. distributors.

The music rights recently were purchased by Arch Music of New York.

20th-Fox TV Int'l Signs With Australian Group

NEW YORK — Twentieth Century-Fox TV International has licensed the pre-1948 backlog of feature films and a select group of post-1948 pictures to Television Corp., Ltd., Sydney, and General Television Pty., Ltd., Melbourne, Australia, according to George T. Shupert, vice-president, and Alan Silverbach, director of international sales. The deal involves more than 600 titles, the largest Australian TV deal to date.

The deal was negotiated with Charles Michelson, representing the Australian group. Sir Frank Packer, chairman of the Australian corporations, who was in the U.S. in connection with the America's Cup Race, signed on behalf of the Australians.

Finds a Great Need for Production Of Children's Films in Canada

MONTREAL—The motion picture industry in Canada and various other countries is neglecting an important market by failing to produce and exhibit films made specially for children (6 to 12 years old). So said Rock Demers, one of the organizers of the Montreal International Film Festival.

The third annual Montreal festival was held at Loew's Theatre August 10-16.

Demers said the production and presentation of children's films in underdeveloped countries are much further advanced than Canada. He has spent three years in Europe and Asia studying the children's film industry and said that he would like to see more films for children brought into Canada. He also thinks Canada could make great strides in production of such films.

JAPAN BIGGEST PRODUCER

Demers said he hopes, himself, next year to manage a motion picture theatre in Montreal where he can present films for children, "if not all the time, then at least one a month."

"Yugoslavia produces films for children. India has a special studio which started to produce children's films five years ago," he said. The first children's film was conceived and written in India by Nehru himself, he pointed out.

Japan is the biggest producer, said Demers. There are many children's films, too, from Russia, Czechoslovakia, France and Britain. "In Czechoslovakia, there are 120 shorts and feature films made every year for children from 6 to 12," reported Demers, adding that in Prague, there are four cinemas and two theatres especially for children. He said, "I am sure there is an audience for such films in Montreal."

The Montreal International Film Festival presented two children's films. One was a Polish film, a Polish fairy tale of the Middle Ages, while the other, not revealed, was said to be from Czechoslovakia.

Demers said that in movies for children, the story has to be more simple, with lots of action most of the time, so that words are not too necessary. His study in Europe and Asia was made possible through scholarships from Le Centre de Psychologie et de Pedagogie, affiliated with Universite de Montreal. He studied children's tastes as well as the technical aspects of production.

SLOW PACE PREFERRED

He said that "children prefer shorts, features and documentaries to cartoons," quoting research studies done in Poland, Germany and France. He added that children prefer black and white to color. The pace of the film should be slow and it should not be longer than 65 to 70 minutes. He pointed out that, generally, flashbacks cannot be used.

As an organizer of the Montreal film festival, Demers is also concerned with scientific films. He noted that these were also kinds of films "we don't know in Quebec."

He said that this past year he has organized the presentation of scientific films throughout Quebec province and that "response has been fantastic" although these were educational films and not merely entertainment.

It was Demers, too, and a private organization, Education Nouvelle, who introduced into Quebec a new method of teaching mathematics—called "numbers in colors." However, his main interest now, is in promoting children's and scientific films and he said that he thinks Canada can be "the best country in the world for directors of children's films." The demand is great, he said, and this is one area where Canada would have no competition from the United States.

Jack Goodlatte Nominated As V. C. European Rep.

NEW YORK—Jack Goodlatte has been nominated to succeed C. J. Latta as international European representative of Variety Clubs International. Latta was elevated to the executive board at the Dublin convention in May. Goodlatte, who is managing director of Associated British Cinemas, has been chief barker of the London tent and chairman of the shut-in committee.

In announcing the nomination of Goodlatte, Rotus Harvey, international chief barker, said the future of the Variety Clubs in Europe was bright and that the London tent, No. 36, was celebrating the raising of its third million dollars. He said there were plans for adding new tents in the north of England. Paris and Rome also are being considered as centers for new tents.

MCA Reports Net Increase For Six-Month Period

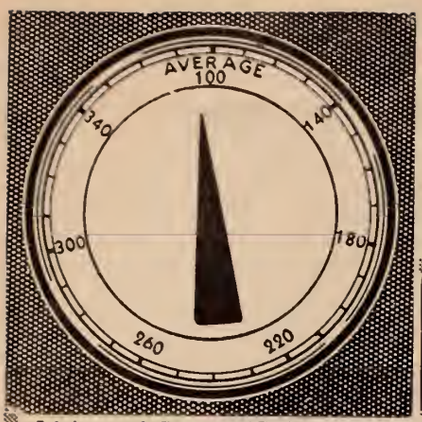
NEW YORK — The consolidated unaudited net earnings of MCA, Inc., for the six months ended June 30 amounted to $6,631,000, and after preferred dividends, were equal to $1.38 a share on the 4,519,603 outstanding shares of common stock, according to Jules C. Stein, chairman of the board. This was $1,831,000 above the corresponding period of 1961. Also there was a non-recurring item of $2,083,000 or 46 cents a share, making a total of $1.84 a share for the six-month period.

For the same period these figures include, on a "pooling of interests" basis, MCA, Inc.'s interest in the reported consolidated net earnings of Decca Records, Inc.

Phil Feldman Named V-P Of 7 Arts Productions

NEW YORK — Phil Feldman, head of business relations department at the 20th Century-Fox studios, has resigned to become vice-president of Seven Arts Productions. He will divide his time between the New York and Beverly Hills offices of Seven Arts.

Before joining 20th-Fox a year ago, Feldman was executive vice-president of Broadcast Management, Inc., and, prior to that, was vice-president in charge of business affairs for the CBS Television Network.



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Advise and Consent (Col)	125	250	95	195	75		190		135	200	210	150	125	120	110	175	130	150	150	150	**152**
Belle Sommers (Col)					100		80	100		100			80								**92**
Big Red (BV)	130	140		175	90		150	125	110	240	75	150	150	100			150	165	125	125	**138**
Bird Man of Alcatraz (UA)			200	210	100	150		130		160	325	100		120		200					**170**
Bon Voyage (BV)	140	150	115	200			360	125		365	290	150	200	150	105	175	325	165	150	150	**195**
Boys' Night Out (MGM)	140	400	135	225	100		150	125	135	200	205	300		175	110	195		150	125	125	**176**
Cheaters, The (Cont'l)	95	150		165		75					70		65			150					**110**
Couch, The (WB)			110					100	90	80	65		90		90		100				**91**
Counterfeit Traitor, The (Para)	140		125	150	95		150	135	100	130	185			300	115	200	110	150	150	100	**146**
Day the Earth Caught Fire (U-I)	110		90		100		90	85		140	65	115	100	110	85	175	85	125	125		**107**
Desert Patrol (U-I)							90	100	100			100					85	100			**96**
Desert Warrior (Medallion)				100			100	100			100		100					100			**100**
Devil's Eye, The (Janus)	125	200		150		225			110					100	115	160			225		**157**
Devil's Hand, The (Crown)					75			90			65							100	90		**84**
Doctor in Love (Governor)	130	175	120	155	100	110	125				205	90	225	100					250		**149**
El Cid (AA)	180	300	250	275	250	225	250		250	400	285	300		150	130	190	350	175	300	250	**251**
Escape From Zahrain (Para)	110	150	110	150			110	110	90	110	105	100	115	100	90		90	125	100		**110**
Follow That Dream (UA)	140	160	110		100		125	125	150	220	95	175	225	110	110		250	135		150	**149**
Forever My Love (Para)	100	175		170	90						90					190					**136**
Geronimo (UA)		150	85	125	100		110	110		140	85	100	225	100	80				90		**115**
Guns of the Black Witch (AIP)			110				100	100				100	100	80			110	120	110		**103**
Hand of Death (20th-Fox)							65	70		100					90		100				**85**
Happy Thieves, The (UA)			90	190	90	100		100	110	100	115		75	80	85			125	100		**105**
Hatari! (Para)	100	250	150	250	100	175	200	130	125	375	185	300	300		140	195			200		**198**
Hell Is for Heroes (Para)	130	175	115	170			125	110	90	115		100	100	90	90		100		125	100	**116**
Hellions, The (Col)							65	100		100	65		100						90		**87**
H'way's Advs. Young Man (20th-Fox)		150		200			150							100		160			115		**146**
Horizontal Lieutenant, The (MGM)	125	275	105	175	95	100	110	65		100	75	100	115	90	90	130	100	145	150	135	**120**
House of Women (WB)		100	125		85						65							120	90		**98**
Lolita (MGM)	175	400	125	190	95	200	200	125	165	150		200	300	275		200		250	400	100	**209**
Merrill's Marauders (WB)	150	110	110		95		135	115		140	100	100	90		105		100	155	125	75	**114**
Mr. Hobbs Takes a Vacation (20th-Fox)	100	250	125	250	150	150	130	120		310	200	210	150	150	95	165		175	120	160	**167**
Music Man, The (WB)	175	300	225	255	225	225	375	165		300	530	250	300	300			290	175			**273**
My Geisha (Para)			100	195	90	90	90	115		105				110	85	165		165		125	**120**
Notorious Landlady, The (Col)		250	115	200	125		100	110	110	280		170	125	150		185	135		175		**160**
Something Wild (UA)				150				100			65			75		150			100		**107**
Spiral Road, The (U-I)	130	250									80					150		135	125		**145**
That Touch of Mink (U-I)	200	200	200	300	250	250	200	300	250	500	130	200	300	200	140	225	225	175	250	200	**235**
Whistle Down the Wind (Astor)	130	200	85	165	85	110	65		115		140	75	100	100		195			300		**133**

TOP HITS — OF — THE WEEK

Individual runs, not an average. Listings are confined to opening week figures on new releases only.

1. **Hatari! (Para)**
   - Kansas City 375
   - Milwaukee 300
2. **El Cid (AA)**
   - Omaha 350
3. **Music Man, The (WB)**
   - Boston 300
   - Memphis 250
   - Cleveland 225
4. **Wonderful World of the Brothers Grimm, The (MGM-Cinerama)**
   - Boston 300
   - Chicago 275
5. **Interns, The (Col)**
   - Buffalo 300
   - Chicago 200
6. **Spiral Road, The (U-I)**
   - Boston 250
7. **Geronimo (UA)**
   - Milwaukee 225
8. **Lolita (MGM)**
   - Memphis 200
9. **That Touch of Mink (U-I)**
   - Memphis 200

'Hatari!' Clocks 450 In Mill City Plaza

MINNEAPOLIS — "Hatari!" which opened at the Park Theatre did a whopping 450 per cent in its opening stanza. Runner-up was "The Wonderful World of the Brothers Grimm," which opened at the wonderful new Cooper Theatre, with a big 250 per cent. Not far behind was "The Music Man," in its third week at the Orpheum, with 200 per cent.

(Average Is 100)

Academy—**Bird Man of Alcatraz** (UA), 3rd wk. 90
Century—**Hemingway's Adventures of a Young Man** (20th-Fox), 2nd wk. 90
Cooper—**The Wanderful World of the Brothers Grimm** (MGM) 250
Gopher—**The Premature Burial** (AIP).....180
Lyric—**The Spiral Raad** (U-I) 120
Mann—**West Side Stary** (UA), 26th wk. 100
Orpheum—**The Music Man** (WB), 3rd wk. 200
Pork—**Hatari!** (Para) 450
State—**The Interns** (Col) 160
Suburbon World—**A Taste of Honey** (Cont'l).....150
Uptown—**The Counterfeit Traitar** (Poro), 7th wk. 100
World—**The Natorious Landlady** (Col), 4th wk. .. 90

Milwaukee Chalks Up A Good, Solid Week

MILWAUKEE—"The Music Man" in its third week at the Warner was the top grosser again. "Hatari!" did another fine week's business at the Riverside. "Lolita" was leveling off a bit at the Telenews, but still was very strong. "Jack the Giant Killer" opened day-and-date at the Avalon, Granada, Ritz, Starlite and Victory, backed by strong "Marcus Plan" campaigning, with results described as "exceptional" by a spokesman for the setup.

Downer—**Stawaway in the Sky** (Lopert), 2nd wk. ..125
Poloce—**Windjammer** (Cinemirocle), 12th wk. 200
Riverside—**Hatari!** (Para), 2nd wk. 275
Strand—**West Side Stary** (UA), 21st wk.....200
Telenews—**Lolita** (MGM), 3rd wk. 240
Times—**Lave Is a Day's Wark** (Cont'l)..... 90
Tawne—**That Tauch af Mink** (U-I), 7th wk. 150
Warner—**The Music Man** (WB), 3rd wk. 300
Wisconsin—**Hemingway's Adventures of a Young Man** (20th-Fax) 150

Theatreman Bert Cheever Experiences Real Drama

LINCOLN—Bert Cheever, Nebraska Theatre manager, has to give top rating to the live drama enacted just doors away over his current film, "Bon Voyage" on the night of August 11.

"I guess I was about the first person on the scene after the police sergeant patrolling the block arrived," Cheever related.

The real-life drama climaxed in the shooting and death of an ex-convict, Joe J. Cline, after he had tried to rob the Acme Liquor Store just west a few doors and across busy O street from the State Theatre.

The death-dealing shot was fired by liquor store owner George Christopulos as the former convict was leaving the store with more than $300. He had ignored the owner's warning to stop.

Two Story Buys

HOLLYWOOD — Producer Charles Schneer has purchased the film rights to Surrey Smith's humorous novel, "The Village That Wandered," and will produce the film for Columbia release. The yarn treats with a small village in England which breaks away from the mainland and floats across the Atlantic to the New York harbor. Samuel Bischoff has acquired picture rights to "Valley of Fire," an original script by Donald S. Sanford.

Million-Dollar Cooper Opened at Minneapolis

MINNEAPOLIS — The first completely new theatre to be built here in 11 years, the Cooper, showplace of Cinerama, was opened to the public August 9 with "The Wonderful World of the Brothers Grimm" following a series of invitational premieres. The Cooper is an exact replica of the original built in Denver, which was designed specifically for Cinerama. The round theatre allows an oval seating pattern desirable for uniform viewing of Cinerama films.

Since there are practically no sidewall areas, screen reflections from illuminating walls are eliminated. Waste spaces beside the circle of seats are used as screened lounges decorated with large planting areas. They also serve as exit stairs to the parking lot, which has room for 400 cars.

A walnut-paneled foyer of 3,000 square feet is decorated in black brick with bittersweet (burnt orange) upholstery fabric and a skyblue acoustic plaster ceiling. A circle pattern also is carried out in the carpeting.

Provision for intermission smoking was made in a special outside patio, divided from the foyer by ceiling-to-floor glass. It has an outdoor black brick fireplace and a lighted fountain.

Total seating in the theatre, which cost $1,000,000, is 808, 146 of which are on the mezzanine. (The theatre has six seats less than its counterpart in Denver.)

The screen is the largest ever installed—35 feet high with a 105-foot-wide curve. The screen end of the theatre is about a third of the total circumference of the circle, so that a full 180-degree picture could be shown if it ever were produced.

Black Roman brick masonry forms the base of the exterior of the circular building, topped by bittersweet-colored prefabricated Monopanels.

The Cooper is located at 5755 Wayzata Blvd. in suburban Golden Valley. It is on one of the busiest thoroughfares in the Twin Cities area and is accessible from any part of the city.

Anderson-Cherne, Inc., were the local contractors.

Senator and Mrs. Hubert Humphrey and trustees of the Cooper Foundation of Lincoln, Neb., entertained at a dinner on the 8th at the Radisson Hotel, and were hosts at the grand opening of the theatre that night. Here for the premiere were George Pal, producer; Sandra Gail Bettin, ballerina in a film sequence, and Cooper Foundation officers R. E. Campbell, C. Wheaton Battey, E. N. Thompson, Ted Sick and Kenneth E. Anderson and their wives.

Herbert Copelan Tendered Farewell Dinner by Milwaukee Industrymen

MILWAUKEE—Herbert L. Copelan, zone manager here for the Stanley Warner midwest circuit, was tendered a testimonial and farewell dinner August 9 at the swanky Chalet-on-the-Lake night club. The dinner was sponsored by the motion picture industry as a whole and practically every segment was represented, judging from the overflow attendance.

Copelan has been assigned to the zone manager's post, SW west coast theatres, and succeeds Pat R. Notaro. A veteran with Warner theatres, Copelan has managed houses on Broadway, the Altantic coast and, after the war, pioneered in expanding the Warner circuit in Latin America, operating theatres in Lima, Bogota and Havana. In Havana, he supervised the Cinerama Theatre for Stanley Warner.

During his tenure here, he supervised the operation of theatres in Illinois, Wisconsin, Oklahoma City and Memphis. He was a key man in most of the city's Variety Club activities and was always available for civic and other movements.

The committee in charge of the event, was headed by Harry Mintz, SW district manager; Joe Imhof, exchange manager for United Artists, and Harold "Bud" Rose, man of leisure, former Allied Artists manager, who recently resigned because of ill health.

However, no party of this sort would be complete without the appearance of Copelan's successor, in the person of Henry Burger, late of the Erie territory.

Burger's career in show business dates back to 1932, when he began as an usher at Pittsburgh's South Hills Theatre, subsequently being promoted to assistant manager and chief-of-staff. It was clear that Henry was marked for further promotion and in 1936 he was appointed manager in charge of both the Hollywood and Boulevard houses. And in '42, the Parkersburg, Smoot and Strand theatres came under his supervision.

Late in 1942, Burger was named art advertising manager and in '51 was appointed district manager in charge of the Erie district. In 1953 he was again singled out and chosen advertising - publicity manager. Then, in 1955 he was appointed district manager, with seven theatres to oversee, guiding the operations of three first-run houses and four neighborhood theatres.

Copelan departed with the best wishes of "the gang," while Burger was saluted with the type of welcome which indicated the type of cooperation he could expect to receive here. A good time was had by all.



MILWAUKEE

Harry Boesel, manager of the Wisconsin Theatres, is seeking a stuntman to handle the balloon which he plans on having stationed over the theatre during the run of "Five Days in a Balloon," as a part of a whing-ding promotion.

Joe Reynolds, Town Theatre manager; Paul Gustafson, editor of the Lutheran Companion, and the writer were lunching at the Press Club when Gustafson handed the waitress a nickel and said: "Brown Olds across the street, before the 'expired' flag pops up." The waitress promptly took the nickel and handed it to "one of the boys" on his way out, with the proper instructions. Guess who wound up with the nickel? None other than police chief Howard Johnson, who went along with the gag. A gentleman and scholar, that man Johnson!

A letter to the Riverside Theatre from R. H. Kubitz of the state probation and parole board, explained his son had lost a wallet in the theatre. Since no wallet had been turned in, assistant manager Jerry Bierce wrote back asking where the lad had sat. On receipt of the letter, Jerry probed the general vicinity suggested and found the wallet wedged between the seats and promptly forwarded same to Kubitz. The complimentary letter Jerry received has been added to many others in the same vein for services of various sorts.

Morrie Steinman of the firm bearing his name in Minneapolis was here for a two-fold purpose: 1. To do the spade work for "El Cid"; 2. To plug and supervise the "Dancing Waters" spectacle at State Fair Park for the duration of the fair. He "threw" a dress rehearsal and drew a packed house, singling out Estelle Steinbach, manager of the Strand Theatre, where "El Cid" is to appear next; Bill Nichol, BOXOFFICE, and Pat Haloran, U-I manager, for their appearances. The fair ran from August 10-19.

The Milwaukee Reporter, the city's new independent morning newspaper, has a home. Jerome F. Borkoski, publisher of the new daily, announced acquisition of the Watkins building at North Third and Kilbourn streets. He said the initial run would be more than 100,000. A public service office will be open 24 hours daily. The telephone number is BR 6-7400. One of the paper's first official acts was to play host to its group of newsboys at the Palace Theatre, where they were treated to thrill-packed "Windjammer." It was arranged by the Reporter's community relations department as a part of a program of activities and events to be planned for news carriers and corner boys. A sample copy of the paper was on the streets Wednesday (8), with full publication to start late in August.

The Milwaukee Sentinel purchased one of the first substantial blocks of tickets for the benefit performance of "The Wonderful World of the Brothers Grimm."

Lyle Leek Planning New Wisconsin Airer

WHITEHALL, WIS.—Lyle Leek, owner and operator of the Pix Theatre, has announced plans to build a drive-in theatre here.

One of the features of his outdoor operation will be Shetland pony rides for his young patrons. Leek already has purchased a pair of ponies from Al Myrick, Lake Park, Iowa, a past national president of Allied States Ass'n who raises Shetlands as a hobby. Assisting the Wisconsin exhibitor in making selections from among the ponies Myrick offered for sale were Leek's wife Marion and their daughter Judy.

Attorney Submits Plans For First Tustin Airer

TUSTIN, CALIF.—Preliminary plans are being considered by the city planning commission for what may be Tustin's first drive-in theatre. Garden Grove city attorney Willard Poole submitted drawings at a recent commission meeting for his planned theatre, which would be built near Newport boulevard and Holt avenue intersection.

The attorney was granted additional time to submit precise plans for architectural approval.

Polly Bergen plays one of the leading roles in UA's "The Caretakers."

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MINNEAPOLIS

The Variety Club of the Northwest will hold its annual golf tournament, luncheon and dinner September 7 at Oak Ridge Country Club in suburban Hopkins. Tickets at $12.50, which includes everything, are now available from Gil Nathanson, Detroit Lakes Amusement Co.; Gil Swenberger, Edgewater inn, and Bob Hazelton, Hazelton & Dynes—or at the Variety clubrooms or any film exchange . . . Variety's annual contribution dinner will be at the club rooms September 12. Ben Berger of Berger Amusement Co. is chairman.

Mike Adcock, manager at Warner Bros., has been on a fishing trip in Ontario . . . Genevieve Donovan, Columbia cashier, was vacationing in the Black Hills of South Dakota . . . John Malmberg, booker at Universal, was vacationing in the east . . . Avron Rosen, manager at Buena Vista, headed for California . . . Bob Thill, manager of the Lyric, vacationed in Denver.

Exhibitors on the Row: Davis Johnson, Hayti, S.D.; Doc Reynolds, Princeton; Jim Skeim, Crosby; Ken Pepper, St. Croix Falls, Wis.; Pete DeFea, Milbank, S. D.; Arvid Olson, Pine Island, and E. O. Olson, Northfield . . . Bill Madden, MGM division manager, was in . . . Michael Callan, star of "The Interns," was in beating the drums for the film at the radio and TV stations with the aid of Harry Hollander, Columbia exploiteer.

Police were called to the World Theatre the afternoon of August 10 on an anonymous tip that a bomb had been planted in the building. Police stopped the show to search the building, but did not require about two dozen theatregoers to leave. A 30-minute search failed to reveal a bomb.

Fremont Drive-In Permit Sought by Two Interests

FREMONT, CALIF.—Two separate applications to build a drive-in motion picture theatre on McInerney street in the Warm Springs district will be heard by the planning commission September 10.

Requests for a use permit have been filed by developers San and John Enea and by drag strip operator Ron Lawrence, according to a story in the San Jose Mercury.

The Eneas propose to put their theatre on a 15-acre site adjacent to the drag strip. Lawrence wants to build his drive-in theatre somewhere on the drag strip site.

The Eneas own Fremont Auto Movie Theatre on Fremont boulevard.

Egyptian at Sioux Falls Doomed for Parking Lot

SIOUX FALLS, S.D.—The Egyptian Theatre, for nearly 50 years a landmark here, soon will fade from the downtown scene. It has been purchased by Kirko, Inc., a group of local businessmen who plan to raze the theatre building and an adjoining structure and use the sites for a parking lot.

The Egyptian was closed May 7, 1961, because of lack of patronage. It formerly was operated by Minnesota Amusement Co. The building was constructed in 1913, and the theatre formerly was known as the Colonial. The sale price was not revealed.



CONTACT YOUR *American International* EXCHANGE

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BRoadway 3-6285

OMAHA
Meyer L. Stern
1508 Davenport Street
Omaha, Nebraska
342-1161

MINNEAPOLIS
Abbott Swartz
74 Glenwood Avenue North
Minneapolis 3, Minnesota
FEderal 8-7013

LINCOLN

Ed Jancke, son of Nebraska Theatres' city manager Walt Jancke, had a fellow art student, Mike Meyers of Chicago, as a house guest. The visitor, now enrolled at medical school to continue preparation as a medical artist, will go on to Mexico City before returning to Chicago. Walt and Ed did some traveling themselves the weekend previous, going west to Lake McConaughey for some fishing. Another party member was the family Doberman pinscher Holly. The three brushed up on Nebraska history en route home with a detour visit to Minden's famous Pioneer Village.

The State looks freshly painted for good reason; the front exterior was given a coat of cool green that goes well with the recently remodeled marquee. This is an easy project, notes Manager Bert Cheever, since the building has no open side walls requiring paint. It is "hugged" on both sides by other businesses.

Pete Robinson, doorman at the Varsity for more than five years, is leaving for the automobile business field.

Ike Hoig, theatreman - turned - Pershing Auditorium manager, had a cool, pleasant assignment immediately after the American Amateur Roller Skating championships ended August 5 in his place: hopping a plane for Atlantic City to see the preview performance of the new Ice Capades edition. It opens its annual run February 11 at the Pershing.

The Varsity wrapped up its successful run of "The Music Man" August 13 and opened with another surefire hit, "El Cid," the next day. The songs of "The Music Man" will be about town, moving to the State for a week's run. Then UA's "Jack the Giant Killer" will begin an extended schedule at the State.

Lincoln residents had a particular interest in the 1962 "Miss California" competing in the "Miss U.S.A." and "Miss Universe" contest. She is Marilyn Tindall, daughter of former Lincolnites Mr. and Mrs. G. Ernest Tindall, now of Hollywood. Tindall is employed by Paramount Studios.

The recent death of Chick Boyes, 72, at Concordia, Kas., recalled the showman's early day contributions here for Nebraskans, especially theatre veteran Robert Livingston of Lincoln. Boyes, born in Hebron, Neb., and his company played many a show in the old Strand and Lyric theatres here. Later, retired theatre operator Livingston recalled, the company pitched a big tent in West Lincoln and performed such scripts as "Uncle Tom's Cabin" and "The Cat and the Canary."

Nothing but rubble and a big gaping hole remain on downtown N street where the Cooper Lincoln Theatre once stood. Last wall to go down was the front. So far, observe Lincoln theatre folks, no request for bricks or stone from the razed building has been requested for the memorial wall of a new stage center opening in Paramus, N.J., in September. It is reported bricks and stones from demolished theatres will be embedded in this wall of memories. The Lincoln theatre site, now the property of the adjacent First National Bank and Trust Co., soon will have workmen about again, constructing a major addition for the growing bank business.



DES MOINES

Vern Carr, manager of the SE 14th Drive-In, has had some unusual articles turn up in the lost and found department recently. When a patron left behind a vacuum sweeper, Carr thought this was the bee's knees. Some nights later, the manager found a dead 100-pound lamb in a gunny sack. Both went unclaimed!

Ralph Olson, Universal manager, was hospitalized four days to undergo exams and upon release from the hospital reported himself hale and hearty . . . Mr. and Mrs. Charles Callahan have leased the Carlisle Theatre. It formerly was under lease to Dick McCauley.

A complete renovation of the State Theatre at Shenandoah is under way and the Commonwealth film house will reopen in September as the "new" Page Theatre. The "old" Page was destroyed by fire last winter.

George Dinelli and Manager Ray Krewer were in from Davenport . . . Sam Rich, Paramount booker, vacationed in the Ozarks . . . Dorothy Pobst of United Artists traveled to Colorado . . . Joyce Brain, Paramount, spent the weekend at Lake Okoboji.

"The Music Man" went into its fourth week at the Des Moines Theatre August 10, proving there are folks who still enjoy top entertainment. One prominent Des Moines "music man" who enjoys more than a passing interest in the show is Robert Bagley, director of the summer concert series on the statehouse grounds and director of the Roosevelt High School band. Bagley and his wife Naomi are natives of Mason City. He recalls that the now-famed "foot bridge" was located "just behind Naomi's home." He also vividly remembers sneaking into the pool hall as a youngster—but many years after the 1912 Mason City of Prof. Harold Hill, of course!

The Ingersoll at Des Moines lost no time in coming back with two Marilyn Monroe films, "Bus Stop" and "Seven-Year Itch." The double feature opened during the week following the star's death . . . MGM's branch was busy during early August getting ready for the changeover in its accounting and shipping operations. Accounting has been transferred to Chicago and shipping will be handled at the Iowa Film Depot.

The Grand Theatre at Dubuque is installing new lamp equipment and there will be a new screen for the State Theatre there . . . Art Thiele says Des Moines Theatre Supply has dismantled equipment from the Avon Theatre at Dysart for renovation and sale by his firm . . . Ben Marcus, Columbia division manager, was in to call on the circuits.

WOMPIs have been on the go with a rummage and bake sale, providing toys for the Polk County Juvenile Home, and the Women of the Motion Picture Industry recently sent their little "adopted" girl to camp for a week . . . Earl Lehman of Central States vacationed with his family in Minnesota.

Hollywood Provides Shock As Earle Holden Expected

SAVANNAH, GA.—True to tradition, Hollywood came up with the unusual on the occasion of the first visit to the film capital by Mr. and Mrs. Earle Holden last week. Holden is resident manager of Wilby-Kincey's Lucas and Avon theatres.

The Holdens returned from a sight-seeing tour of Hollywood to find their hotel room occupied by a family of five, and their possessions, which had been unpacked, moved to another room.

Rebel tempers flared hot and heavy while the embarrassed hotel manager explained that the clerk, in checking the Holdens in, had given them the wrong room the night before.

The theatre manager and his wife were guests of Y. Frank Freeman, Paramount vice-president, for lunch at the Paramount studios and a tour of the facilities. They watched Jackie Gleason and Charles Ruggles do a scene from "Papa's Delicate Condition" and visited the Bonanza TV series set, where the entire cast was at work.

The Holdens also were guests of the Walt Disney studios for a one-day visit to Disneyland. San Francisco and Chicago also were included in their vacation itinerary.

In Chicago, they toured the Filmack studios with the personal guidance of Irving Mack and later were his dinner guests at the Covenant Club.

Moore Co. Wins Contract For S&E Rock Hill House

COLUMBIA, S. C.—A bid of $95,456 has won the contract for building the new Stewart & Everett theatre in Rock Hill. The successful bid was placed by Moore Constructors of Rock Hill.

Architects for the new theatre will be Charles H. Wheatley & Associates, according to the construction news column published in the Columbia State.

Franchises Talent Agency

HOLLYWOOD — The Screen Actors Guild has issued a talent agency franchise to the new firm of Artists Agency Corp., doing business as the Park-Citron Agency, headed by Herman Citron, president, and Arthur L. Park jr., vice-president and treasurer.

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BOXOFFICE Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

Mexico Trip, Etc., Given 'Hobbs' Contest Winner

Cinema Art Theatres showmen in San Antonio planted a "Mr. Hobbs Takes a Vacation" contest in the San Antonio Express and News in which the grand prize was a seven-day roundtrip by airplane to Mexico City, plus $15 a day for meals.

Contestants were asked to complete in 30 words or less, "I would like to visit Mexico because . . . " Other prizes were a movie camera, three-piece luggage set, teenage makeup kit, Ballou necklace and bracelet, Zebco fishing rod and reel, sports shirt and slacks, and a year's pass to the Texas, Woodlawn, Laurel and Josephine theatres. All went to the composer of the best entry.

The newspaper used two-column ads the full depth of the page in promoting the contest. The ads included a coupon good for a "big discount" on adult, children's and Old Age admissions.

Conundrum Involves Diamonds or the Like

Howard Jacobs, who occasionally uses a conundrum in his Times-Picayune column at New Orleans, had this diamond tickler, suggested by the diamond anniversary of RKO Theatres which Manager Asa Booksh and the RKO Orpheum have been celebrating. Double theatre passes were given to the first 15 correct answers out of the more than 400 received.

The problem: You have a two-pan pharmacist scales with no weights, also eight diamonds. Seven are identical, one weighs less. How would you isolate the light diamond in two weighings?

Solution: Place three diamonds in each pan. If they balance, the light gem is one of the remaining two, and can be chosen by a second weighing. If they don't balance, take two of the lighter group and weigh one against the other. If they balance, the remaining stone is the culprit. If not, the lighter one is your quarry.

'Boys' Night Out' Sign Suggests Girls Pay

A one-sheet board in the outer lobby of Loew's State Theatre in New Orleans, right next to the boxoffice, displayed this copy:

Boys Step Aside! . . . Let Your Girls Buy the Tickets! . . . Because It Is Boys' Night Out!

The sign was an added gimmick devised by Manager Frank Henson during the run of "Boys' Night Out." Even if the girls didn't respond, the suggestion brought many chuckles and horse laughs.

Friday With a Twist Show Increases Take $200; Radio Station a Sponsor

Novelty, excitement—a new twist—is the lifeblood of the show business. With a booking coming up that filled the bill, "Twist All Night," and an exploitable date, Friday the 13th, Martin Simpson, manager of the Downtown Theatre in Toronto, Ont.; Paul Hanner, publicist-showman from AIP-Astral Films, and Brian Skinner, radio station CKEY, devised a "Friday the 13th With a Twist" promotion which boosted the average Friday gross by a healthy $200.

The "twist" was that every fifth person purchasing a ticket on Friday the 13th would win a prize, making that Friday a lucky 13th!

150 RECORDS PROMOTED

First, more than 150 platters featuring twist recordings were promoted through the local distributors of the Capitol and Quality labels (Paul White and Stan Dorling). Added to these were 50 double guest tickets, and 50 Paper Mate pens, the latter put up by CKEY. This provided better than 250 prizes to give away.

Starting ten days prior to opening of "Twist All Night," CKEY aired ten spots per day for ten days announcing the "Friday the 13th With a Twist" show.

There were scores of stills in lobby displays, with mention of "Listen to CKEY" for details on the prizes. The CKEY participation climaxed "Friday the 13th With a Twist" day when disc jockey Russ Simpson did his 6:30-9 p.m. program from the Downtown Theatre lobby. A Miss CKEY distributed the prizes that day.

All the Toronto "Hit Parade" radio programs added mention of the Downtown show while spinning Louis Prima and Sam Butera records in conjunction with phone-in contests in which guest tickets to the "Friday the 13th With a Twist" show were awarded to listeners who identified the Prima and Butera selections.

SEVERAL CO-OPS SOLD

A number of co-op ads were sold giving full details of the prize night.

An important tieup was with a local discount store which sponsored a "Giant Twistathon" with cash prizes to the winning twist dancing couples. Tickets to the special "Twist All Night" show were presented to all the couples who failed to win the top awards. Posters, stills and theatre credits were displayed at the discount store's area where the twist contests were held. The contests ran better than two days and nights and rated mention in city and provincial newspapers.



CKEY disc jockey Russ Simpson and Miss CKEY pose in the Downtown Theatre lobby. Simpson broadcast his two and a half hour program live from the theatre on the evening of the "Friday the 13th With a Twist" Show. Both Simpson and Miss CKEY distributed prizes to every fifth patron that day.

As the Downtown showmen report, the special "Twist All Night" Friday the 13th promotion was a "smash success at the boxoffice."

Backbar by Doorman

Jim Tharp, manager of the Bowie Theatre in Brownwood, Tex., encouraged his doorman to test his art talent on a backbar decoration for "The Road to Hong Kong." The doorman, an art student, came up with an unusual display—dragons, a map of Asia with photos of Hope and Crosby tied in.

Coloring Mat on Bags

Charles Johnson, manager of the Majestic in Brownsville, Tex., had a large coloring mat printed on grocery sacks for "Big Red." This was added insurance the youngsters would read and remind their mothers of the playdate.

Many Contacts-Many Promotions Is Winning Equation for 'Hong Kong'



A tiger act appearing on the midway stage at Pontchartrain beach was prominent in the campaign for "The Road to Hong Kong" at New Orleans. Here owner Capt. Heinz Naumann is seen with his tiger on the WWL-TV Ladies First program.

Campaigns for "The Road to Hong Kong," latest of the Bing Crosby-Bob Hope series of boxoffice "Road" pictures, have been distinguished by their concentration on the basic task of distributing title and playdate information as widely as possible.

And the managers, reports reaching BOXOFFICE Showmandiser indicate, have been unusually successful, helped no doubt by their unity of purpose.

MAKE A LOT OF CONTACTS

In New Orleans, for example, Frank Henson, manager of Loew's State, and assistant Bob Ragsdale were exceptionally successful in obtaining "Road to Hong Kong" publicity in newspapers, radio, television, window displays, street stunts and in oriental shops and restaurants. All this means a lot of contacts—leg and telephone work—but Henson and Ragsdale came through in fine style.

For example, a contest in which listeners were asked to identify the titles of six other Hope-Crosby-Lamour "Road" pictures from broadcast clues, was spotted on four New Orleans stations. This contest got under way two full weeks before opening and continued right up to opening day, effectively covering the air waves with title and playdate on "Road to Hong Kong."

As for television, Henson was successful beyond anticipation. A Capt. Heinz Naumann was appearing at New Orleans' Pontchartrain amusement park in a wild animal act, and he was glad to bring a beautiful tiger, a 605-pounder, downtown to appear on the WWL-TV Ladies First show, and later in a ballyhoo along Canal street. The feline beauty carried "I want to see . . ." signs across each side of his back.

Ginny Hostetter, director of the Ladies First program, was happy to show her viewers the finely coated animal but also arranged a ricksha act in which two youngsters dressed in Chinese costumes like Bob Hope in the picture were given rides across the stage and around the studio. The ricksha, of course, was properly placarded with title, star and playdate copy. While the kids were enjoying their ride, Mrs. Hostetter and Manager Henson arranged for Harry Lee of the House of Lee restaurant to serve Hong Kong ham-fried rice to the studio audience.

Henson had a super-duper sidewalk show out front a day prior and on opening day. Several models in Chinese dress served "Chinese" luncheons to passersby from 1 to 2 and 5 to 6 p.m. each day at tables draped in Chinese-design cloths. A ricksha at the curbing gave youngsters and others rides. In addition, Captain Naumann showed up with his tiger, paraded up and down the street and occasionally went to the boxoffice to buy tickets.

FIERY DRAGON ON STREETS

A 12-foot dragon, with fiery eyes and breathing clouds of smoke, paraded up and down the street during the "luncheon" hours. This gorgeous property, made of silk, was from the House of Lee.

Henson also put his title and playdates on another television show—that conducted by Terry Fletteridge on WDSU-TV for an hour at midday. A luncheon of Chinese dishes was served to 20 guests by models dressed as Chinese girls. Scenes from "Road to Hong Kong," 32 of them, and interviews with the models were injected on the luncheon telecast. The food was served by the Hong Kong restaurant.

Special window and counter cards appeared about everywhere people congregate in the New Orleans area. This distribution was a big task in itself.

Ricksha and Renaming Of Street Get Publicity

Sam Gilman, manager of Loew's State in Syracuse, N.Y., made a special effort to give "The Road to Hong Kong" an unusual campaign.

Starting well in advance, he had a hanging lobby setpiece, a bottom line on the marquee, ran trailer for two weeks prior instead of the usual one, and had the staffers in tropical helmets with appropriate copy. An atmospheric lobby display was made up of bamboo poles, bamboo curtains, Chinese lanterns, and a real ricksha with a properly attired manikin sitting in it.

Two gimmicks resulted in good newspaper space. The street signs on Salina street, the main thoroughfare, were changed, by overlay panels to the Road to Hong Kong, which got photographic attention in the dailies and got much reaction from the public.

The other standout stunt was an effort to get the city license bureau to issue a license for the ricksha to operate on the city streets. Of course, there was no such license available, but the stunt was good for a lot of publicity (photo, etc.) when the ricksha pulled right up in front of the city hall steps by a boy appropriately costumed with a pretty oriental-type girl as a passenger.

The ricksha also was a good publicity-getter at the preview. It was used to transport the women motion picture editors from their offices (two) to the theatre to see a screening of the picture. Signs pointed out, "Nevart Apikian, motion picture editor of the Post-Standard . . . On her way to 'The Road to Hong Kong,' " and the same for Joan Vadeboncoeur, Herald-Journal, during their rides to the theatre.

The pressbook contest for want ad pages proved very effective in that the Syracuse dailies both used this one, although they don't ordinarily go for such tieups.

Cooperation of the local distributor of Chun King Chinese foods got displays in the larger supermarkets.

Radio station WNDR used the contest in which listeners are invited to send in lists of all "Road" pictures, approximate release dates and casts for guest tickets as prizes.

1,000 in Dog Contest

Michael Igoe, a 9-year-old fourth grader at Blessed Sacrament School in Albany, N.Y., won the Palace Theatre-Knickerbocker News "Big Red" contest by identifying ten Disney dogs correctly and coloring newspaper sketches of them. The boy received a $50 U.S. savings bond. The contest attracted more than 1,000 entries from boys and girls 8 to 12. Second prize was a transistor radio.

Mink on Bathing Suits

Three lovely girls strolled down Chestnut street in Philadelphia one day recently wearing black bathing suits, net stockings, mink stoles and banners which proclaimed that "That Touch of Mink" was coming to the Randolph Theatre. The girls, Barbara Biondi, Renate Gugielmo and Caroline Kelly, drew a large following. The girls stopped some of the best dressed women and presented "mink" orchids to them.

Harold Lloyd Busy in LA Aiding 'World of Comedy'

Harold Lloyd, who spent several weeks exploiting "Harold Lloyd's World of Comedy" in Europe and the eastern U. S., completed two more intensive weeks of building boxoffice for the feature's extended run at the Vogue Theatre in Hollywood.

The program, worked out by National Theatres' Los Angeles publicist-exploiteer Pete Latsis, and Chaikin-Perrett & Associates, commissioned by Continental Distributing, included interviews by writers from AP, UPI and King Features; guest star appearances on Steve Allen's and Paul Coates' network TV shows, ABC's "Here's Hollywood," and many local newspaper and TV and radio interviews. Lloyd also appeared at Los Angeles Mayor Sam Yorty's weekly press conference at which the mayor proclaimed Harold Lloyd World of Comedy Week, spent an entire day with Globe Photos photographers filling magazine and newspaper assignments, and finished by attending a Harold Lloyd autograph party, first of his career, in the lobby of the Vogue Theatre.

Lloyd also found time for a day of interviews and TV and radio appearances in San Francisco, arranged by Paramount, for the opening there at the St. Francis Theatre.

Troy's Admirers Sign

Asa Booksh, manager of the RKO Orpheum in New Orleans, put up a large photo of Troy Donahue, in the lobby at the opening of his "Rome Adventure." A sign invited patrons to write their names on the picture. There wasn't a blank spot left when Booksh took the picture down in less than two weeks and sent it to the actor.

World-famed Italian comic Toto plays a starring role in WB's "Panic Button."

Proficiency With Pressbook Builds Strong 'Trauma' Premiere Campaign

Pressbook promotions and material, used with imaginative proficiency, assured a very successful premiere of "Trauma," a psycho-thriller, at the California Theatre in San Diego, the Fox West Coast A-house there.

"Trauma" is being released by Parade Releasing Corp. in a package with "When the Girls Take Over."

The films were premiered at the San Diego Naval Hospital simultaneously with the California bow.

A two-week long campaign followed the Parade pressbook, except for the appearance of "Trauma" stars John Conte, Lynn Bari, David Garner and Lorrie Richards. The latter were in the city for almost a continuous succession of personal appearances on radio and television shows, at sporting events, military installations and shopping centers.

The premiere and invitations, printed in funeral black and white, carried the central theme of the advertising and promotion and were most effectively distributed by a model in black.

Posters and accessories were not confined to the theatre. The 40x60s, banners, one-sheets, three-sheets, 11x14s and stills were strategically placed throughout the city and surrounding areas.

A very productive promotion was a beauty contest held at the theatre for the selection of the "Trauma Black Bride." Pictures of entrants were displayed well in advance while patrons were invited to vote.

Hidden message recorders played continually from locations that baffled shoppers and pedestrians. The recorders were located behind signs, marquees, displays, walls, and counters. The messages plugging "Trauma" seemed to come from nowhere, building up much suspense.

"Trauma" signs were displayed between San Diego Padre double-headers, at a special feature race at the Caliente racetrack, and at the dedication of a bullfight to Lorrie Richards by world famous Pedres Martinez at the Tiajuana bullring.

"Trauma" received many plugs from disc jockeys in the San Diego area. Jazz artist Buddy Collette, composer and conductor of the music for "Trauma," and star John Conte, who vocalized the picture's theme, "Emmaline," were featured around the clock via dancing and platter parties.

The Kona Kai on Shelter island, a recreation area, was designated as official "Trauma" headquarters for the premiere, and hosted such official functions as press conferences and cocktail parties in honor of the stars and San Diego dignitaries.

Talent hunts, art exhibits, Man-on-the-Street interviews, and shopping contests provided the wrap-up.

The stars were on stage on premiere night with an added appearance by TV performer Sebastian Cabot. On stage also were ten "Trauma" Girls, entertainers.



The Four Miners won the northeastern Pennsylvania "The Music Man" contest sponsored by Warner Bros., the Society for the Encouragement and Preservation of Barbershop Quartets of America and the Strand Theatre in Scranton. Above, John G. Corbett, Penn Paramount Strand city manager, presents an award to the winners. The photo appeared in the Scrantonian, while motion pictures of the event were shown on news programs of both WDAU-TV and WNEP-TV. The presentation took place in the Strand lobby. The Four Miners also appeared at the premiere of "The Music Man" at the Strand.

15 'A & C' Stills in Window

A window in Melody Music City, leading Minneapolis record store in the heart of the downtown area, was devoted to "Advise and Consent" at the Century Theatre there. The window was arranged for by Harry Rice, Columbia exploiteer, working with Tommy Martin, manager of the Century. It featured approximately 15 stills and plugged the film's soundtrack recording.

Top Story for Oldie

"Naughty Marietta," an MGM 1935 release starring Jeanette MacDonald and Nelson Eddy, received top treatment in the Sunday States Item just prior to its opening at the Civic Theatre in New Orleans. Another oldie brought back to a New Orleans screen recently was "Tobacco Road," featured at the Do Drive-In with "God's Little Acre."

Eagle Tieins for 'Night Out'

Window and in-store displays were arranged in 24 retail men's shops in the Los Angeles area for the July 3 multiple opening of "Boys' Night Out." The displays were tied in with the Eagle brand clothes worn in the film.

Larry Crabtree on Ladder

The Surf Drive-In at Freeport, Tex., had its own Billy Wilder sitting on a stepladder during the run of Wilder's "One, Two, Three." The Surf's Billy Wilder was Larry, son of Manager Ken Crabtree.

BOXOFFICE Showmandiser

CITATION WINNERS FOR JULY 1962

RAYMOND WEBB, *manager;* RICHARD DAVIS, *owner, Pioneer Drive-In, Des Moines, Iowa.* They earn BOXOFFICE Citations for their imaginatively planned and executed campaign on "Safe at Home!"

•

CARRIE ORTMAN, *owner with her husband G. E. Ortman of the Ortman Theatre, Hennessey, Okla.* This former Citation winner wins another one for her "Free Oil Movies" promotion held during this small oil boom town's Oil Recognition Days celebration.

•

LOUIS GASPARINI, *manager for Albuquerque Theatres, Albuquerque, N.M.* For his promotion of "Lonely Are the Brave" premiere.

•

JEAN JACQUES MARTIN, *manager, Mercier Theatre, Montreal, Que.* Cited for his fine showmanship in a campaign for "The Call Girls."

•

FRANK K. SHAFFER, *manager, Dixie Theatre, Staunton, Va.* Showmandiser salutes his proficient and longtime use of the movie news type of booklet. He has edited his MOVIE Chatter for 30 years in several situations he has managed in Virginia.

•

PAUL HANNER, *public relations director, Astral Films, and* MARTIN SIMPSON, *manager, Downtown Theatre, both of Toronto, Ont.* These showmen win BOXOFFICE Citations for their "total merchandising" campaign on "The Premature Burial."

•

AL MARSDEN, *manager, Centre Theatre, Corpus Christi, Tex.* For float he and his staff constructed for the city's Buccaneer Days parade in behalf of "Eegah" and the personal appearance of Arch Hall jr., star in the film.

•

ROBERT *and* CHARLES SMITH, *brothers who own the Grand Theatre, Canton, Okla., population 887.* BOXOFFICE Showmandiser adds its Citation to these two small-town showmen to a recent salute extended by R. N. Wilkinson, U-I district manager, Dallas.



The giveaway of the used convertible, shown abave, piled high with vacatian gear, was the high spot af a pramation for "Mr. Habbs Takes a Vacation" at the Saenger Theatre in New Orleans. Walt Guarina, manager, and Bob Corbit, head of the Paramaunt Gulf Theatres ad-promotion department, also arranged a weekend at the Edgewater Beach (Miss.) Hotel on the Gulf coast and $50 for the winning person. Contestants were asked ta guess the weight of the car (via postcards), loaded with vacatian supplies. Radia statian WWOM sponsored the contest, and alerted listeners to the position of the car as it constantly toured the city twa weeks in advance. The car was supplied by John Gimma, Chrysler dealer, the supplies came from merchants and sparting goads stores.

Pawprint on Letters To Dog Club People

A letter to members of kennel clubs brought satisfactory boxoffice results on "Lad: A Dog" at the Center Theatre in Buffalo, N. Y. Ben Dargush, manager, mailed the following to the club lists:

Dear Kennel Club Member:

On (opening date) the Center Theatre in downtown Buffalo will start an engagement of a swell family show. The motion picture adaptation of Albert Payson Terhune's "Lad: A Dog" in Technicolor.

Knowing what you think of dogs and animals, I am looking forward to performing for you and your family and friends in this wonderfully honest picture about the fabulous Terhune collie.

The letter was signed by "LAD" with his footprint!

POLISH PAPERS INVOLVED

There also was a coloring contest in a big Polish publication, the Am-Pole Eagle, which printed a large halftone of Lad and offered a pair of guest tickets to the first 25 best entries. Buffalo has a very large Polish population and this contest brought "Lad: A Dog" to the attention of thousands of the younger people of Polish background.

The editor of the Dog Column in the Buffalo Courier-Express used a story with this lead: " 'Lad: A Dog,' a movie for every dog owner, is being scheduled at the Center Theatre. Based on the famous novel of Albert Payson Terhune, the movie includes two beautiful collies as stars, four Samoyede champions and a Yorkshire champion as supporting actors, as well as dog show scenes and human actors. To those who remember the wonderful Terhune collie books, the story of the runt collie pup who becomes a champion, both in breed perfection and in courage, will be a delightful change in movie fare."

COMIC BOOKS TO KIDS

To the first 500 children attending the opening, a Dell comic book was presented and this was played up in the ads a day in advance and on opening morning. The tieup with the distributors of the comic books resulted in banners on all company trucks.

Streamers were distributed to record stores playing up the recording of the song, "There Never Was a Dog Like Lad," written especially for the film by Johnny Marks. A number of the records also were given as gifts on several local TV programs that appeal to children, like the Captain Bob show on WGR-TV. "Lad: A Dog" comic books were distributed to the children in the audience on shows like the Romper Room on WKBW-TV.

Posters on the various books were used in the windows of all the Ulbrich stores. The public library and its branches used bookmarks, and special posters were prepared for the counters of all pet stores in and around Buffalo.

Free Kites to Kiddies

The Seekonk, Mass., Bay State Drive-In distributed free kites to kiddy patrons.

An interpretive analysis at lay and tradepress reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panavision Ⓡ Regalscope; Ⓣ Technirama. Symbol ◯ denotes BOXOFFICE Blue Ribbon Award; ⊛ color photography. For listings by company in the order of release, see FEATURE CHART.

REVIEW DIGEST AND ALPHABETICAL INDEX

Very Good; + Good; ± Fair; − Poor; = Very Poor.

In the summory # is roted 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2633	Advise & Consent	(139)	Ⓟ Drama	Col	5-28-62	#	#	+	#	#	+	#	12+
2648	Air Patrol	(70)	© Crime	20th-Fox	7-16-62	±				+	±		3+2−
2616	All Fall Down	(11)	Drama	MGM	3-26-62	#	+	+	#	#	±	+	10+1−
2637	⊛Assignment Outer Space	(79)	SW-Fantasy	AIP	6-11-62	±							1+1−
	—B—												
2586	◯⊛Babes in Toyland	(100)	Mus.	BV	12-11-61	+	#	±	#	+	#	+	10+1−
2583	⊛Bachelor Flat	(91)	© Com.	20th-Fox	12- 4-61	+	±	+	#	#	+	±	9+2−
2576	⊛Bachelor in Paradise	(109)	© Com.	MGM	11- 6-61	#	+	+	#	#	+	+	10+
2628	⊛Bachelor of Hearts	(97)	Com.	Cont'l	5- 7-62	+							1+
2605	Bashful Elephant, The	(82)	Com-Dr.	AA	2-19-62	+		±		−	±		3+3−
2634	Belle Sommers	(62)	Drama	Col	5-28-62	±	±		+		+	±	5+3−
2653	⊛Best of Enemies, The	(104) Ⓣ War	Comedy-Drama	Col	8- 6-62	+	+	#	+	+	+		7+
2609	Big Money, The	(89)	Comedy	Lopert	3- 5-62	+							1+
2624	⊛Big Red	(89½)	Adv.	BV	4-23-62	#	±	+	+	#	#		9+1−
2640	Big Wave, The	(73)	Drama	AA	6-18-62	+					+		2+
2461	Bird Man of Alcatraz	(142)	Dr.	UA	6-25-62	#	#	#	#	#	#	#	14+
2608	⊛Black Tights	(120) Ⓣ	Ballet	Magna	2-26-62	#	±	+	#	#	#		10+1−
2582	⊛Blue Hawaii	(101)	Ⓟ Com/Mus	Para	11-27-61	+	±	+	+	+	+	±	7+2−
2631	◯⊛Bon Voyage	(132)	© Comedy	BV	5-21-62	#	+	#	#	#	#	#	13+
2640	⊛Boys' Night Out	(115)	© Com.	MGM	6-18-62	#	±	±	#	+	+	#	10+2−
2566	Boy Who Caught a Crook	(72)	Ac.	UA	10- 2-61	+	−	±	±	±	−		4+5−
2651	Brain That Wouldn't Die, The	(71)	Horror Dr.	AIP	7-30-62	±							1+1−
2625	⊛Broken Land, The	(60)	© W'n	20th-Fox	4-30-62	±							1+1−
2406	Brushfire	(80)	War Dr.	Para	2-12-62	+	±	−		+	±	±	5+4−
2619	Burn, Witch, Burn	(90)	Susp.	AIP	4- 9-62	+	−		+		+	±	4+2−
	—C—												
2633	Cabinet of Caligari	(104) © Horror	Drama	20th-Fox	5-28-62	+	−	+	#	+	+	+	7+1−
2613	Cape Fear	(105)	Suspense Dr.	U-I	3-19-62	+	#	+	#	#	+	#	11+
2583	Capture That Capsule!	(75)	Action Drama	Riviera-SR	12- 4-61	±		−		±			2+3−
2603	Cash on Demand	(84)	Suspense	Col	2-12-62	+			+		#	#	7+
2588	Children's Hour, The	(109)	Dr.	UA	12-18-61	#	#	#	#	#	#	#	14+
2608	Choppers, The	(64)	Melodrama	SR	2-26-62	±							1+1−
2599	⊛Cinderella	(84)	Ballet Film	Janus	1-29-62	±		#			+	#	6+1−
2639	Clown and the Kid	(65)	Com-Dr.	UA	6-18-62	±							1+1−
2589	⊛Colossus of Rhodes, The	(128) Ⓢ	Adv. Spect.	MGM	12-25-61	+	±	+	+	±	+		6+2−
2575	⊛Comancheros, The	(107) © Outdoor	Drama	20th-Fox	11- 6-61	#	+	+	#	+	#	+	10+
2645	Concrete Jungle, The	(86)	Dr.	Fanfare	7- 9-62	+		+	+		±		4+1−
2650	Confessions of an Opium Eater	(85)	Shock Melodrama	AA	7-23-62	+					±		2+1−
2590	Continental Twist, The (See "Twist All Night")												
2607	Couch, The	(89)	Suspense	WB	2-26-62	±	±	±	+	+	±	±	7+5−
2621	◯⊛Counterfeit Traitor, The	(140)	Drama	Para	4-16-62	#	#	+	#	#	#	#	13+
	—D—												
2655	⊛Damn the Defiant!	(101) ©	Ac.	Col	8-13-62	+			+	+	#		5+
2600	Day the Earth Caught Fire, The	(90)	Suspense Drama	U-I	1-29-62	#	+	#	#	+	#	#	12+
2625	Dead to the World	(87)	Melo.	UA	4-30-62	−					±		1+2−
2602	Deadly Duo	(69)	Drama	UA	2- 5-62	+		−	+	+	−	±	4+3−
2594	Desert Patrol	(78)	War Drama	U-I	1- 8-62	+	+	+	#		+	+	7+
2607	⊛Devil Made a Woman, The	(87)	Adv.	Medallion	2-26-62	±							1+1−
2624	⊛Doctor in Love	(93)	Com.	Governor	4-23-62	+	±	+	+	±	±	+	7+3−
2621	Don't Knock the Twist	(87)	Drama/Twist numbers	Col	4-16-62	+	±	±	±	+	±	±	7+5−
2588	Double Bunk	(92)	Farce	Showcorp	12-18-61	+		±			±	+	4+2−
	—E—												
2647	⊛East of Kilimanjaro	(72) Adv.		Parade	7-16-62	±							1+1−
2588	⊛El Cid	(184) Ⓣ	Hist. Spec.	AA	12-18-61	#	#	+	#	#	#	#	13+
2585	Errand Boy, The	(92)	Comedy	Para	12-11-61	+	±	#		+	#	±	8+2−
2636	⊛Escape From Zahrain	(93) Ⓟ Adventure	Drama	Para	6- 4-62	+	±	+	+	+	+	+	7+1−
2577	Everything's Ducky	(80)	Comedy	Col	11-13-61	−	±	±	+	±	+	±	6+5−
2615	Experiment in Terror	(123)	Susp.	Col	3-26-62	#	+	+	#	#	#	#	12+
	—F—												
2653	Fallguy	(64)	Crime Drama	Fairway	8- 6-62	±							1+1−
2623	Five Finger Exercise	(109)	Dr.	Col	4-23-62	+	±	±	#	+	+	+	8+2−
2654	⊛Five Weeks in a Balloon	(103) ©	Adv-Comedy	20th-Fox	8- 6-62	#							2+
2575	⊛Flight of the Lost Balloon	(91) Ⓢ	Adventure	Woolner	11- 6-61	+		−	±	+			3+2−
2580	◯⊛Flower Drum Song	(133) Ⓟ	Musical	U-I	11-20-61	#	+	+	#	#	#	#	12+
2613	⊛Follow That Dream	(110) Ⓟ	Com.	UA	4- 2-62	+	+	+	#	+	#		8+
2619	⊛Forever My Love	(115) Romantic Drama		Para	4- 9-62	+	±	+	+	±	+	#	8+2−
2606	⊛Four Horsemen of the Apocalypse, The	(153) ©	Drama	MGM	2-19-62	#	#	+	#	+	#	#	12+
	—G—												
2585	George Raft Story, The	(105) Biographical Drama		AA	12-11-61	+	+	+	#	+	+	+	8+
2626	⊛Geronimo	(101) Ⓟ	Outdoor Dr.	UA	4-30-62	+	+	+	#	+	+		7+
2644	⊛Gigot	(104)	Comedy	20th-Fox	7- 2-62	#	±	#	#	#	#		11+1−
2605	⊛Girls at Sea	(81)	Com.	Seven Arts	2-19-62	#							2+
2587	Gun Street	(67)	Western	UA	12-18-61	±	−	−		+	−		2+4−
2593	⊛Guns of the Black Witch	(81) ©	Adv. Dr.	AIP	1- 8-62	±					−	±	2+3−
2651	Guns of Darkness	(103)	Drama	WB	7-30-62	+	±	±	#	+	+		7+2−
	—H—												
2613	Hand of Death	(60)	S-F'n	20th-Fox	3-19-62	±					±	±	3+3−
2626	⊛Hands of a Stranger	(85½)	Susp.	AA	4-30-62	±					±	±	3+3−
2598	Happy Thieves, The	(88)	Com-Dr.	UA	1-22-62	+	±	+	#	±	±	+	8+3−
2625	Harold Lloyd's World of Comedy	(94)	Comedy	Cont'l	4-30-62	+	±	#	#	#	#		10+1−
2634	◯⊛Hatari!	(159)	Adv. Dr.	Para	5-28-62	#	#	+	#	+	#	#	12+
2634	Hell Is for Heroes	(90)	War Dr.	Para	5-28-62	+	±	+	+		+	+	6+1−
2612	⊛Hellions, The	(87) Ⓣ Outdoor	Drama	Col	3-12-62	+	±	±			−	±	4+4−
2639	⊛Hemingway's Adventures of a Young Man	(145) ©	Dr.	20th-Fox	6-18-62	#	±	+	#	#	#	#	12+1−
2590	Hey, Let's Twist!	(80)	Musical	Para	12-25-61	+	±	+	+	+	±	±	7+3−
2610	Hitler	(107)	Drama	AA	3- 5-62	±	±	−	+	+	−		4+4−
2620	⊛Horizontal Lieutenant, The (90) Comedy	©		MGM	4- 9-62	+	±	±	+	+	#	+	8+2−
2641	Horror Chamber of Dr. Faustus, The	(95)	Horror Drama	Lopert	7- 2-62	+							1+
2623	House of Women	(83)	Drama	WB	4-23-62	±	±	+	+	+	−	±	6+4−
	—I—												
2596	⊛I Bombed Pearl Harbor	(98)	Widescope, War Dr.	Parade	1-15-62	+		±		+			3+1−
2636	⊛I Like Money	(81) ©	Com.	20th-Fox	6- 4-62	+	±	+	#		+	+	7+1−
2635	Incident in an Alley	(83)	Dr.	UA	6- 4-62	±					±	±	3+3−
2626	Information Received	(77)	Dr.	U-I	4-30-62	+		±	+		+	+	5+1−
2587	Innocents, The	(100) © Suspense	Drama	20th-Fox	12-18-61	#	±	#	#	#	#	#	13+1−
2638	Interns, The	(120)		Col	6-11-62	#	#	±	+	#	+	+	10+1−
2628	Intruder, The	(83)	Dr.	Astor	5- 7-62	+	±	#	+	#	+	+	9+1−
2651	Invasion of the Star Creatures	(81)	Sc.-F'n Comedy	AIP	7-30-62	±							1+1−
2644	⊛It Happened in Athens	(92) ©	Comedy-Drama	20th-Fox	7- 2-62	+	+	−	+	±	+		5+2−
	—J—												
2645	⊛Jack the Giant Killer	(94) Adv-Fantasy		UA	7- 9-62	+	−		#		±	#	6+2−
2615	⊛Jessica	(105) Ⓟ	Rom. Comedy	UA	3-26-62	#	±	±	+	+	±	+	8+3−
2608	Jet Storm	(88)	Suspense	UPRO	2-26-62	+		+		+			3+
2604	⊛Journey to the Seventh Planet	(80)	Adv.-Fantasy	AIP	2-12-62	+			±	±	+	−	5+4−
2574	Judgment at Nuremberg	(189)	Dr.	UA	10-30-61	#		#	#	#	#	#	14+
	—K—												
2592	Karate	(80)	Ac Dr.	Brenner	1- 1-62	±							1+1−
2652	⊛Kid Galahad	(95)	Com-Dr/Songs.	UA	7-30-62	#	+	+	#	+	+		8+
2571	◯⊛King of Kings	(161) Ⓣ Religious	Drama	MGM	10-23-61	#	#	#	#	#	+	#	13+
2582	Kitchen, The	(74)	Drama	Kingsley	11-27-61	+		#			+	±	5+1−
	—L—												
2627	⊛Lad: a Dog	(98)	Drama	WB	5- 7-62	#	±	+	±	+	+		7+2−
2631	⊛Last of the Vikings	(102) Dyaliscope,	Adv.	Medallion	5-21-62	+			+			±	3+1−
2595	⊛Light in the Piazza	(101) © Romantic	Drama	MGM	1-15-62	#	+	#	#	#	#	#	13+
2630	⊛Lisa	(112) ©	Adv. Dr.	20th-Fox	5-14-62	+	#	+		+	#	#	9+
2642	Lolita	(152)	Comedy-Drama	MGM	6-25-62	#	±	+	#	#	±	#	11+2−
2628	Lonely Are the Brave	(107) Ⓟ	Outdoor Drama	U-I	5- 7-62	+	+	+	#	+	#	+	9+
2593	Long and the Short and the Tall, The	(102)	War Dr.	Cont'l	1- 8-62	#		+		+	+		5+
2593	Lost Battalion	(83)	War Dr.	AIP	1- 8-62	±					+		2+1−
2590	⊛Lover Come Back	(107)	Comedy	U-I	12-25-61	#	+	#	#	#	+	#	12+
	—M—												
2604	Madison Avenue	(94) ©	Dr.	20th-Fox	2-12-62	±	+	−	+	+	+	+	6+2−
2622	⊛Magic Sword, The	(80) Fantasy-Adventure		UA	4-16-62	+		+	+	+	+		5+
2580	◯⊛Majority of One, A	(147) Comedy-Drama		WB	11-20-61	#	+	#	#	#	#	#	13+
2601	Make Mine a Double	(86)	Com.	Ellis	2- 5-62	#							2+

REVIEW DIGEST
AND ALPHABETICAL INDEX

In the summary ## is rated 2 pluses. = as 2 minuses. → Very Good; + Good; ± Fair; − Poor; = Very Poor.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2607	Malaga (97)		Drama	WB	2-26-62	+	+	±	##	±	+	±	8+3−
2621	Man Who Shot Liberty Valance, The	(123)	Western	Para	4-16-62	±	##	+	##	##	+	##	11+1−
2641	Manster, The	(72)	Horror Dr.	Lopert	7- 2-62	±					−		1+2−
2576	Mask, The	(83)	Depth-dimension Horror Drama	WB	11- 6-61	+	−	−	+	##	±	±	6+4−
2654	Matter of WHO, A	(90)	Com.	Herts-Lion	8- 6-62	##			+	±		##	6+1−
2642	⊛Mermaids of Tiburon, The	(77)	Underwater Adv.	Filmgroup	7- 2-62	±		±		±			3+3−
2632	⊛Merrill's Marauders	(98)	© Dr.	WB	5-21-62	+		##	##	##	##	±	10+1−
2594	⊛Midsummer Night's Dream	(74)	© Puppet Fantasy	Showcorp	1- 8-62	±	+	##	##	+	+	+	9+1−
2656	⊛Mighty Ursus	(90)	Adv.	UA	8-13-62	±					−		1+2−
2629	Miracle Worker, The	(106)	Dr.	UA	5-14-62	##	+	##		##	##	##	11+
2599	⊛Moon Pilot	(98)	Comedy	BV	1-29-62	+	±	##	+	##	##	##	11+1−
2611	Most Wanted Man, The	(85)	Com.	Astor	3-12-62	−							1−
2632	Mothra	(90)	Tohoscope, HoDr.	Col	5-21-62	+		−	+	+	±	±	5+3−
2632	◐⊛Mr. Hobbs Takes a Vacation	(116)	© Comedy	20th-Fox	5-21-62	##	##	+	##	##	##	##	13+
2597	Murder She Said	(87)	Mystery	MGM	1-22-62	+	+	+	##	+	+	+	8+
2624	⊛Music Man, The	(151)	Ⓣ Musical Comedy	WB	4-23-62	##	##	##	##	##	##		12+
2617	⊛My Geisha	(120)	Ⓣ Com-Dr.	Para	4- 2-62	+	##	+		##	##	+	9+
2587	⊛Mysterious Island	(101)	Adv.	Col	12-18-61	+	+	+	##	##	+	±	9+1−
	—N—												
2620	Nearly a Nasty Accident	(86)	Farce-Comedy	U-I	4- 9-62	+		±	+		+	±	5+2−
2649	Never Let Go	(90)	Melodr.	20th-Fox	7-23-62	+		+					2+
2631	⊛Night Creatures	(81)	Adv.	U-I	5-21-62	+		+	##		+		5+
2655	Night They Killed Rasoutin, The	(87)	Melodrama	Brigadier	8-13-62	+							1+
2591	No Love for Johnnie	(110)	Drama	Embassy	1- 1-62	+	+	##	##	+	+	##	10+
2656	⊛No Man Is an Island	(90)	War Drama	U-I	8-13-62	##		±	##	+			6+1−
2643	Notorious Landlady, The	(123)	Com.	Col	7- 2-62	+	±	+	##	+	+	##	9+1−
2656	Nun and the Sergeant, The	(73)	War Drama	UA	8-13-62	±					−		1+2−
	—O—												
2583	One, Two, Three	(115)	Ⓟ Comedy	UA	12- 4-61	##	+	##	##	##	##	##	13+
2610	Only Two Can Play	(106)	Com.	Kingsley	3- 5-62	+	+	+	##	+	+	±	8+1−
2589	Outsider, The	(108)	Drama	U-I	12-25-61	+	±	±	##	##	##	##	11+2−
	—P, Q—												
2591	Pagan Island	(60)	Adv.	Cinema Syn	1- 1-62	±							1+1−
2643	Panic in Year Zero!	(95)	Dr.	AIP	7- 2-62	+	+	+	±	+	±		6+2−
2642	Paradise Alley	(81)	Comedy	Astor	7- 2-62	+							1+
2652	Payroll	(80)	Crime	AA	7-30-62	±		+			±		3+2−
2633	⊛Peeping Tom	(86)	Suspense	Astor	5-28-62	+							1+
2637	Phantom Planet, The	(82)	SF-Fantasy	AIP	6-11-62	±							1+1−
2640	⊛Phantom of the Opera	(84)	Ho.	U-I	6-18-62	##	±	+	##	+	##		9+1−
2648	Pigeon That Took Rome, The	(101)	Ⓟ Comedy	Para	7-16-62	+	##	##	+	+	+		8+
2585	⊛Pirate of the Black Hawk, The	(75)	Ⓢ Adventure	Filmgroup	12-11-61	+						−	1+1−
2652	⊛Pirates of Blood River	(87)	Ⓢ Action	Col	7-30-62	+	±	+	+	+	+	±	7+2−
2653	⊛Playgirl After Dark	(92)	Dr.	Topaz	8- 6-62	+		−					1+1−
2614	⊛Premature Burial, The	(81)	Ⓟ Horror Drama	AIP	3-19-62	+	+	±	+		+	±	6+2−
2606	⊛Prisoner of the Iron Mask, The	(80)	© Adv. (Eng. dubbed)	AIP	2-19-62	±	±		±			±	4+4−
	—R—												
2620	Reprieve	(105½)	Drama	AA	4- 9-62	+	+	±	+		+		5+1−
2629	⊛Ride the High Country	(94)	© Western	MGM	5-14-62	+		+	+	##	+	+	7+
2655	Rider on a Dead Horse	(72)	W'n	AA	8-13-62	+					±		2+1−
2611	Ring of Terror	(71)	Horror	SR	3-12-62	±							1+1−
2635	Road to Hong Kong, The	(91)	Com.	UA	6- 4-62	+	+	##	##	+	+	+	9+
2584	⊛Roman Spring of Mrs. Stone, The	(104)	Drama	WB	12- 4-61	+	±	+	+	##	+	+	8+1−
2614	⊛Rome Adventure	(118)	Com-Dr.	WB	3-19-62	+	+	±	+	##	+	+	8+1−
	—S—												
2623	Safe at Home!	(83)	Com-Dr.	Col	4-23-62	+	−	±	+	+	+	+	6+2−
2592	Sail a Crooked Ship	(88)	Comedy	Col	1- 1-62	+	±	±	##	+	+	+	8+2−
2599	Saintly Sinners	(79)	Com-Dr.	UA	1-29-62	±	−	+	+	±	±	±	6+5−
2622	⊛Samar	(89)	Action Dr.	WB	4-16-62	+	±	±	+	+	+	±	7+3−
2627	Satan in High Heels	(93)	Exploitation Melodrama	Cosmic	5- 7-62	−	=					±	1+4−
2610	⊛Satan Never Sleeps	(125)	© Comedy-Drama	20th-Fox	3- 5-62	+	+	±	+	+	+	+	7+1−
2575	⊛Second Time Around, The	(99)	© Farce-Comedy	20th-Fox	11- 6-61	+	+	±	##	+	##	+	9+1−
2612	Secret File Hollywood	(85)	Melodrama	Crown Int'l	3-12-62	±							1+1−
2561	Sergeant Was a Lady, The	(72)	Service Comedy	U-I	9-18-61	+	±	±	±	±	−		5+5−
2602	⊛Sergeants 3	(112)	Ⓟ Outdoor	UA	2- 5-62	+	+	+	##	+	+	+	8+
2605	7th Commandment	(82)	Melo.	Crown	2-19-62	±							1+1−
2619	⊛Shame of the Sabine Women, The	(80)	Adv. Dr.	UPRO	4- 9-62	±				±			2+2−
2627	⊛She Didn't Say No!	(96)	Comedy Satire	Seven Arts	5- 7-62	##							2+
2600	⊛Siege of Syracuse	(87)	Ⓣ Adv.-Ac.	Para	1-29-62	+	±	−	+	−	−		3+4−
2594	Singer Not the Song, The	(98)	© Drama	WB	1- 8-62	+	±	+	##	+	+	±	8+2−
2615	⊛Six Black Horses	(80)	W'n	U-I	3-26-62	+	−	±	+	+	+	±	6+3−
2646	⊛Sky Above—the Mud Below, The	(90)	Documentary	Astor	7- 9-62	##	±	##	+		##	+	9+1−
2591	Something Wild	(112)	Dr.	UA	1- 1-62	±			+	+	±	+	6+3−
2635	⊛Spiral Road, The	(140)	Adv.	U-I	6- 4-62	+	+	±	##	##	##		9+1−
2616	◐⊛State Fair	(118)	©Musical.	20th-Fox	3-26-62	+	##	±	+	##	+	##	10+1−
2637	⊛Story of the Count of Monte Cristo, The	(101)	Ⓢ Adv.	WB	6-11-62	+	±	±		+	##		6+2−
2647	⊛Stowaway in the Sky	(82)	Adventure	Lopert	7-16-62	+	±		+	+	##	##	8+1−
2654	Strangers in the City	(83)	Dr.	Embassy	8- 6-62	±	−	+	+			±	4+3−
2584	⊛Summer and Smoke	(118)	Ⓟ Dr.	Para	12- 4-61	##	##	##	##	##	##	##	14+
2611	⊛Sweet Bird of Youth	(120)	© Drama	MGM	3-12-62	##	+	##	##	##	+	##	12+
2622	⊛Swingin' Along	(74)	© Com/Mus.	20th-Fox	4-16-62	+		±	+	±	−		4+3−
	—T—												
2636	⊛Tales of Terror	(90)	Ⓟ Ho.	AIP	6- 4-62	##	−		##	##	##	±	9+2−
2644	⊛Tartars, The	(83)	Action	MGM	7- 2-62	±	±	−	+	±	±	±	6+6−
2650	⊛Tarzan Goes to India	(86)	© Ac.	MGM	7-23-62	+	±	+	+	##	+		7+1−
2630	Taste of Honey, A	(100)	Dr.	Cont'l	5-14-62	##	±	##	##	##	##	+	12+1−
2614	Tell-Tale Heart, The	(78)	Horror Drama	Danziger-SR	3-19-62	+							1+
2613	Temptation	(94)	Melodr.	Cameo	3-19-62	+							1+
2596	⊛Tender Is the Night	(146)	© Drama	20th-Fox	1-15-62	##	+	##	##	+	+	##	11+
2632	⊛That Touch of Mink	(99)	Ⓟ Com.	U-I	5-14-62	##	+	+	##	##	+	##	11+
2598	Then There Were Three	(82)	Ac.	Parade	1-22-62	±		+		+			3+1−
2639	There Was a Crooked Man	(106)	Comedy	Lopert	6-18-62	##							2+
2647	Three Stooges in Orbit, The	(87)	Farce-Comedy	Col	7-16-62	+	−	+	+	+	±	±	6+3−
2597	Three Stooges Meet Hercules, The	(89)	Farce-Comedy	Col	1-22-62	−	−	±	+	+	+	±	5+4−
2629	13 West Street	(80)	Dr.	Col	5-14-62	±	±	±	+	±	+	+	7+4−
2597	Too Late Blues	(110)	Dr.	Para	1-22-62	±	±	+	+	+	±	±	7+4−
2646	Trauma	(93)	Suspense Dr.	Parade	7- 9-62	+							1+
2586	Trunk, The	(72)	Suspense Dr.	Col	12-11-61	+					+	±	3+1−
2600	Twenty Plus Two	(102)	Mys.	AA	1-29-62	±	±	±		−	±	±	5+6−
2616	Twist All Night	(85)	Comedy With Music, color prolog	AIP	3-26-62	+		±	±	+	−		4+3−
2592	Twist Around the Clock	(86)	Musical	Col	1- 1-62	+	±	±	+	+	±	±	7+4−
2589	Two Little Bears, The	(81)	© Comedy-Fantasy	20th-Fox	12-25-61	±	−	+	+	±	##		6+3−
2565	Two Women	(105)	Dr. (Eng. dubbed) Also with titles	Embassy	10- 2-61	##	##	##	##		##	##	12+
	—U—												
2603	Underwater City, The	(78)	Adv.-Fantasy	Col	2-12-62	±	±	±		±	+	±	6+5−
	—V—												
2648	Valiant, The	(89)	War Drama	UA	7-16-62	+	+	±	+		+	+	6+1−
2581	Valley of the Dragons	(79)	Adv.	Col	11-27-61	±	−	−	+	±	−	±	4+6−
2606	Victim	(100)	Drama	Astor	2-19-62	##	+	##	##	+	##	##	12+
2601	View From the Bridge, A	(110)	Drama	Cont'l	2- 5-62	##	+	##	##	##	##	##	13+
	—W—												
2602	Walk on the Wild Side	(114)	Dr.	Col	2- 5-62	##	##	+	##	##	−	+	10+1−
2638	What a Carve Up!	(87)	Farce.	Embassy	6-11-62	+	−	±	+				3+2−
2618	War Hunt	(81)	War Drama	UA	4- 2-62	±	±	+	+	##	##		8+2−
5286	Weekend With Lulu, A	(91)	Comedy.	Col	12-11-61	##		±	+	##	+	±	8+2−
2567	◐⊛West Side Story	(155)	Panavision. Musical Dr.	UA	10- 9-61	##	##	##	##	##	##	##	14+
2646	⊛When the Girls Take Over	(80)	Comedy	Parade	7- 9-62	±							1+1−
2612	Whistle Down the Wind	(98)	Drama	Astor	3-12-62	##	+	##	+	##	##	##	12+
2584	Wild for Kicks	(92)	Dr.	Times	12- 4-61	±	−		+				2+2−
2645	⊛Wild Westerners, The	(70)	W'n.	Col	7- 9-62	+	±	±	+	+	±	±	7+4−
2609	Womanhunt	(60)	Mystery	20th-Fox	3- 5-62	−					−		2−
2609	World in My Pocket	(93)	Suspense	MGM	3- 5-62	+	+	+	+	±	±		6+2−
	—XYZ—												
2579	⊛X-15	(112)	Ⓟ Dr.	UA	11-20-61	+	±	±	+	##	##	+	9+2−
2638	Zotz!	(85)	Comedy	Col	6-11-62	±	−	+	+	+	+		5+2−

Feature productions by company in order of release. Running time is in parentheses. © is for CinemoScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panavision; Ⓡ Regalscope; Ⓣ Technirama. Symbol ◎ denotes BOXOFFICE Blue Ribbon Award; ◎ color photography. Letters and combinations thereof indicate story type—(Complete key on next page.) for review dates and Picture Guide page numbers, see REVIEW DIGEST.

FEATURE CHART

	ALLIED ARTISTS Type Rel. No.	AMERICAN INT'L Type Rel. No.	COLUMBIA Type Rel. No.	M-G-M Type Rel. No.	PARAMOUNT Type Rel. No.
JANUARY			Sail a Crooked Ship (88)..C..614 Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs Twist Around the Clock (83) .....M..616 Chubby Checker, Dion, the Marcels, Vicki Spencer	Murder She Said (87)..My..268 Margaret Rutherford, Arthur Kennedy	Hey, Let's Twist! (80) ..M..6108 Joey Dee and the Starliters, Teddy Randazzo, Kay Armen Too Late Blues (100) ....D..6109 Bobby Darin, Stella Stevens
FEBRUARY		◎Premature Burial (81) Ⓟ Ho..702 Ray Milland, Hazel Court	The Three Stooges Meet Hercules (89) .....Ad..617 Stooges, Vicki Trickett The Underwater City (78) SF..618 William Lundigan, Julie Adams Walk on the Wild Side (114) D..619 Laurence Harvey, Capucine, Barbara Stanwyck, Jane Fonda	◎Light in the Piazza (105) © .....D..207 Olivia de Havilland, R. Brazzi, G. Hamilton, Y. Mimieux	◎Summer and Smoke (118) Ⓣ .....D..6107 Laurence Harvey, Geraldine Page ◎Siege of Syracuse (87) Ⓣ .....Ad..6110 Rossano Brazzi, Tina Louise
MARCH	The Bashful Elephant (80) OD..6201 Molly Mack, Buddy Baer Hitler (107) .....BiD..6203 Richard Basehart, Cordula Trantow, Maria Emo	Twist All Night (87) ...M..703 June Wilkinson, Louis Prima, Sam Butera and the Witnesses (includes a color sequence)	◎The Hellions (87) Ⓣ ....Ac..620 Richard Todd, Anne Aubrey Belle Sommers (62) .....D..621 Polly Bergen, David Janssen	◎Four Horsemen of the Apocalypse (153) © ....D..209 Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb World in My Pocket (93)..D..210 Rod Steiger, Nadja Tiller, Peter Van Eyck	◎Forever My Love (115)..D..6111 Romy Schneider, Karl Boehm Brushfire (80) .....D..6112 John Ireland, Jo Morrow, Everett Sloane
APRIL	Hands of a Stranger (85½) D..6204 Paul Lukather, Joan Harvey, Jas. Stapleton, Irish McCalla The Big Wave (73).....D..6202 Sessue Hayakawa, Mickey Curtis	Burn, Witch, Burn (89)..Ho..704 Janet Blair, Peter Wyngarde Phantom Planet, The (82) SF..711 Dean Fredericks, Coleen Gray ◎Assignment Outer Space (79) .....SR..712 Archie Savage, Gaby Farinon	Don't Knock the Twist (87) .....M..622 Chubby Checker, Mari Blanchard Experiment in Terror (123)..D..623 Glenn Ford, Lee Remick Safe at Home (83).....D..624 Mickey Mantle, Roger Maris, Patricia Barry	◎Sweet Bird of Youth (120) © .....D..212 Geraldine Page, Paul Newman, Ed Begley, Rip Torn ◎The Horizontal Lieutenant (90) © .....C..213 Jim Hutton, Paula Prentiss All Fall Down (111).....D..211 Eva Marie Saint, Warren Beatty, Karl Malden, Angela Lansbury	The Man Who Shot Liberty Valance (123) .....W..6114 James Stewart, John Wayne, Vera Miles ◎◎The Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer (pre-release)
MAY	Rider on a Dead Horse (72) .....OD..6212 John Vivyan, Lisa Lu, Bruce Gordon, Kevin Hagen	The Brain That Wouldn't Die (71) .....Ho..705 Herb Evers, Virginia Leith Invasion of the Star Creatures (81) .....SF..706 Bob Ball, Frankie Ray	Five Finger Exercise (109)..D..625 Rosalind Russell, Maximilian Schell, Jack Hawkins, Richard Beymer 13 West Street (80).....D..626 Alan Ladd, Rod Steiger, Dolores Dorn, Michael Callan ◎Mothra (90) .....Ac..627 All-Japanese cast (Eng-dubbed)	◎Ride the High Country (94) © .....OD..216 Randolph Scott, Joel McCrea	◎Escape From Zahrain (93) Ⓣ .....Ac..6115 Yul Brynner, Madlyn Rhue, Sal Mineo
JUNE	Reprieve (110) .....D..6205 Ben Gazzara, Stuart Whitman, Ray Walston, V. Price, R. Steiger, S. Davis jr. The Bridge (104) .....D..6207 (Eng-dubbed version) Volker Bohnet, Fritz Wepper Confessions of an Opium Eater (85) .....D..6206 Vincent Price, Linda Ho Payroll (80) .....Ac..6210 Michael Craig, Francoise Prevost		Advise and Consent (138) © D..628 Charles Laughton, Henry Fonda, Don Murray, Walter Pidgeon, Gene Tierney, Franchot Tone ◎The Wild Westerners (70) W..629 Jas. Philbrook, Nancy Kovack, Guy Mitchell, Duane Eddy	Lolita (152) .....D..217 James Mason, Shelley Winters, Peter Sellers, Sue Lyon ◎Boys' Night Out (115) © C..218 Kim Novak, James Garner, Tony Randall, Janet Blair ◎The Tartars (83) .....Ad..223 Orson Welles, Victor Mature, Liana Orfei	Hell Is for Heroes (90)..D..6116 Steve McQueen, Bobby Darin, Fess Parker, Bob Newhart
JULY	The Frightened City (97) D..6211 Herbert Lom, John Gregson, Yvonne Romain	◎Tales of Terror (90) Ⓟ .....Ho..710 Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget Panic in Year Zero! (95) © D..708 Ray Milland, Jean Hagen, Frankie Avalon	The Notorious Landlady (123) .....MyC..701 Jack Lemmon, Kim Novak, Fred Astaire Zotz! (87) .....C..702 Tom Poston, Julia Meade, Cecil Kellaway	◎Tarzan Goes to India (86) .....Ad..222 Jock Mahoney, Simi, Mark Dana	◎◎The Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer ◎My Geisha (120) Ⓣ..CD..6118 Shirley MacLaine, Yves Montand, Edw. G. Robinson, Bob Cummings
AUGUST	◎Day of the Triffids (119) © .....Ho..6209 Howard Keel, Nicole Maurey, Mervyn Johns	◎Marco Polo (100) ©..Ad..709 Rory Calhoun, Yoko Tani	The Interns (120) .....D..703 Michael Callan, Cliff Robertson, Jas. MacArthur, Haya Harareet The Three Stooges in Orbit (87) .....C..704 Stooges, Edson Stroll ◎Pirates of Blood River (87) Ⓢ .....Ad..710 Kerwin Mathews, Glenn Corbett	◎Two Weeks in Another Town (104) © .....D..220 Kirk Douglas, Edw. G. Robinson, Cyd Charisse, Geo. Hamilton ◎The Savage Guns (..) Ⓢ .....OD..221 Richard Basehart, Alex Nicol	◎Hatari! (159) .....Ad..6119 John Wayne, Red Buttons, Elsa Martinelli, Hardy Kruger
SEPTEMBER		◎White Slave Ship (..) © .....Ad..713 (formerly "Wild Cargo") Pier Angeli, Edmund Purdom	◎Damn the Defiant! (101) © .....D..705 Alec Guinness, Dirk Bogarde, Anthony Quayle ◎The Best of Enemies (104) .....CD..706 David Niven, Alberto Sordi Ring-a-Ding Rhythm (78)..M..707 Chubby Checker, Dukes of Dixieland	◎Swordsman of Siena (..) © .....Ad..219 Stewart Granger, Sylva Koscina, Christine Kaufmann The Password Is Courage (..)..Ac.. Dirk Bogarde, Maria Perschy	
OCTOBER	Billy Budd (123) ©.....D.. Robert Ryan, Peter Ustinov, Melvyn Douglas, Terence Stamp	Warriors Five (..) .....Ac..707 Jack Palance, Anna Ralli	Requiem for a Heavyweight (..) .....D..708 Anthony Quinn, Jackie Gleason, Julie Harris, Mickey Rooney Two Tickets to Paris (..) M..709 Joey Dee, Gary Crosby, Kay Medford	◎A Very Private Affair ( ) .....D..215 Brigitte Bardot, Marcello Mastroianni ◎I Thank a Fool (..) ©..D..301 Susan Hayward, Peter Finch	The Pigeon That Took Rome (101) Ⓟ .....C..6202 Charlton Heston, Elsa Martinelli, Harry Guardino

FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (D) Drama; (F) Fantasy; (FC) Farce-Comedy; (Ho) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

JANUARY

20TH-FOX

Bachelor Flat (91) ©..C..201
Terry-Thomas, Tuesday Weld, Richard Beymer, Celeste Holm

Madison Avenue (94) © ..D..202
Dana Andrews, Eleanor Parker, Eddie Albert, Jeanne Crain

UNITED ARTISTS

One, Two, Three (108) Ⓟ C..6208
James Cagney, Horst Buchholz, Arlene Francis, Pamela Tiffin

Mary Had a Little (79)..C..6203
Agnes Laurent, John Bentley

Something Wild (112) ....D..6210
Carroll Baker, Ralph Meeker

The Happy Thieves (88)..CD..6209
Rex Harrison, Rita Hayworth

WARNER BROS.

The Singer Not the Song (98) © .....D..152
Dirk Bogarde, John Mills, Madlene Demongeot

FEBRUARY

20TH-FOX

Tender Is the Night (146) © .....D..203
Jennifer Jones, Jason Robards jr., Joan Fontaine, Tom Ewell

Swingin' Along (74) © C/M..204
Noonan and Marshall, Barbara Eden, Ray Charles, Roger Williams, Bobby Vee

UNITED ARTISTS

Sergeants 3 (112) Ⓟ .OD..6213
Frank Sinatra, Dean Martin, S. Davis jr., P. Lawford, J. Bishop

Saintly Sinners (78)....CD..6205
Don Beddoe, Ellen Corby

Deadly Duo (69).....D..6212
Craig Hill, Marela Henderson

UNIVERSAL-INT'L

Spartacus (193) Super-Technirama 70.....D..6204
Kirk Douglas, Sir Laurence Olivier, Jean Simmons, Tony Curtis, Peter Ustinov (regular release)

WARNER BROS.

A Majority of One (147) .....C..153
Rosalind Russell, Alec Guinness

MARCH

20TH-FOX

The Innocents (99) ©....D..207
Deborah Kerr, Michael Redgrave

Womanhunt (60) .....D..206
Steve Piccaro, Lisa Lu, Berry Kroeger

Satan Never Sleeps (124) © .....D..205
William Holden, Clifton Webb, France Nuyen

UNITED ARTISTS

The Children's Hour (109) .....D..6211
Audrey Hepburn, Shirley MacLaine, James Garner

The Clown and the Kid (65) .....D..6207
John Lupton, Mike McGreevey

UNIVERSAL-INT'L

Lover Come Back (107)..C..6205
Rock Hudson, Doris Day, Tony Randall, Edie Adams

Desert Patrol (78).....Ac..6206
Michael Craig, John Gregson, Richard Attenborough

WARNER BROS.

The Couch (89) .....D..160
Shirley Knight, Grant Williams

Malaga (96).....Ad..161
Trevor Howard, Dorothy Dandridge, Edmund Purdom

APRIL

20TH-FOX

State Fair (118) ©..D/M..208
Pat Boone, Bobby Darin, Pamela Tiffin, Ann-Margret, Alice Faye, Tom Ewell

Broken Land (60) ©....W..209
Kent Taylor, Jody McCrea, Dianna Darrin

UNITED ARTISTS

The Magic Sword (80)..Ad..6214
Basil Rathbone, Estelle Winwood, Gary Lockwood, Anne Helm

Mighty Ursus (90)....Ad..6220
Ed Fury

Jessica (105) Ⓟ.....C..6219
Maurice Chevalier, Angie Dickinson

War Hunt (81) .....D..6217
John Saxon, Robert Redford

UNIVERSAL-INT'L

The Outsider (108).....D..6207
Tony Curtis, Bruce Bennett, James Franciscus

Nearly a Nasty Accident (86) .....C..6208
Jimmy Edwards, Shirley Eaton, Kenneth Connor

WARNER BROS.

Rome Adventure (118)....D..162
Troy Donahue, Angie Dickinson, Rossano Brazzi, Suzanne Pleshette

MAY

20TH-FOX

Hand of Death (60) .....Ho..212
John Agar, Paula Raymond

The Cabinet of Caligari (104) © .....HoD..211
Glynis Johns, Dan O'Herlihy

UNITED ARTISTS

Follow That Dream (110) Ⓟ .....C..6216
Elvis Presley, Anne Helm, Arthur O'Connell

Geronimo (102).....OD..6221
Chuck Connors, Kamala Devi

Incident in an Alley (83) D..6218
Chris Warfield, Erin O'Donnell

Third of a Man (80) ....D..6226
Simon Oakland

UNIVERSAL-INT'L

Cape Fear (106).....D..6209
Gregory Peck, Robert Mitchum, Polly Bergen

The Day the Earth Caught Fire (91) .....D..6210
Janet Munro, Leo McKern

WARNER BROS.

House of Women (85)....D..163
Shirley Knight, Andrew Duggan

Samar (89) .....Ad..164
George Montgomery, Gilbert Roland, Ziva Rodann, Joan O'Brien

JUNE

20TH-FOX

Lisa (112) © .....D..210
Stephen Boyd, Dolores Hart

It Happened in Athens (92) © .....Ad..214
Jayne Mansfield, Nico Minardos

UNITED ARTISTS

Road to Hong Kong (91)..C..6227
Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour

UNIVERSAL-INT'L

Night Creatures (81)..Ho..6213
Peter Cushing, Yvonne Romain

Six Black Horses (80)..W..6214
Audie Murphy, Dan Duryea, Joan O'Brien

Lonely Are the Brave (107) Ⓟ .....OD..6215
Kirk Douglas, Gena Rowlands, Walter Matthau

WARNER BROS.

Lad: a Dog (98) .....D..158
Peter Breck, Peggy McCay

JULY

20TH-FOX

Mr. Hobbs Takes a Vacation (116) © .....C..215
James Stewart, Maureen O'Hara, Fabian, Lauri Peters

Air Patrol (70) ©.....Ac..216
Willard Parker, Merry Anders

UNITED ARTISTS

Jack the Giant Killer (94) .....Ad..6222
Kerwin Mathews, Judi Meredith

The Miracle Worker (106) D..6225
Anne Bancroft, Patty Duke

West Side Story (155) Ⓟ 70mm .....M..6201
Natalie Wood, Richard Beymer, Russ Tamblyn, Rita Moreno, G. Chakiris

The Valiant (89) .....D..6228
John Mills, Ettore Manni

UNIVERSAL-INT'L

That Touch of Mink (99) Ⓟ .....C..6216
Cary Grant, Doris Day, Gig Young, Audrey Meadows

Information Received (77) D..6217
Sabina Sesselman, Wm. Sylvester

WARNER BROS.

Merrill's Marauders (98) © .....D..165
Jeff Chandler, Ty Hardin

The Music Man (151) Ⓣ M..168
Robert Preston, Shirley Jones (Special engagements only)

AUGUST

20TH-FOX

5 Weeks in a Balloon (103) © .....Ad..218
Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre

Hemingway's Adventures of a Young Man (145) ©....D..213
Richard Beymer, Susan Strasberg, Diane Baker, Paul Newman

UNITED ARTISTS

Bird Man of Alcatraz (143) D..6230
Burt Lancaster, Karl Malden

Judgment at Nuremberg (189) .....D..6205
S. Tracy, B. Lancaster, R. Widmark, M. Dietrich, M. Clift, J. Garland

The Nun and the Sergeant (73) .....Ac..6125
Robert Webber, Anna Sten

UNIVERSAL-INT'L

The Spiral Road (140)..D..6218
Rock Hudson, Burl Ives, Gena Rowlands

WARNER BROS.

Guns of Darkness (103)..Ad..169
Leslie Caron, David Niven

SEPTEMBER

20TH-FOX

I Like Money (81) © ....C..241
Peter Sellers, Nadia Gray, Herbert Lom

The 300 Spartans (113) © .....Ad..219
Richard Egan, Diane Baker, Sir Ralph Richardson

UNITED ARTISTS

Kid Galahad (95)....CD..6231
Elvis Presley, Gig Young, Lola Albright, Joan Blackman

Hero's Island (94) Ⓟ Ad..6229
James Mason, Neville Brand, Kate Manx, Rip Torn

Pressure Point (..) .....D..
Sidney Poitier, Bobby Darin

UNIVERSAL-INT'L

The Phantom of the Opera (84) .....Ho..6219
Herbert Lom, Heather Sears, Michael Gough, Edw. de Souza

WARNER BROS.

The Story of the Count of Monte Cristo (101) Ⓢ..Ad..167
Louis Jourdan, Yvonne Furneaux

OCTOBER

20TH-FOX

Gigot (104) .....C..220
Jackie Gleason, Katherine Kath, Jean LeFebvre, Gabrielle Dorziat

Loves of Salammbo (..) © .....Ad..223
Jeanne Valerie, Jacques Sernas, Edmund Purdom

UNIVERSAL-INT'L

No Man Is an Island (90) .....D..6220
Jeffrey Hunter, Marshall Thompson, Barbara Perez

WARNER BROS.

The Chapman Report (..)..D..231
Efrem Zimbalist jr., Shelley Winters, Jane Fonda, Claire Bloom, Glynis Johns

COMING

ALLIED ARTISTS
El Cid (170) Ⓣ.....D..6220
Charlton Heston, Sophia Loren (add 21 min. for additional music and intermission) Special release

AMERICAN-INT'L
Prisoner of the Iron Mask © Ad..
Michel Lemoine, Wandisa Guida (Special release)
Reptilicus .....SF..715
Bodil Miller, Carl Ottosen
Goliath and the Mongols © .....Ad..714
Gordon Scott, Yoko Tani
The Young Racers .....Ac..716
Mark Damon, Bill Campbell

BUENA VISTA
The Search of the Castaways Ad..
Maurice Chevalier, Hayley Mills, Geo. Sanders, W. Hyde White
Son of Flubber .....C..
Fred MacMurray, Nancy Olson, Keenan Wynn, Ed Wynn

COLUMBIA
Barabbas Ⓣ .....D..
Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine
The War Lover .....D..
Steve McQueen, Robert Wagner, Shirley Ann Field
Bye Bye Birdie Ⓟ.....C/M..
Janet Leigh, Dick Van Dyke, Ann-Margret, Bobby Rydell
Lawrence of Arabia super Ⓟ .....D..
Alec Guinness, Anthony Quinn, Jose Ferrer, Peter O'Toole
Congo Vivo .....Ad
Jean Seberg, Gabriele Ferzetti
The Old Dark House .....My..
Tom Poston, Robert Morley
Maniac .....D..
Kerwin Mathews, Nadia Gray

MGM
Mutiny on the Bounty (Ultra Panavision-70) ....Ad..
Marlon Brando, Trevor Howard, Hugh Griffith, Tarita
King of Kings Ⓣ ....Bib D..
Jeffrey Hunter, Siobhan McKenna
Billy Rose's Jumbo .....M..
Doris Day, Stephen Boyd, Jimmy Durante
The Golden Arrow .....Ad..
Tab Hunter, Rossana Podesta
Damon and Pythias (99)..Ad..
Guy Williams, Don Burnett

PARAMOUNT
A Girl Named Tamiko Ⓟ....D..
Laurence Harvey, France Nuyen, Martha Hyer, Miyoshi Umeki
Who's Got the Action? Ⓟ....C..
Dean Martin, Lana Turner, Eddie Albert, Nita Talbot
Girls! Girls! Girls!.....C..6205
Elvis Presley, Stella Stevens
It's Only Money .....C..6206
Jerry Lewis, Joan O'Brien
My Six Loves .....CD..
Debbie Reynolds, David Janssen

20TH-FOX
The Lion ©.....Ad..
William Holden, Capucine, Trevor Howard
The Queen's Guard .....D..
The Longest Day © .....D..
All-star cast; depiction of the Allied landings on D-Day
Cleopatra Todd-AO.....D..
Elizabeth Taylor, Richard Burton, Rex Harrison
The Leopard Ⓣ .....D..
Burt Lancaster, Claudia Cardinale

UNITED ARTISTS
Taras Bulba Ⓟ .....Ad..
Tony Curtis, Yul Brynner
Beauty and the Beast (77) .....Ad..6223
Joyce Taylor, Mark Damon, Eduard Franz, Merry Anders
The Manchurian Candidate (..)..D..
Frank Sinatra, Laurence Harvey, Janet Leigh, Angela Lansbury
A Child Is Waiting .....D..
Burt Lancaster, Judy Garland
Two for the Seesaw .....D..
Shirley MacLaine, Robert Mitchum
The Caretakers .....D..
Robert Stack, Joan Crawford

UNIVERSAL-INT'L
Freud .....BiD..
Montgomery Clift, Susannah York, Susan Kohner
If a Man Answers .....C..
Sandra Dee, Bobby Darin
To Kill a Mockingbird ....D..
Gregory Peck, Mary Badham,
Lancelot and Guinevere Ⓟ .....Ad..
Cornel Wilde, Jean Wallace
40 Pounds of Trouble Ⓟ..CD..
Tony Curtis, Phil Silvers, Suzanne Pleshette

WARNER BROS.
Term of Trial .....D..252
Laurence Olivier, Simone Signoret, Sarah Miles, Terence Stamp
Gypsy .....M..
Rosalind Russell, Karl Malden Natalie Wood

FEATURE CHART

MISCELLANEOUS

ASTOR
Never Take Candy From a Stranger (82) .....D..Oct 61
Jean Carter, Felix Aylmer
Ⓢ Gina (92) .....Ad..Nov 61
Simone Signoret, Georges Marchal
Victim (100) .....D..Feb 62
Dirk Bogarde, Sylvia Syms
Whistle Down the Wind (98) .....D..Mar 62
Hayley Mills, Bernard Lee
Peeping Tom (86).....D..May 62
Karl Boehm, Moira Shearer
The Intruder (83) ....D..May 62
William Shatner, Frank Maxwell

BUENA VISTA
Ⓢ Ⓒ Babes in Toyland (100) Ⓒ .....M..Dec 61
Ray Bolger, Tommy Sands, Annette, Ed Wynn
Ⓢ Moon Pilot (98) .....C..Apr 62
Tom Tryon, Dany Saval, Brian Keith, Edmond O'Brien
Ⓢ Ⓒ Bon Voyage (132) ..C..Jun 62
Fred MacMurray, Jane Wyman, Michael Callan, Deborah Walley
Ⓢ Big Red (89) .....OD..Jul 62
Walter Pidgeon, Gilles Payant
Ⓢ Almost Angels (..) D/M..Oct 62
Vincent Winter, Peter Weck

CONTINENTAL
View From the Bridge, A (110) .....D..Feb 62
Carol Lawrence, Raf Vallone
Harold Lloyd's World of Comedy (94) (Episodes from Lloyd's 1924-39 features) .....C..Apr 62
Ⓢ Bachelor of Hearts (97) C..May 62
Hardy Kruger, Sylvia Syms
A Taste of Honey (100)..D..May 62
Dora Bryan, Rita Tushingham
Never Let Go (90) ....D..Jun 62
Peter Sellers, Richard Todd
Ⓢ Waltz of the Toreadors (..) .....C-D..Sep 62
Peter Sellers, Margaret Leighton
Operation Snatch (83)....C..Sep 62
Terry-Thomas, George Sanders
The Hands of Orlac (..)..D..Oct 62
Mel Ferrer, Dany Carrel

EMBASSY
No Love for Johnnie (110) Ⓒ .....D..May 62
Peter Finch, Mary Peach
Two Women (99) .....D..Jun 62
(Eng-dubbed)..Sophia Loren
What a Carve Up! (87)..HoC..Jul 62
Kenneth Connor, Shirley Eaton
Ⓢ The Sky Above—The Mud Below (90) .....Doc..Jul 62
Strangers in the City (80) .....D..Aug 62
Robert Gentile, Kenny Delmar
Ⓢ Constantine and the Cross (114) .....Ad..Aug 62
Cornel Wilde, Christine Kaufmann

FAIRWAY INT'L
The Choppers (64) .....D..Feb 62
Arch Hall jr., Marianne Gaba
Ⓢ Eegah (90) .....Ad..May 62
Arch Hall jr., Marilyn Manning
Fallguy (64) .....D..May 62
Ed Dugan

FILMGROUP
The Devil's Partner (75) Ac Sep 61
Ed Nelson, Jean Allison, Edgar Buchanan
Ⓢ The Pirate of the Black Hawk (75) Ⓢ .... Ad..Dec 61
Mijanou Bardot, Geraru Landry

GOVERNOR
Ⓢ Doctor in Love (87)..C..Apr 62
Michael Craig, Virginia Maskell, James Robertson Justice

MEDALLION
Ⓢ Last of the Vikings (102) Ⓢ .....Ad..May 62
Cameron Mitchell, Edmund Purdom

PARADE RELEASING ORG.
Ⓢ I Bombed Pearl Harbor (98) Widescope .....Ac..Dec 61
Toshiro Mifune, Y. Natsuki
Then There Were Three (82) .....Ac..Jan 62
Alex Nicol, Frank Latimore
A Public Affair (75)..D..Mar 62
Myron McCormick, Edw. Binns
Ⓢ When the Girls Take Over (80) .....C..May 62
R. Lowery, M. Miller, J. Ellison
Ⓢ East of Kilimanjaro (75) Vistarama .....Ad..May 62
Marshall Thompson, Gaby Andre
Trauma (92) .....D..May 62
Lynn Bari, John Conte
Ⓢ Make Way for Lila (90) .....D..Jun..62
Erika Remberg (Eng-dubbed)

SHOWCORPORATION
Double Bunk (92) .....C..Nov 61
Ian Carmichael, Janette Scott, Sidney James
Ⓢ Midsummer Night's Dream (74) .....F..Dec 61
(Puppets; voices of Old Vic Players)

TIMES FILM
Ⓢ Purple Noon (115)..My..Oct 61
(Eng-dubbed)..Alain Delon, Marie LaForet, Maurice Ronet
Wild for Kicks (92)....D..Jan 62
David Farrar, Noelle Adam, Gillian Hills, Shirley Ann Field
Frantic (81) .....D..Mar 62
(Eng-dubbed) Jeanne Moreau
Also available with sub-titles at 90 minutes running time

UNITED PRODUCERS (UPRO)
Ⓢ Shame of the Sabine Women (80) .....Ad..
Lex Johnson, William Wolf

WOOLNER BROS.
Ⓢ Flight of the Lost Balloon (91) Ⓢ .....Ad..Oct 61
Mala Powers, Marshall Thompson

FOREIGN LANGUAGE

FRANCE
Five Day Lover, The (86)..2-19-62
(Kingsley)..Jean Seberg, Jean-Pierre Cassel, Micheline Presle
Jules and Jim (105)..... 6-11-62
(Janus)..Jeanne Moreau, Oskar Werner
La Belle Americaine (100) 1-22-62
(Cont'l)..R. Dbery, C. Brosset
Last Year at Marienbad (98) 4-16-62
(Astor)..Delphine Seyrig, Giorgio Albertazzi, Sacha Pitoeff
Les Liaisons Dangereuses (106) 1- 8-62
(Astor)..Gerard Philipe, Jeanne Moreau, Annette Vadim
Maiden, The (90) 5-21-62
(Green-Roth)..Claudine Dupuis
Night Affair (92) 1-22-62
(President)..Jean Gabin, Nadja Tiller, Danielle Darrieux
Rififi for Girls (97) .. 6-11-62
(Cont'l)..Nadja Tiller, R. Hossein
The Magnificent Tramp (76) 7-16-62
(Cameo)..Jean Gabin, Darry Cowl
Tomorrow Is My Turn (117) 4- 9-62
(Showcorp)..Charles Aznavour
Ⓢ Web of Passion (101)..11- 6-61
(Times)..Madeleine Robinson, Jean-Paul Belmondo
Zazie (86) 4- 30-62
(Astor)..Catherine Demongeot

GERMANY
Ⓢ Arms and the Man (96) 3-26-62
(Casino)..O. W. Fischer, Lilo Pulver

ITALY
Bell' Antonio (101)..... 5-21-62
(Embassy)..Marcello Mastroianni, Claudia Cardinale, P. Brasseur
Ⓢ Boccaccio '70 (165).... 7-16-62
(Embassy)..Sophia Loren, Anita Ekberg, Romy Schneider
From a Roman Balcony (84) 11-27-61
(Cont'l)..Jean Sorel, Lea Massari
Girl With a Suitcase (108) 10-16-61
(Ellis)..Claudia Cardinale
L'Avventura (145) 6- 5-61
(Janus)..Monica Vitti, Gabriele Ferzetti, Lea Massari
Love Is a Day's Work (84) 3-19-62
(Cont'l)..Jean Sorel, Lea Massari
Man Who Wagged His Tail, The (91) 10- 9-61
(Cont'l)..Peter Ustinov, Pablito Calvo (Span-lang; Eng. titles)
Night, The (La Notte) (120) 3-19-62
(Lopert)..Jeanne Moreau, Marcello Mastroianni, Monica Vitti
Rocco and His Brothers (175) 7-17-61
(Astor)..A. Delon, A. Girardot

JAPAN
Rice (118) 9-18-61
(SR)..Yuko Moshizuki
Throne of Blood (108) 4- 9-62
(Brandon)..Toshiro Mifune

POLAND
Eve Wants to Sleep (93) 10- 9-61
(Harrison)..Barbara Lass
Kanal (96) 11- 6-61
(Kingsley)..T. Izewska, T. Janczar
Joan of the Angels? (101).. 6-18-62
(Telepix)..L. Winnicka, M. Volt

SPAIN
Viridiana (90) 4-16-62
(Kingsley)..Francisco Rabal, Silvia Pinal, Fernando Rey

SWEDEN
Devil's Eye, The (90) 12-18-61
(Janus)..Jarl Kulle, Bibi Andersson
Through a Glass Darkly (91) 4- 30-62
(Janus)..Harriet Andersson, Max von Sydow

U.S.S.R.
Summer to Remember, A (80) 12-18-61
(Kingsley)..B. Barkjator, S. Bondarchuk

SHORTS CHART

Short subjects, listed by company, in order of release. Running time follows title. Date is national release month. Color and process as specified.

COLUMBIA
ASSORTED & COMEDY FAVORITES (Reissues)

Prod. No.		Rel. Date
6432	Pleasure Treasure (16)	Nov 61
6433	Dance, Dunce, Dance (18½)	Dec 61
6422	Parlor, Bedroom and Wrath (16)	Nov 61
6423	Flung by a Fling (16)	Dec 61
6424	The Gink at the Sink (16½)	Feb 62
6434	The Fire Chaser (16)	Mar 62
6435	Marinated Mariner (16)	Mar 62
6425	Let Down Your Aerial (17)	Apr 62
6426	Clunked in the Clink (16)	May 62
6436	Microspook (16)	Jun 62

CANDID MICROPHONE (Reissues)

6551	No. 1, Series 3 (11)	Sep 61
6552	No. 2, Series 3 (10)	Nov 61
6553	No. 3, Series 3 (10½)	Jan 62
6554	No. 4, Series 3 (11)	Apr 62
6555	No. 5, Series 3 (10½)	May 62

COLOR SPECIALS

6450	Ball Play (9)	Jul 62

COLOR FAVORITES (Technicolor Reissues)

6601	Red Riding Hood Rides Again (7)	Sep 61
6602	The Music Fluke (7)	Sep 61
6603	Imagination (6½)	Oct 61
6604	The Miner's Daughter (6½)	Nov 61
6605	Grape-Nutty (6)	Nov 61
6606	The Popcorn Story (6½)	Dec 61
6607	Cat-Tastrophy (6)	Jan 62
6608	Wonder Gloves (7)	Jan 62
6609	Dr. Bluebird (8)	Feb 62
6610	The Family Circus (6½)	Mar 62
6611	Big House Blues (7)	Mar 62
6612	The Oompahs (7½)	Apr 62
6613	The Air Hostess (8)	May 62
6614	Giddyap (6½)	Jun 62
6615	Georgie and the Dragon (7)	Jul 62

FILM NOVELTIES (Reissues)

5854	Yukon Canada (10)	Apr 61

LOOPY de LOOP (Color Cartoons)

6701	Catch Meow (6½)	Sep 61
6702	Kooky Loopy (7)	Oct 61
6703	Loopy's Hare-Do (7)	Dec 61
6704	Bungle Uncle (7)	Jan 62
6705	Beef for and After (7)	Mar 62
6706	Swash Buckled (7)	Apr 62
6707	Common Scents (7)	May 62
6708	Bearly Able (7)	Jun 62

MR. MAGOO REISSUES (Technicolor)

6752	Calling Dr. Magoo (6½) (© and standard)	Oct 61
6753	Magoo's Masterpiece (7)	Nov 61
6754	Magoo Beats the Heat (6) (Both © and standard)	Dec 61
6755	Magoo Slept Here (7)	Feb 62
6756	Magoo's Puddle Jumper (6½) (© and standard)	Mar 62
6757	Magoo Goes Skiing (7)	May 62
6758	Trail-Blazer Magoo (6)	Jul 62

SPECIAL COLOR FEATURETTES

6441	Images of Luangua (18)	Oct 61
6442	Wonderful Israel (19)	Dec 61
6443	Wonders of Philadelphia (18)	Mar 62
6444	Pleasure Highway (19½)	Apr 62
6445	Wonders of Dallas (17)	Jul 62

SERIALS (15 Chapter-Reissues)

5140	The Great Adventures of Captain Kidd	Mar 61
5160	Cody of the Pony Express	Aug 61
6160	Monster and the Ape	May 62

STOOGE COMEDIES (Reissues)

5408	Fling in the Ring (16)	Jul 61
6401	Quiz Whiz (15½)	Sep 61
6402	Fifi Blows Her Top (16½)	Oct 61
6403	Pies and Guys (16½)	Nov 61
6404	Sweet and Hot (17)	Jan 62
6405	Flying Saucer Daffy (17)	Feb 62
6406	Oils Well That Ends Well (16)	Apr 62
6407	Triple Crossed (16)	May 62
6408	Sappy Bull Fighter (15½)	Jul 62

WORLD OF SPORTS

6801	Aqua Ski-Birds (9½)	Oct 61
6802	Clown Prince of Rasslin (..)	Feb 62
6803	On Target (9)	Apr 62

M-G-M
TOM AND JERRY CARTOONS All 1.75-1 Ratio (Color—All New)

W361	Switchin' Kitten (9)	Sep 61
W362	Down and Outing (7)	Oct 61
W363	Greek to Me-ow (7)	Dec 61
W364	High Steaks (7)	Jan 62
W365	Mouse Into Space (7)	Mar 62
W366	Landing Stripling (7)	Apr 62
W367	Calypso Cat (7)	Jun 62

PARAMOUNT
COMIC KINGS

F21-1	Frogs Legs (6)	Apr 62
F21-2	Home Sweet Swampy (10)	May 62
F21-3	Hero's Reward (10)	May 62
F21-4	Psychological Testing (9)	Jun 62
F21-5	Snuffy's Song (8)	Jun 62
F21-6	The Hat (10)	Jun 62

COLOR SPECIALS (2 Reels)

B21-1	Spring in Scandinavia (15)	Dec 61

MODERN MADCAPS (Technicolor)

M21-1	Plot Sickens (7)	Oct 61
M21-2	Crumley Cogwheel (6½)	Oct 61
M21-3	Popcorn & Politics (6)	Nov 61
M21-4	Giddy Gadjets (6)	Mar 62
M21-5	Hi Fi Jinx (6)	Mar 62
M21-6	Funderful Suburbia (6)	Mar 62
M21-7	Samson Scrap (10)	Mar 62

NOVELTOON (Technicolor)

P21-1	Munro (9)	Sep 61
P21-2	Turtle Scoup (6)	Sep 61
P21-3	Kozmo Goes to School (6)	Nov 61
P21-4	Perry Popgun (6)	Jan 62
P21-5	Without Time or Reason (6)	Jan 62
P21-6	Good and Guilty (6)	Feb 62
P21-7	TV or No TV (6)	Mar 62

POPEYE CHAMPIONS

E21-1	Fireman's Brawl (7)	Sep 61
E21-2	Toreadorable (7)	Sep 61
E21-3	Popeye, the Ace of Space (7)	Sep 61
E21-4	Shaving Muggs (7)	Sep 61
E21-5	Taxi Turvey (6)	Sep 61
E21-6	Floor Flusher (6)	Sep 61

SPORTS IN ACTION (1-Reel Color)

D21-1	Symphony In Motion (10)	Jan 62
D21-2	Bow Jest (10)	Apr 62
D21-3	Fun In the Sun (9)	Jul 62
D21-4	Mighty Mites (..)	Jul 62
D21-5	On the Wing (..)	Aug 62

20th CENTURY-FOX
MOVIETONE CINEMASCOPES (Color, unless specified)

7107	Hills of Assisi (10)	Jul 61
7108	Assignment Pakistan (9)	Aug 61
7109	Ski New Horizons (10)	Sep 61
7110	Assignment India (9)	Oct 61
7111	Assignment South Africa (10)	Nov 61
7112	Sound of Arizona (10)	Dec 61
7201	Sport Fishing Family Style (8)	Jan 62
7202	Mel Allen's Football Highlights of 1961 (10) black and white	Feb 62
7203	Primitive Fighters (8)	Mar 62
7204	Holiday in Ireland (9)	Apr 62
7205	Champion Angler (9)	May 62
7206	Quebec Sports Pageant (9)	Jun 62
7207	City of the World (10)	Jul 62
7209	Story Book Wedding of Princess Sophia and Prince Juan Carlos (..)	Aug 62
7208	Dance Magic (11)	Sep 62

TERRYTOON 2-D's All Ratios—Color

5126	Sappy New Year (7)	Dec 61
5221	Klondike Strike Out (7)	Jan 62
5222	Where There's Smoke (7)	Feb 62
5223	He-Man Seaman (6)	Mar 62
5224	Nobody's Ghoul (7)	Apr 62
5225	Riverboat Mission (7)	May 62
5226	Rebel Trouble (7)	Jun 62
5227	Taming the Cat (7)	Jul 62
5228	Runaway Mouse (7)	Aug 62

TERRYTOON CINEMASCOPES

5107	Unsung Hero (6)	Jul 61
5108	Banana Binge (6)	Jul 61
5109	Meat, Drink and Be Merry (6)	Aug 61
5110	Really Big Act (6)	Sep 61
5111	Clown Jewels (6)	Oct 61
5112	Tree Spree (6)	Nov 61
5201	Honorable House Cat (6)	Jan 62
5202	Honorable Family Problem (7)	Mar 62
5203	Peanut Battle (7)	Apr 62
5204	Loyal Royalty (6)	May 62
5205	Send Your Elephant to Camp (6)	Jul 62
5206	Honorable Paint in Neck (..)	Sep 62

UNIVERSAL-INT'L
COLOR SPECIALS (One Reel)

4178	Restless Island (9)	Jun 61
4271	Treasure of the Deep	Nov 61
4272	Caramba ©	Dec 61
4273	Mabuhay	Jan 62
4274	Leaping Dandies	Feb 62

WALTER LANTZ CARTUNES (Technicolor..Can be projected in the Anamorphic Process, 2.35-1) (All run between 6 and 7 min.)

4119	Clash and Carry	Apr 61
4120	St. Moritz Blitz	May 61
4121	Bear and the Bees	May 61
4122	Sufferin' Cats (WW)	Jun 61
4123	Mississippi Slow Boat	Jul 61
4124	Franken-Stymied (WW)	Jul 61
4125	Busman's Holiday (WW)	Aug 61
4126	Tricky Trout	Sep 61
4127	Woody's Kook-Out (WW)	Sep 61
4129	Phantom of the Horse Opera (WW)	Oct 61
4211	Doc's Last Stand	Nov 61
4212	Case of the Red-Eyed Ruby	Dec 61
4213	Rock-a-Bye Gator (W. Woodpecker)	Jan 62
4214	Home Sweet Homewrecker (W. Woodpecker)	Jan 62

WALTER LANTZ REISSUES (Color Cartues..Can be projected in the Anamorphic process, 2.35-1)

4231	The Tree Medic	Nov 61
4232	After the Ball	Dec 61
4233	Chief Charlie Horse	Jan 62
4234	Woodpecker from Mars	Feb 62
4235	Calling All Cuckoos	Mar 62
4236	Niagara Fools	Apr 62
4237	Arts and Flowers	May 62

SPECIAL 2-REEL COLOR SPECIALS

4201	All That Oriental Jazz (16) ©	Nov 61
4202	Land of the Long White Cloud (..) ©	Mar 62
4204	Football Highlights of 1961 (10)	Dec 61

WARNER BROS.
BLUE RIBBON HIT PARADE (Technicolor Reissues—7 min.)

8312	The Lion's Busy	May 61
8313	Thumb Fun	Jun 61
8314	Corn Plastered	Jul 61
8315	Kiddin' the Kitty	Aug 61
8316	Ballot Box Bunny	Apr 61
9301	A Hound for Trouble	Sep 61
9302	Strife With Father	Sep 61
9303	The Grey Hounded Hare	Oct 61
9304	Leghorn Swaggled	Nov 61
9305	A Peck of Trouble	Dec 61
9306	Tom-Tom Tomcat	Jan 62
9307	Sock-a-Doodle-Do	Feb 62
9308	Rabbit Hood	Mar 62

BUGS BUNNY SPECIALS (Technicolor—7 min.)

8723	The Abominable Snow Rabbit	May 61
8724	Compressed Hare	Jul 61
9721	Prince Violent	Sep 61
9722	Wet Hare	Jan 62

MERRIE MELODIES LOONEY TOONS (Technicolor—7 min.)

8711	Birds of a Father	Apr 61
8712	D'Fightin' Ones	Apr 61
8713	Lickety-Splat	Jun 61
8714	A Scent of the Matterhorn	Jun 61
8715	Rebel Without Claws	Jul 61
8716	The Pied Piper of Guadalupe	Aug 61
9701	Daffy's Inn Trouble	Sep 61
9702	What's My Lion?	Oct 61
9703	Beep Prepared	Nov 61
9704	The Last Hungry Cat	Dec 61
9705	Nelly's Folly	Dec 61
9706	A Sheep in the Deep	Feb 62
9707	Fish and Slips	Mar 62
9708	Quackodile Tears	Mar 62

WORLD-WIDE ADVENTURE SPECIALS (Color Reissues) (Two-Reel)

8002	The Man From New Orleans (20)	Mar 61
8003	Winter Wonders (18)	Jul 61
9001	Where the Trade Winds Play (17)	Oct 61
9002	Fabulous Mexico (18)	Mar 62

(One-Reel)

8502	Alpine Champions (10)	Feb 61
8503	Kings of the Rockies (10)	Apr 61
8504	Grandad of Races (10)	May 61
8505	Snow Frolics (9)	Jun 61
8506	Hawaiian Sports (9)	Aug 61
9501	This Sporting World (10)	Nov 61
9502	Emperor's Horses (9)	Dec 61
9503	Wild Water Champions (9)	Feb 62

THE EXHIBITOR HAS HIS SAY ABOUT PICTURES

Compliments Paramount

Paramount's "The Man Who Shot Liberty Valance" shows the value of big names. Wayne and Stewart really are boxoffice. Too bad color was missing, but business was outstanding and Paramount is for the exhibitor. Played it Sunday through Wednesday.

J. THIELE

Blaine Theatre,
Boscobel, Wis.

BUENA VISTA

Parent Trap, The (BV)—Hayley Mills, Maureen O'Hara, Brian Keith. This was really a surprise! After playing all around here, it did 'way above average. Received many fine comments. Disney sure had the punch in this one. Played Sun., Mon. Weather: Very warm.—James Hardy, Crescent Theatre, Jasonville, Ind. Pop. 2,500.

COLUMBIA

Five Finger Exercise (Col)—Rosalind Russell, Maximilian Schell, Jack Hawkins. Excellent, but by no means the type of picture for this community. These people here want action. Business was fair. Played Sun., Mon. Weather: Hot.—Al Aguiar, Lincoln Theatre, Lincoln, Calif. Pop. 3,226.

Safe at Home! (Col)—Mickey Mantle, Roger Maris, Patricia Barry. Used this as a second feature and drew few adults. Mostly kids and teenagers. Played Thurs., Fri., Sat. Weather: Clear.—Al Aguiar, Lincoln Theatre, Lincoln, Calif. Pop. 3,226.

METRO-GOLDWYN-MAYER

Bachelor in Paradise (MGM)—Bob Hope, Lana Turner, Janis Paige. This picture was one of the funniest we have played in a long time. Bob Hope and Lana Turner were never better. Played Sun., Mon., Tues. Weather: Hot.—Larry Thomas, Fayette Theatre, Fayetteville, W. Va. Pop. 2,000.

Ride the High Country (MGM)—Randolph Scott, Joel McCrea, Mariette Hartley. A very good western in color and widescreen. This has a top-notch cast, plenty of action, an interesting plot, plus some comedy relief. It all adds up to excellent entertainment. Life magazine called it one of the sleepers of the year. Played Sun., Mon. Weather: Fine.—I. Roche, Starlite Drive-In, Chipley, Fla. Pop. 3,100.

Thunder of Drums, A (MGM) — Richard Boone, George Hamilton, Luana Patten. This film did 'way below average for my Saturday night show. Too many westerns on television. Beautiful color photography, and the acting was above average. Played Fri., Sat. Weather: Warm, fair.—Roy Kendrick, Star Theatre, Minco, Okla. Pop. 950.

PARAMOUNT

Blue Hawaii (Para)—Elvis Presley, Joan Blackman, Angela Lansbury. This did a bang-up job as my opening picture in my hometown theatre. Elvis is getting better as an actor all the time. Color was beautiful. Give us more like this and we'll never go out of business. Played Fri., Sat. Weather: Nice.—James Hardy, Crescent Theatre, Jasonville, Ind. Pop. 2,500. (Editor's note: For the past several years Mr. Hardy has been operating the Shoals Theatre in Shoals, Ind., and only recently has moved back to Jasonville, his original home.)

Blood and Roses (Para)—Mel Ferrer, Elsa Martinelli, Annette Vadim. This was an interesting picture in beautiful color. Nice photography of the European countryside. Did well on a double bill. Played Fri., Sat. Weather: Warm.—Larry Thomas, Fayette Theatre, Fayetteville, W. Va. Pop. 2,000.

Breakfast at Tiffany's (Para)—Audrey Hepburn, George Peppard, Patricia Neal. Delightful movie, enjoyed by all although Sunday night was below average. Put what can you expect when "Pork Chop Hill" (UA '59) is showing on the ABC-TV network? Played Sat. prevue, Sun., Mon. Weather: Warm, fair —Roy Kendrick, Star Theatre, Minco, Okla. Pop. 950.

CinderFella (Para)—Jerry Lewis, Anna Maria Alberghetti, Ed Wynn. A good picture with the usual Jerry Lewis patronage. Business was better when he was teamed up with Dean Martin. Together they were terrific at the boxoffice. Jerry alone does only average business.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Pop. 1,500.

Summer and Smoke (Para)—Geraldine Page, Laurence Harvey, Una Merkel. Stay away from this. Too deep for small towns. Strictly art house material. Laurence Harvey's fine acting talents wasted. The trailer stated it was Geraldine Page's first movie. I disagree. She starred with John Wayne in "Hondo" in 1953. Played Wed., Thurs. Weather: Warm.—James Hardy, Crescent Theatre, Jasonville, Ind. Pop. 2,500.

Too Late Blues (Para)—Bobby Darin, Stella Stevens, Vince Edwards. Exhibitors, beware! Don't even take it out of the can if you have to buy it. You will save your reputation and money. Played Tues., Wed. Weather: Good.—Darrell Calton, Nevada Theatre, Wells, Nev. Pop. 1,000.

20th CENTURY-FOX

Bachelor Flat (20th-Fox)—Terry-Thomas, Richard Beymer, Tuesday Weld. Wonderful comedy, and with appeal for the teenagers and adults too, in beautiful color. Fox was more than fair so with good business we made a dime. Played Thurs., Fri., Sat. Weather: Good.—J. Thiele, Blaine Theatre, Boscobel, Wis. Pop. 2,600.

Big Gamble, The (20th-Fox)—Stephen Boyd, Juliette Greco, David Wayne. This outdoor action picture in color pleased our families on a double bill. Played Fri., Sat. Weather: Hot.—Larry Thomas, Fayette Theatre, Fayette, W. Va. Pop. 2,000.

Comancheros, The (20th-Fox)—John Wayne, Stuart Whitman, Ina Balin. This is what the people want. Why can't we have more westerns? More action pictures and less of these "adults only" pictures. Small towns will do well with this fine picture. Played Sun., Mon., Tues. Weather: Fair.—C. M. "Bill" Curran, Ramona Theatre, Kremmling, Colo. Pop. 900.

State Fair (20th-Fox)—Pat Boone, Tom Ewell, Bobby Darin, Ann-Margret, Alice Faye. We played this one alone on Friday, Saturday and Sunday and had three BIG nights. This one sure landed the teenagers and some even brought along their parents. Don't be afraid of this one, it seems to be the type they go for. Also good acting, plot, setting, and a superb cast. It's in scope and color; also it has the BOXOFFICE Blue Ribbon Award. Weather: About 80.—Larry E. Marnes, Mooers Theatre, Mooers, N. Y. Pop. 1,000.

UNITED ARTISTS

Big Country, The (UA)—Gregory Peck, Charlton Heston, Jean Simmons, Burl Ives. This was here only three years ago, but played to full house all three nights this time. This is the kind of picture my patrons want. Lots of action and less yak-yak. If you're small town, too, and haven't brought this one back, do it. Played Thurs., Fri., Sat. Weather: Rainy one night, fair two.—C. W. "Bill" Curran, Ramona Theatre, Kremmling, Colo. Pop. 900.

Children's Hour, The (UA)—Audrey Hepburn, Shirley MacLaine, James Garner. Excellent picture. But not for my dear clientele. This type of picture will do well in large cities, but not here for me. Business was fair. Played Sun., Mon. Weather: Clear.—Al Aguiar, Lincoln Theatre, Lincoln, Calif. Pop. 3,226.

Elmer Gantry (UA)—Burt Lancaster, Jean Simmons, Arthur Kennedy. This is the second time for us to play this, but it still did a fair business. This picture will be remembered as Burt Lancaster's best job. Played Tues., Wed., Thurs. Weather: Hot.—Larry Thomas, Fayette Theatre, Fayetteville, W. Va. Pop. 2,000.

UNIVERSAL-INTERNATIONAL

Back Street (U-I)—Susan Hayward, John Gavin, Vera Miles. Hayward and Gavin, with color too, but no story —so everything was wasted. It's a shame to waste talent on six reels of nothing. Played Sun., Mon., Tues. Weather: Good.—J. Thiele, Blaine Theatre, Boscobel, Wis. Pop. 2,600.

Curse of the Werewolf (U-I)—Clifford Evans, Oliver Reed, Yvonne Romain. This is a very good picture of its type and has excellent color. Played with Fox's "Swingin' Along" for a very good gross. Played Fri., Sat. Weather: Warm and rainy.—Larry Thomas, Fayette Theatre, Fayetteville, W. Va. Pop. 2,000.

Lonely Are the Brave (U-I)—Kirk Douglas, Gena Rowlands, Walter Matthau. This picture, described by Life magazine as one of the sleepers of the year, along with "Ride the High Country" from MGM, did strong business for me on a weekend date. Played Sun., Mon. Weather: Fine.—I. Roche, Starlite Drive-In, Chipley, Fla. Pop. 3,100.

WARNER BROS.

Rome Adventure (WB)—Troy Donahue, Angie Dickinson, Suzanne Pleshette, Rossano Brazzi. Beautiful scenes of Rome, etc. Acting well done, business fair. Played Thurs., Fri., Sat. Weather: Clear.—Al Aguiar, Lincoln Theatre, Lincoln, Calif. Pop. 3,226.

World by Night (WB)—A visit to famous night spots around the world, hence its title. Color and widescreen add to its luster. Quite good and amusing in spots; dull in others. Kiddies will love the acrobatics. Fine for a supporting feature, and that's where it wound up with me. Played Fri., Sat. Weather: Good.—I. Roche, Starlite Drive-In, Chipley, Fla. Pop. 3,100.

Might Surprise You

We played Parade's "I Bombed Pearl Harbor" in three Maryland situations: the Southwind in Solomons; the Calvert Drive-In, Prince Frederick, and the 301 Drive-In at Waldorf. This is really pretty good. Business wise as well as quality wise, above normal. I recommend it for any situation. Price not too bad, prints good. The D. C. salesman for Parade is a real gem, so I am satisfied. Try it, you might be surprised!

DON STOTT

Calvert Drive-In,
Prince Frederick, Md.

Write—

YOUR REPORT OF THE PICTURE YOU HAVE JUST PLAYED FOR THE GUIDANCE OF FELLOW EXHIBITORS

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Theatre..... **Population**.....

City..... **State**.....

Symbol Ⓒ denotes color; © CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panavision; Ⓡ Regalscope; Ⓣ Technirama. For story synopsis on each picture, see reverse side.

The Wonderful World of the Brothers Grimm

F Ratio: 3.18-1 Cinerama Fantasy Ⓒ

MGM-Cinerama 137 Minutes (with intermission) Rel. Aug. '62

The wizardry of producer George Pal and his production staff in combining fantasy with an authentic story have launched the heretofore travelog aspects of Cinerama on a new and thrilling era. The special effects can take their place as the costars of the picture, for Pal and his crew have fashioned some ingenious visual tricks that amaze the eye. Among these are the fire-breathing dragon, the power of the invisible cloak and Pal's specialty, puppet elves who perform and sing in harmony. Although the principal characters are Laurence Harvey and Karl Boehm, portraying the fairy tale writing Grimm brothers, the picture is packed with other marquee names who bring the fairy stories to life. The scenery, too, is a plus factor. The grandeur of the Bavarian countryside, the lush Rhine River Valley and the Black Forest have been captured in vivid Technicolor. Henry Levin expertly directed the main story, while Pal directed the fairy tale sequences which are blended into the narrative. For theatres equipped for Cinerama presentations, the boxoffice prospects hardly need comment. It's a money picture without any doubt.

Laurence Harvey, Karl Boehm, Claire Bloom, Walter Slezak, Jim Backus, Russ Tamblyn, Yvette Mimieux.

Carnival of Souls

F Ratio: 1.85-1 Psycho-Melodrama

Herts-Lion-SR 91 Minutes Rel. Sept. '62

Delving into the occult in a devious manner, this intriguing melodrama creates suspense by starting with a drag-race accident and terminating with the raising of the submerged car from the river—containing the bodies of the young victims, all dead. But, in the meantime, a kind of dream sequence of one of the dying girls holds the interest through a seeming rescue and its aftermath. The picture was filmed in the vicinity of Lawrence, Kas., and students at the University town will find its extra-sensory-perception theme of psychological interest. The premiere will be held in Lawrence after school starts and producer-director Herk Harvey uses realism to film John Clifford's "way-out" screenplay about the dimension between life and death. Formerly a producer of documentaries, Harvey also plays a supernatural character in the film, his first feature. Candace Hilligoss is fairly new to the screen but handles her difficult role well, as do Sidney Berger, Frances Feist, Art Ellison and several others. This can play best in art houses or in theatres where the exhibitor is looking for something different—and in college towns where the weird premises could bring lively discussion in classrooms.

Candace Hilligoss, Frances Feist, Tom McGinnis, Sidney Berger, Forbes Caldwell, Art Ellison, Stan Levitt.

The Devil's Messenger

F Ratio: 1.85-1 Fantasy-Melodrama

Herts-Lion-SR 72 Minutes Rel. Sept. '62

Even before Dante or the Scriptures, efforts were made to describe a place of torment after death, known as Hades or Hell. This is the theme about which "The Devil's Messenger" is built and developed, and in which the Devil is sinisterly played by Lon Chaney—but without horns, tail, pitchfork or bright red suit. However, this new approach has morbid moments and chilling atmosphere. Nothing is shown of "the pit" itself—merely the expression of those who look down into it. We are shown how the Devil works in trapping people to commit sins and there is much realism in creating the stuff of which this fantasy-melodrama is made. Karen Kadler, a former Miss Canada, becomes a messenger to do the Devil's bidding and help bring new recruits. There is an interesting sequence about the girl trapped in a block of ice for thousands of years and who looks as if she still might be alive. This is probably the best of the several used to fill out the plot in the original screenplay written by Leo Guild and produced by Kenneth Herts, under the direction of Herbert L. Strock. It differs from usual "chillers" in that the horrors are psychological rather than physical in most instances. It is another attempt for adult interest in shock drama and has a smash ending.

Lon Chaney, Karen Kadler, Gunnel Brostrom, Michael Hinn, Tammy Newmara, John Crawford, Jan Blomberg.

Two Weeks in Another Town

F Ratio: 2.35-1 Drama © Ⓥ

MGM (220) 104 Minutes Rel. Aug. '62

Based on the best selling novel by Irwin Shaw, "Two Weeks in Another Town," which has been ably written for the screen by Charles Schnee, combines some of Hollywood's outstanding star and production talent to give this latest MGM offering a built-in audience satisfier. No matter where the subject of "Hollywood" is discussed or how, it always guarantees attention and such is the case with this story of a down-and-out actor played by Kirk Douglas, and a has-been director portrayed by Edward G. Robinson. The feminine figures here are aplenty with Cyd Charisse giving an exciting performance as Carlotta. Claire Trevor rocks the screen with her brilliant and outstanding characterization of Clara Kruger. Beauties Dahlia Lavi of Israel and Rosanna Schiaffino of Italy, give the film its final touch of cheesecake. George Hamilton rounds out the competent cast with an interesting and unusual performance. "Two Weeks" reunites producer John Houseman and director Vincente Minnelli following their successful ventures in "Lust for Life" and "The Bad and the Beautiful," both of which also starred Kirk Douglas. Milton Krasner has ably photographed in CinemaScope and Metrocolor. David Raksin created the score.

Kirk Douglas, Edward G. Robinson, Cyd Charisse, George Hamilton, Dahlia Lavi, Claire Trevor, James Gregory.

Eegah

F Ratio: 1.85-1 Comedy-Fantasy ©

Fairway-Int'l 90 Minutes Rel. May '62

As enterprisingly paced and imaginatively concocted as anything in the teenage market today, this Fairway-International effort (the same company was responsible for a teenage yarn of automobile theft, "The Choppers," some months ago) should garner considerable accolades from the viewers that comprise the bulk of the teenagers today. It is played strictly tongue-in-cheek by a handsome pair, Arch Hall jr. (he was the lead in "The Choppers") and Marilyn Manning, while the role of the arch-villain, so to speak, of the opus is assigned to seven-foot-two Richard Kiel. The contemporary setting is plush, opulent Palm Springs, Calif., thrown into a brief dither with the sudden appearance of a prehistoric man-monster, Eegah, suffering with love pangs for Miss Manning after she's flown the coop or, in this case, his cave in the hills. Hall is the redoubtable youth who rescues Miss Manning from an uneasy perch in the mountains, using a Dune Buggy, vehicle able to rapidly move over the teeming desert sands. William Watters rounds out the featured roster as Miss Manning's dad, figuring prominently in the chase-and-effects. But the main star is Eegah and any fast-stepping promotion campaign should pull the teenagers.. Filmed in Eastman Color. Produced and directed by Nicholas Merriwether.

Arch Hall jr., Marilyn Manning, Richard Kiel, William Watters.

Shootout at Big Sag

F Ratio: 1.85-1 Western

Parallel Film Distributors-SR 64 Minutes Rel. June '62

Only its skimpy running time precludes top-billing of this capably wrought western starring the considerable talents of three-time Academy Award winner turned TV thespian of late, the redoubtable Walter Brennan; Luana Patten, a teenager not so long ago; Leif Erickson, Virginia Gregg and Les Tremayne, character players of durable vitality. Brennan's son, W. A. jr., and Seral B. Isaac, who has served as film editor on such TV shows as "The Real McCoys" (Brennan's vehicle), "Bringing Up Buddy" and "Ichabod and Me," produced and Roger Kay directed from his own screenplay, as based on an original story by Walt Colburn, a most prolific western writer. The premise is both folksy and melodramatic, concentrating on a western countryside ruled by Preacher Walter Brennan and his three shiftless sons. The more or less idyllic atmosphere is abruptly punctured by Texas trail-driver Leif Erickson and son Chris Robinson. In time romance blossoms between Miss Patten (Brennan's daughter) and the handsome Robinson. Before this can be resolved, the gun-slingin' isn't overlooked. Hired killer Donald O'Kelly, told by saloon keeper Les Tremayne, to wipe out both the Brennan and Erickson factions is killed. Roger Kay directed.

Walter Brennan, Luana Patten, Chris Robinson, Constance Ford, Leif Erickson, Les Tremayne, Virginia Gregg.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standord 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for $1.00, postage paid.

THE STORY: **"Two Weeks in Another Town" (MGM)**

Recovering in a sanitarium from an almost fatal auto crash due to the breakup of his marriage to Cyd Charisse, and the fall of his career as a top Hollywood star, Kirk Douglas receives a wire from his old friend, director Edward G. Robinson, urging him to come to Rome and take a part in his latest production. Douglas is not sure that he is ready to go out and face the world, but wanting to get back on top again he takes the offer. Upon arriving in Rome, he learns that Robinson can't use him after all, but would like Douglas to stay on and dub the film. He agrees to do so and at the same time becomes emotionally involved in a love-triangle and finds out that his lingering love for his ex-wife is finally over, hence freeing him of his past and giving him a new lease on life. When Robinson suffers a heart attack, Douglas agrees to take over direction on the film which he brings in successfully under budget and a sure-fire hit, only to find that Robinson and his wife claim he is trying to steal the picture. Douglas leaves for the States to resume his career.

EXPLOITIPS:

Stress the marquee cast of Douglas, Robinson, Charisse, Hamilton and Trevor. Play up unusual locations of ancient Rome rarely seen on the screen.

CATCHLINES:

Directed by Vincente Minnelli Who Won an Oscar for "Gigi" . . . See Kirk Douglas in His Most Exciting Role Since "Lust for Life."

THE STORY: **"Eegah" (Fairway-Int'l)**

One moonlight night near Palm Springs, Calif., Marilyn Manning runs her sports car into a living giant! Lights from a second car driven by Arch Hall jr., however, frightens the giant away and Hall doesn't believe Marilyn's tearful story. Her father, writer William Watters, and Hall accompany Marilyn to the alleged site and find huge footprints. Eegah (Richard Kiel), a giant, captures Watters and takes him to his cave, which contains mummified remains of his ancestors and a strange bubbling sulphur spring, source of Eegah's long life and tremendous size. He later captures Marilyn and brings her to the cave, too. Eegah now becomes lovesick, pressing Marilyn with trinkets. Marilyn shaves Watters and Eegah and he looks not unlike a Hollywood leading man! Hall whisks Watters and Marilyn away in his Dune Buggy, a vehicle designed to travel over sand, and Eegah goes looking for his lost love in Palm Springs. Police finally shoot him down in a pool.

EXPLOITIPS:

Run a strong-man competition, for teenagers only, on stage opening night. Send aides in cave man's attire into the streets with proper sandwich signs.

CATCHLINES:

The Crazed Love of a Prehistoric Giant for a Ravishing Teenage Girl! . . . Eegah! A Name Written in Blood! . . . Primitive Passions Turned On! Love Breaks the Time Barrier!

THE STORY: **"Shootout at Big Sag" (Parallel)**

Preacher Hawker (Walter Brennan), a preacher by his own say so, and family were first to settle in Big Sag, at the time claiming the region as their own. Sam Barbee (Leif Erickson) and son Lee (Chris Robinson) drive their Texas trail herd into the Big Sag country, with definite plans to stay. Preacher Hawker tries to bluff them off, but Erickson is adamant. Preacher's wife, Virginia Gregg, knowing that her husband and three shiftless sons are cowards, decides to take matters into her own hands, using a page out of her past to secure the Big Sag—using her daughter Hannah (Luana Patten) whom she wants to marry a man of importance, not the riff-raff inhabiting the area. She sends Hannah into town with a note for Les Tremayne, owner of the First and Last Chance Saloon. She's forced to spend the night in a line cabin because of a violent rain storm; during the course of the evening, she falls in love with Lee. In town, Tremayne tries to make love to the young girl, but Tremayne's alcoholic wife, Goldie (Constance Ford) breaks up the episode. Goldie kills Tremayne, Brennan kills O'Kelly, then marries Hannah and Lee.

CATCHLINES:

He Bluffed His Way With a Bible in One Hand and a Six-Shooter in the Other! . . . The Right Boy, the Right Girl—in the Wrong Circumstances!

THE STORY:
"The Wonderful World of the Brothers Grimm" (MGM)

Laurence Harvey and Karl Boehm, as Wilhelm and Jacob Grimm, respectively, have been assigned to write the history of a Bavarian duke's family, but Harvey can't keep his mind on his work, preferring to collect fairy tales. Harvey insists that a book of such stories would have a market, but book sellers and publishers are not convinced. They eventually lose the duke's assignment because of Harvey's blundering, but eventually, when a book of fairy tales is published, the brothers win recognition through the adoration of children. Three actual fairy tales are shown; one, "The Dancing Princess," is related by Harvey to his own children; another, "The Cobbler and the Elves," is recited by him to some children in a book shop, and a third, "The Singing Bone," is one that he hears an old lady tell some children who visit her at her home in the woods.

EXPLOITIPS:

Stress that this is the first Cinerama picture to tell a story. Library tieups should be easy to arrange. The beauty of the Bavarian countryside might be a good tiein with travel agencies. Contest possibilities are countless.

CATCHLINES:

Enchanting, Delightful and Stupendous . . . Spectacularly Sprinkled With Stardust of Magic . . . Help Yourself to Happiness With This Breath-Taking Production . . . It Will Charm the Hearts of the Young and Old.

THE STORY: **"Carnival of Souls" (Herts-Lion)**

Three young girls in a car are challenged to a drag-race by youths in a passing car. Accidentally forced off a bridge, the girls' car plunges into the river and sinks. Later one girl seemingly drags herself from the river and goes into town to prepare to go to another state as a church organist. As she drives to her destination, she keeps encountering the shadowy figure of a man whose face is a death mask. In this new dimension between life and death, she takes up residence in a boarding house, starts her career as an organist, but is discharged because of the type of music she insists on playing, and repulses the advances of a fellow-boarder. Irresistibly drawn to an abandoned pavilion at the edge of town, she watches a carnival of souls only to find herself drawn into its circle. When the car is raised to the surface, she is dead, along with her companions.

EXPLOITIPS:

Arrange a television or radio interview with a psychiatrist and ask him about the new psychological dimension—the state existing between life and death.

CATCHLINES:

A Weird Tale of the Supernatural . . . A Story So Unusual It Will Burn Itself Into Your Mind . . . A Girl Trapped Between Reality and the Unknown . . . A Carnival of Chills.

THE STORY: **"The Devil's Messenger" (Herts-Lion)**

Among the attractive, newly arrived sinners in Hell is Satanya (Karen Kadler), a suicide whom the Devil (Lon Chaney) decides to use as a messenger. He holds out to her the promise of "clemency" if she will help him in his diabolical work. She is horror-stricken each time at what her messages bring about—a photographer to whom she brings a camera commits a murder, a scientist to whom she gives a pick commits murder when thwarted from releasing a beautiful girl trapped in an ice block, and the crystal ball which she delivers to her lover for whom she slashed her wrists murders the medium. Each time she balks, Satan shows her the pit—so she goes on to deliver the H-Bomb to the world, super-murder.

EXPLOITIPS:

Play up Lon Chaney's reputation for outstanding performances in macabre roles. Use such quotations as these in your advertising: "I found the original of my Hell in the world we inhabit."—Dante . . . "Go the primrose way to the everlasting bonfire."—Shakespeare in "Macbeth" . . . "Hell is a city much like London—a populous and smoky city."—Shelley.

CATCHLINES:

The Beautiful Devil's Messenger Brings Gifts From Hell! . . . To the Bowels of the Earth for Chills and Thrills . . . Sin Heaped Upon Sin Brings Mankind to Its Doom! . . . If You Sin, Prepare for a Stretch in Hell!

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Two managers. Experienced all phases. Permanent position. Send photo and complete information first letter. Information confidential .Must have good personal and business references. Boxoffice 9520.

Wanted: Two theatre managers. One for drive-in and indoor house in small Alabama city and one for two drive-ins located in Alabama city of 60,000. Must be able to promote, able to do gimmicks and ready to work. State salary expected, experience, age and send recent photo. Position open immediately. Must be bondable. Boxaffice 9518.

Chief Projectionist: Excellent salary in high four figures and possibly five figures. Must have good education, be up-to-date on new equipment and have a desire to maintain booths and personnel in top shape. Please reply in longhand with full resume and references. Boxoffice 9525.

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Manager, employed, family man, age 44. Experienced conventional and drive-in, see ing one or more situations, preferably North or Southwest, consider others. Boxoffice 9533.

Manager: Conventional de luxe first run in large city. Young, college degree. Presently chain publicity director, experienced all phases, buying, booking and supervisian. Boxoffice 9534.

Circuit advertising director and supervisor wants more responsibility and better future . . . presently employed same capacity . . . thorough knowledge all phases of canventional, drive-in and art operations . . . young and enjoys responsibility. College degree plus. Boxoffice 9535.

Projectionist-Manager, former theatre owner desires pasition, 15 years experience. Boxoffice 9537.

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POSITION .....

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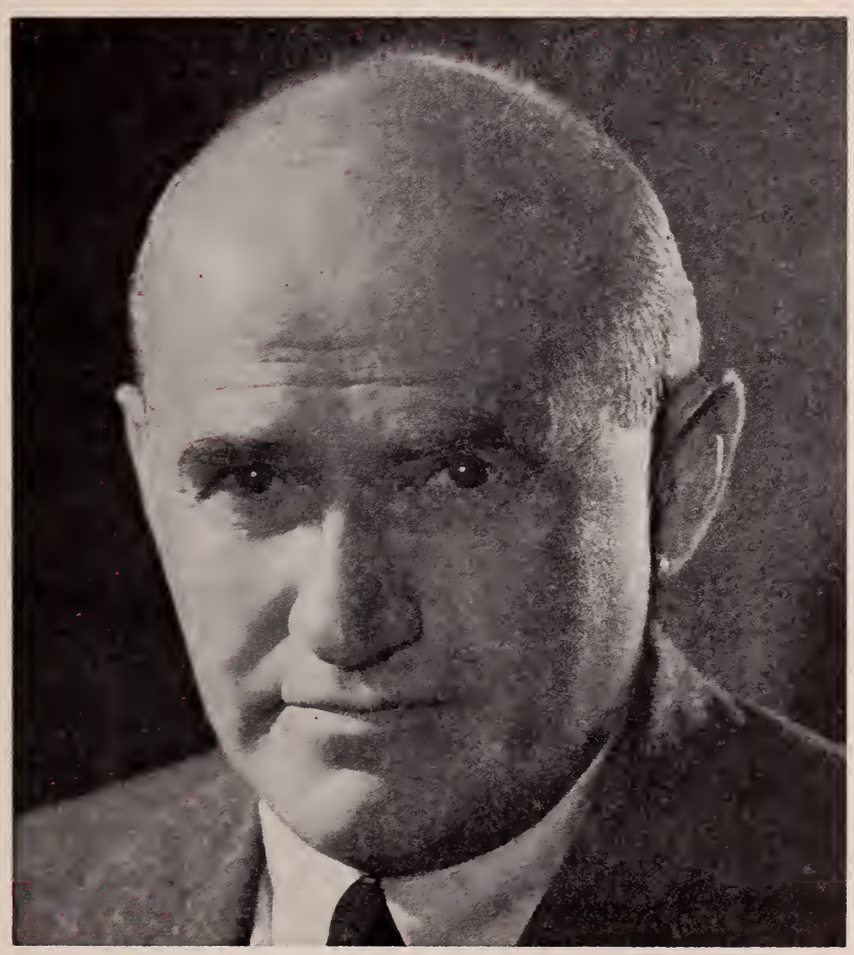
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AUGUST 27, 1962

BOXOFFICE

The Pulse of the Motion Picture Industry

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Thomas J. Watson
P. O. Box 206
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Samuel Goldwyn, who on August 27, observes his 80th birthday and the 50th year of an outstanding career as a motion picture producer. A profile of this extraordinary filmmaker appears on page 10 in this issue.

Showmanship Campaign

"Two Tickets to Paris"

Columbia

—See *Showmandiser Section*

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"Be Boston in Public... and French in Private!"

Pa Pa (He's Boston) SAYS:

"But for Heaven's sake – don't mix them up!"





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THE NATIONAL FILM WEEKLY

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WHAT IT TAKES

TWO news stories of the past week concern a single objective—an increase in the number of strong attractions during the oncoming fall season and a method whereby this can become a continuing arrangement throughout each season of every year.

On the one hand, there is the report by Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, of the schedule of releases resulting from his recent talks with major company production and distribution heads. As is well-known, Mr. Hyman has been carrying on this effort throughout the past several years. In fact, he is dedicated to the task of developing a continuing pattern of orderly release that will assure top-quality features in sufficient quantity in each quarter period to eradicate what has become known as "orphan" periods. His analysis of the schedules for the months of September through November holds promise that his objective is continuing to gain ground.

On the other hand, there is announcement of a plan, jointly made by John Stembler, president of Theatre Owners of America, and executives of Warner Bros., that meshes with the overall objective sought by Mr. Hyman. In both cases, there is the firm requirement for aggressive merchandising effort on the part of the exhibitors to attain the utmost of a picture's potential. To aid therein, Mr. Hyman has provided a unique book which, in addition to listing forthcoming product, contains suggested promotional campaigns adaptable to the local level. Each distributor has designated two pictures from his next quarter's releases on which such promotions are outlined.

Incidentally, it is noteworthy that, throughout his ceaseless endeavors to improve the industry's welfare, Mr. Hyman has not only advocated stronger local-level selling, but has set the pace from within the ranks of his own company. In other words, he practices what he preaches. And has proved that what he advocates is right!

The TOA-Warner plan distinctly is an instance of a producer-distributor responding to exhibitors' requests for moving up release dates to accommodate the exhibitors' needs during a so-called "orphan" period. Thus, a film previously scheduled for release next February will now be released early in November—November 3, to be exact. And a comprehensive campaign, with many novel selling approaches, has been devised, tying together exhibitor and distributor cooperation at between 300 and 400 key points around the country. This, it is felt, will have a deep and widespread penetration, benefiting subsequent, as well as the initial, runs.

While the TOA-Warner plan presently involves only a single picture, it can serve to set a basic pattern for widespread adoption or adaptation The more and the sooner this is done, the better

★ ★

The AMPA Plan

Another move in the right direction is the program set up by the Associated Motion Picture Advertisers, designed "to revitalize the image of the local theatre as a center of entertainment and a moving force in the community."

Accordingly, Ted Arnow, newly elected president of this organization, has set up an Exhibitor Services Division, of which Melvin L. Gold is chairman, to aid and advise exhibitors in their public relations programs.

Mr. Arnow, who is with Loew's Theatres, Inc., made a good point in his announcement of the AMPA plan, when he emphasized the need for maximum advertising, promotion, publicity and exploitation support at the local level for each picture, not just for the so-called "blockbusters." This can well serve as another support to the exhibitors' endeavors relating to building up attendance, in good periods or bad.

This reminds that improvement of the industry's public relations was one of the principal planks in the platform of the Council of Motion Picture Organizations, when it was established some 12 years ago. This is not to imply that COMPO has not done good work on behalf of the industry. On the contrary, it has performed some excellent, if not remarkable, services on the censorship and tax fronts and on the so-called Marcus plan. Doubtless, these matters have preempted COMPO's time and facilities, as a result of which public relations has not received deserving attention.

There is, perhaps, a greater need for a good and continuing public relations program today than there was 12 years ago, if not at any time in the industry's history. The men and women of AMPA are well qualified to take on the job. And, with proper cooperation and self-help from those they are seeking to aid, they should succeed eminently.

Ben Shlyen

ZANUCK EXPRESSES OPTIMISM ON STABILITY OF 20TH-FOX

His First Meeting With Board As President Reassures Faith

NEW YORK—At his first meeting with the board of directors as president of 20th Century-Fox, Darryl F. Zanuck on Wednesday (22) pulled no punches in describing the plight of the company, but expressed extreme optimism for its recovery.

$25,000,000 LOSS IN 1962

Zanuck said that a review of the years 1958 to 1961, inclusive, showed a deterioration in all major phases of the company's operations, revealing losses of production and distribution and films for television amounting to $66,000,000, including a loss of $40,000,000 in 1961 alone. He estimated that the losses for the entire year of 1962 would be approximately $25,000,000, including losses of $14,000,000 on special items which consist of write-offs and reserves which will clean the company's books of unrealistic inventory values of films and stories, and will fully reserve against bad debts and aged accounts receivable. Thus, he said, once and for all, the path will be cleared for future years, beginning with 1963, for the company to stand on its own feet, unplagued by the past.

Zanuck said recognition must be taken of the fact that, while many assets must be written down, a number of other assets having no book cost, low book cost or costs greatly reduced by depreciation, had value much greater than book value. He listed these as theatre circuits in foreign countries, the 99-year main studio lease at a rental of about 50 cents a foot on 3,000,000 square feet of rentable area, other realty in southern California and in key cities here and abroad, TV station KMPS in Minneapolis, DeLuxe Laboratories, oil royalties and potentials, the library of films for television, and music company holdings.

TO PRODUCE SHOWS FOR TV

"Many of these assets," Zanuck said, "are extraneous to our main business and constitute the wealth which assures our credit and the needed time to overtake and overcome past mistakes and resultant pressures. These assets are worth many times their book value and, while the books should not, in good practice, be written up, our board and stockholders should take comfort in this protection of their future and these examples of sound judgment by prior managements in acquiring and developing them. The stockholders' equity, despite recent difficulties still substantially exceeds book value and the company's basic wealth is still so solid that it is not in any serious position in regard to its solvency or ability to have the time to strengthen out its operations."

Zanuck asked for full authority to organize a complete television department for producing shows for TV and to adopt a firm policy of making a place for itself in this rich and growing field. He said it was not likely that such operations could be translated to profit before 1964, but he believed no field presented greater opportunity, not only for profits, but for absorption of part of the overhead of making films for theatres. He said that any company which bore the brunt of the free competition of the small screen, while failing to exploit the benefits to be derived from this medium, was not balancing its books.

Zanuck said that, although capital assets worth millions of dollars had gone to pay for huge operational losses, 20th-Fox still was a very wealthy company. He said its many subsidiary and special assets had values in excess of book cost and produced solid earnings. He predicted that the current tight cash position would be relieved greatly in the 18 months ahead, when "The Longest Day" and "Cleopatra" would be translated from inventory into cash. He contended that the year would end with adequate reserves against story and film inventories, so, in the years ahead, the company would not be plagued with unusual write-offs. He said that by the year-end, expenses would be greatly reduced.

'New Horizons' Drives Launched by Fox

NEW YORK—Twentieth Century-Fox has inaugurated "New Horizons" drives in the United States and Canada which will span a four-month period, running through to the end of the year. Glenn Norris, general sales manager, said the drives were a means of demonstrating the company's appreciation, in a material way, for exhibition's initiation of "book 20th-Fox" movements and for its expression of confidence of the new administration headed by Darryl F. Zanuck as president and Spyros P. Skouras as chairman of the board.

Norris stated that the New Horizons drive was being supported by the domestic release of the "finest boxoffice pictures this company has made available in any similar period of time." He added that each of the pictures to be released in the next four months had been pre-tested at sneak previews.

"We are fully cognizant of, and sincerely grateful for, the wholeheartedness of the pledges made by Theatre Owners of America, Allied States Ass'n . . . and other exhibition units and the responsibility this unprecedented movement entails for 20th Century-Fox," Norris said. "Mr. Zanuck, in his statements, has dedicated 20th-Fox to the creation and release of quality theatrical motion pictures. No time is being lost in inaugurating the availability to exhibitors of that type of mass-appeal, quality product."

Norris said that in the last several weeks the home office and branch offices had received an avalanche of letters from exhibitors expressing their elation over Zanuck's election to the presidency and their support of the policy he had outlined. He said the entire personnel of the company's distribution organization during the New Horizons drive was dedicated to working with exhibitors in every possible manner, with exploitation of every available means and inventiveness necessary to achieve its objectives.

Norris also said that during the next four months, there would be a succession of blockbusters whose entertainment mettles had been put to the "acid test" of audience reaction at previews in most of the territorial markets. He cited the strong business being done with "Mr. Hobbs Takes a Vacation," early engagements on "Hemingway's Adventures of a Young Man" and the Salt Lake City area openings of "The 300 Spartans" which exceeded the grosses on engagements of "State Fair" by 63 per cent. He described the exhibitors and public's reaction to 16 territorial previews of "Gigot," starring Jackie Gleason, as being "postively sensational."

Norris said he had seen a rough cut of "Nine Hours to Rama" in London and that he regarded it as a picture that had the potential of becoming "one of the all-time greats." He also said that the reaction of all who had seen previews of "The Lion" had been "exhilarating."

Arnold Grant to Head Fox Executive Committee

NEW YORK—Arnold Grant, industry attorney and counsel for Darryl F. Zanuck, president of 20th Century-Fox, was elected chairman of the company's executive committee by the board of directors Wednesday (22). Adam Gimbel, president of Saks Fifth Avenue and a director of Gimbel Bros., Inc., was elected a member of the 20th-Fox board at the same meeting. They will replace John Loeb and Milton Gould, who resigned at the time Zanuck was elected president.

A loss from operations of $12,456,457 for the 26 weeks ended June 30 was reported at the board meeting. This compared with a profit from operations of $12,326 for the corresponding 1961 period.

The board passed the dividend at the meeting. For the last year and a half, the corporation had been paying a two per cent stock dividend semiannually.

PRODUCT FOR FOURTH QUARTER COMPARABLE TO PRIOR YEARS

Hyman's Latest Release Schedule Better Than Previous Opinions

NEW YORK—Despite opinions that the fourth quarter of this year shaped up on the weak side from a product standpoint, Edward L. Hyman believes the period will be comparable to last year and previous years. The vice-president of American Broadcasting - Paramount Theatres expressed the opinion that the fourth quarter programs were sufficiently strong for theatres to recover any losses that they might have suffered during the spring months.



Edward L. Hyman

In his periodic report to the tradepress on orderly release progress, Hyman issued his latest release schedule, a 12-section book, listing the product from 11 companies plus "additional releases." The manual covers releases from August to the end of the year and, from some companies, into the spring of 1963. In total, there are roughly 115 pictures listed, including reissues and special handling product.

The book was prepared following meetings by Hyman with the top executives of the distributing companies. At these conferences, Hyman told the distributors that exhibitors in the United States and Canada had assured him that, if given quality product throughout the year, including the so-called off-seasons, they would carry out the following recommendations:

- Meet with all exhibitors in their areas to plan a drive to increase attendance and execute it with every trick of showmanship. This year, the drive would be more specific than institutional.
- If contacted by a distributor who wishes to kick off a picture, give him every consideration possible.
- Give full cooperation to those distributors who make their quality product available in an orderly fashion.
- Cooperate with distributors in the development of new faces.
- Last, but not least, demonstrate to distributors and producers what the exhibitors were doing in the campaign and flood them with examples.

The theme of the new release schedule is "Greater Attendance" and Hyman said he was sure that everybody in the business agreed it was a matter of continuing importance to improve attendance. Hyman said that "greater grosses do not necessarily reflect greater attendance, but greater attendance always results in greater grosses." To promote this theme, Hyman pointed out that he had asked each distributor to designate at least two pictures in his lineup for special promotional treatment, both in the release schedule and at the grassroots level in a fourth quarter drive. Hyman said he believed that such yearend business-building drives should enable the industry to make the best possible showing by the end of the year.

At the meetings with distributors, Hyman said he had stressed the need for quality pictures by Labor Day and made the point that quality pictures released at Thanksgiving could play until Christmas releases became available.

When asked if he liked the Warner Bros.-Theatre Owners of America plan to advance the release date of "What Ever Happened to Baby Jane?" from February to November, Hyman said he favored it and would like to see more of such arrangements which would result in greater orderly release.

In describing excellent business experienced by AB-PT on reissues, Hyman said he preferred a good rerelease to "just another piece of celluloid."

Hyman announced that the northern and southern AB-PT affiliates would meet in New York December 4-6 when particular attention would be given to the releases for next April, May and June.

"It is urgent," Hyman said, "that quality product be available next April, May and June, since these months in 1962 proved disappointing. We have an excellent opportunity in 1963 of showing a vast improvement over the same period."

THE LINEUP FOR SEPTEMBER THRU DECEMBER

A breakdown of product, alphabetically by companies, to the end of the year is as follows:

Allied Artists

"Reprieve," "Confessions of an Opium Eater," "The Bridge," "Payroll," "The Frightened City," "Rider on a Dead Horse" and "The Big Wave," August; "The Day of the Triffids," September; "Billy Budd," November. "El Cid" will be available for special engagements during this period.

American International

"Marco Polo" and "Prisoner in the Iron Mask," September; "Reptilicus," October; "Wild Cargo," November, and "Goliath and the Warriors of Genghis Kahn," December.

Bueno Visto

"Lady and the Tramp" (reissue) and "Almost Angels," October; "In Search of Castaways," December.

Columbia

"The Interns" and "The Three Stooges in Orbit," August, "Damn the Defiant!" "Best of Enemies" and "Ring-a-Ding Rhythm," September; "Requiem for a Heavyweight," October; "The War Lover" and "The Pirates of Blood River," November; "Barabbas," December.

Continental

"Waltz of the Toreadors," August; "Operation Snatch" and "The Impersonator," September; "The Hands of Orlac" and "End of Desire," October; "The Loneliness of the Long Distance Runner" and "Mr. Hulot's Holiday" (reissue), November, and "This Sporting Life," December.

Embassy

This company listed 17 pictures without specified release months. They were "Divorce—Italian Style," "Seven Capital Sins," "Crime Does Not Pay," "La Viacci," "Devil's Wanton," "Boccaccio '70," "Strangers in the City," "Constantine and the Cross," "Madame Sans Gene," "Love at Twenty Years," "Night Is My Future," "The Law" (formerly "Where the Hot Wind Blows"), "The Passionate Thief," "Face in the Rain," "The Bear," "Aphrodite, Goddess of Love" and "Long Day's Journey Into Night."

Metro-Goldwyn-Mayer

"Two Weeks in Another Town," "I Thank a Fool" and "Savage Guns," August; "Swordsman of Siena" and "The Password Is Courage," September; "A Very Private Affair," October; "The Main Attraction" and "Period of Adjustment," November; "Seven Seas to Calais" and "Billy Rose's Jumbo," December.

Paramount

"Rear Window" (reissue), August; "The Pigeon That Took Rome" and "War and Peace" (reissue), October; "Roman Holiday" (reissue), November; "Girls, Girls, Girls," Thanksgiving, and "It's Only Money," Christmas. In addition there is the August release of a two-reel special, "Journey to Understanding."

20th Century-Fox

"Hemingway's Adventures of a Young Man," "Firebrand" and "Five Weeks in a Balloon," August; "The 300 Spartans" and "I Like Money," September; "Gigot" and special engagements of "The Longest Day," October; "The Queen's Guards" and "The Lion," November; "Nine Hours to Rama" and "Salammbo," December.

United Artists

"Kid Galahad," August; "Sword of the Conqueror," "Pressure Point," "The Miracle Worker" and "The Valiant," September; "Hero's Island" and "Phaedra," special engagements, October; "The Manchurian Candidate" and "The Virgins of Rome," November; "Tower of London," December, and "Taras Bulba," Christmas. In September and October, UA will release "West Side Story" and "Judgment at Nuremberg" on a wider scale. "Phaedra" will go into full release at Christmas.

Universal

"The Spiral Road," August; "The Phantom of the Opera," September; "No Mon Is an Island," October; "If a Man Answers," November, and "To Kill a Mockingbird," "Freud" (New York and Los Angeles), "Forty Pounds of Trouble," prerelease, Christmas.

Warner Bros.

"The Story of the Count of Monte Cristo" and "Sayonara" (re-issue), September; "The Chapman Report," October; "Term of Trail" and "Gay Puree," November; "The Nun's Story" (reissue) and "Gypsy," December.

These companies listed other product into spring, some with tentative release dates.

Distributors Promise Relief From Damaged Prints

NEW YORK — Exhibitors receiving scratched and damaged prints should notify the general sales manager of the major companies and give specific details.

On the complaint of some members of Theatre Owners of America, John Stembler, president, wrote to the sales chiefs and advised them of the frequently bad condition of prints. The sales managers replied, stating they wanted to supply usable prints at all times and asked for details of specific complaints.

TOA has asked its members to contact its New York office when they cannot get redress at the branch level. Exhibitors should describe the print's condition and, most important, the number of the print. The complaint then will be carried to the film company involved.

To Coproduce Short Subject

NEW YORK—Ernest Pintoff and Mel Brooks have entered into the coproduction of an animated short subject scheduled for fall release. Created and narrated by Brooks, "The Critic" satirizes the "pseudo art film." Pintoff, who designed the award-winning shorts, "The Violinist" and "The Interview," will direct.

TOA AND WARNERS IN TIEUP FOR MAJOR PROMOTION PLAN

To Meet Product Demand, Release of 'Baby Jane' Is Set in Advance

NEW YORK—Under the sponsorship of Theatre Owners of America, a new exhibition and distribution policy to be known as the Hollywood Preview Engagement will be inaugurated on November 3 with the release of Warner Bros.' "What Ever Happened to Baby Jane?" This Seven Arts-Associates & Aldrich production had been scheduled for a February 1963 release, but in order to remedy complaints over the product shortage in off-season periods, such as pre-Thanksgiving, the producers and distributors have agreed to move up the national release date to November of this year.

TO GUARANTEE PLAYDATES

In substance, exhibition will guarantee playdates in between 300 and 400 key situations, with subsequent runs following in normal availability and utilizing the campaign which will be put behind the engagements.

National circuits and independent exhibitors have combined forces in a promotion program for the picture and the project is expected to bring about a revolutionary change in distribution which would guarantee the presentation of important pictures during the entire year and not only in the summer or holiday seasons.

The plan first was suggested at the March meeting of TOA's board of directors in Washington and it was hoped that an initial picture could be adopted in May. However, there was not enough time. John Stembler, TOA president, acting on complaints over the scarcity of top-quality films for this fall, appointed a product committee to probe the problem. The committee, after a series of meetings, approached Benjamin Kalmenson and Morey Goldstein of Warner Bros. and advocated the adding of an important picture to its fall release schedule. The Warner executives were assured that all TOA members would give such a picture "unprecedented," nationwide handling. The plan was received and approved and Warner Bros. agreed to push up the release date of "What Ever Happened to Baby Jane?" from early 1963 to November 1962.

A TEN-POINT PROGRAM

In return, the TOA product committee pledged to carry a ten-point program in connection with the Hollywood Preview Engagement as follows:

1. Guaranteed playdates in every key city in the U.S.

2. All engagements to receive special consideration as to extended playing time.

3. Concerted and combined drive by theatre advertising heads, emphasizing the importance of special efforts to guarantee the success of the Hollywood Preview Engagement treatment.

4. Theatre advertising heads would work with the distributor's advertising department toward a major campaign.

5. Exhibitors would agree to cross-plug "preview" trailers in all first-run theatres and, in many cases, simultaneously in subrun theatres.

6. Exhibitors would run special trailers and lobby displays and advertisements 30 days in advance of the playdates, as well as use recorded manager-endorsement announcements during intermissions and in the lobby.

7. Exhibitors would stage contests for the best campaign, exploitation and publicity by theatre managers, with TOA offering cash prizes for the winners.

8. Exhibitors would promote contests for theatre patrons, with all-expenses-paid round trips to Hollywood.

9. Exhibitors would seek cooperative advertising help from national advertisers to further promote the campaign.

10. Exhibitors would obtain the cooperation of local merchants, state and civic officials to emphasize the importance of the engagements.

The product committee consisted of Nat Fellman, chairman; Matthew Polon, John Murphy, Ben Joel, Salah Hassanein, Sidney Deneau, Daniel Polier, Bernard Levy, Edward Stern and Robert Hosse.

The entire plan was explained to the tradepress editors at a meeting in the Warner Bros. home office screening room last Monday (20), following a luncheon in the Top O' the Sixes. The luncheon and meeting were attended by top executives of TOA, Stanley Warner Theatres, RKO Theatres, Loew's Theatres, American Broadcasting-Paramount Theatres, National General Corp. and many independent exhibitors.



The above are shown at the meeting announcing the Hollywood Preview Engagement program, which exhibitors will initiate with the Bette Davis-Joan Crawford thriller, "What Ever Happened to Baby Jane?" a Seven Arts-Associates & Aldrich Production for Warner Bros. In the photo, from left, are Benjamin Kalmenson, executive vice-president of Warner Bros.; Matthew Polon, product committee of Theatre Owners of America; Morey "Razz" Goldstein, Warner Bros. general sales manager; Nat Fellman, TOA product committee chairman; Eliot Hyman, head of Seven Arts, and Albert M. Pickus, TOA board chairman.

Trailers presented at the meeting showed the project's logo and pointed up the fact that the town in which it was being shown had been selected to show the Warner picture "ahead of its normal release date." Tape recordings by Bette Davis and Joan Crawford, stars of "What Ever Happened to Baby Jane?" expressed their support of the preview plan.

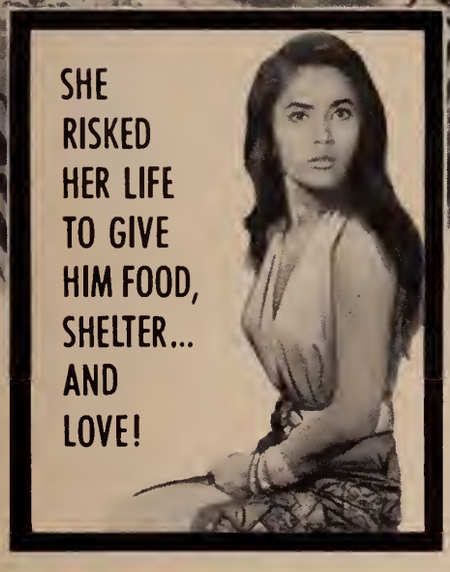
The session was opened by Fellman, who said exhibitors finally had achieved an agreement to do something about the product problem. He said that by getting together and putting combined efforts behind a single important picture, the committee was convinced the public would respond to the preview program and, thereby, "assure distributors and producers that they may release their finest productions at any time of the year without fearing a loss of revenue."

Pickus, former TOA president, said the plan would be a means of getting away from the old way of selling pictures and create something new. Eliot Hyman, president of Seven Arts, said the adopted picture would not be completed until the end of this month and was not intended to be released until next year, but he and the company were so impressed by the exhibitor action, he would have the picture ready for November.

Morey Goldstein, president of Warner Bros. Film Distributing Co., said he was sure exhibitors would give the plan more than lip service, although recognizing that Warner was taking a chance by rushing a picture of such stature into early release. He said he believed, however, that exhibitors meant what they said when they told him they were going all-out to show that a good picture can be a boxoffice hit at any time.

"NO MAN IS AN ISLAND"

INCREDIBLE TRUE STORY OF THE LONE U.S. SAILOR WHO FOUGHT A JAPANESE TASK FORCE ON GUAM FOR 3 HELL-PACKED YEARS!



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A UNIVERSAL-INTERNATIONAL RELEASE

To be launched with an Exciting pre-release engagement Sept. 20th at the Michigan Theatre, Detroit... Followed by saturation booking in the Detroit territory beginning Sept. 21st and pre-release openings in Dallas and Atlanta on Sept. 28th. Available for general release in Oct. BACKED BY AN ALL OUT UNIVERSAL ADVERTISING, PUBLICITY AND PROMOTION CAMPAIGN!

Record Total of 16 Films Set by AIP for 1963

HOLLYWOOD—A record total of 16 new films has been set for 1963 by American International Pictures in the eight-year-old company's biggest and most ambitious schedule, it was announced by James H. Nicholson and Samuel Z. Arkoff, AIP heads, at a press conference here Thursday (23).

Six new large-scale productions were announced in addition to ten pictures previously reported. The company toppers also disclosed the signing of Frankie Avalon to star in four pictures during the next year, making a total of four big-name stars now under contract to AIP. Recently signed to multi-picture contracts were Vincent Price, Peter Lorre and Boris Karloff.

Nicholson and Arkoff also said that their multi-million dollar roadshow production of "Genghis Khan," to be made both abroad and in Hollywood, will be sold in advance of production on a country-by-country distributor basis, following the pattern used by Samuel Bronston with "El Cid" and "55 Days at Peking."

The six new productions announced are:

"The Pit," British coproduction now being filmed in London, starring Dirk Bogarde and Mary Ure, a psychological science-fiction thriller, produced and directed by Michael Relph and Basil Dearden.

"Schizo," Italian coproduction starring John Saxon and Leticia Roman, a horror film, produced and directed by Mario Bava.

"War of the Planets," a super-science-fiction thriller in color, now being scripted for Hollywood production.



James H. Nicholson



Samuel Z. Arkoff

"Masque of the Red Death," another Edgar Allan Poe thriller, to be produced in color and Panavision in Hollywood, starring Vincent Price and directed by Roger Corman.

"The Great Deluge," to be produced in color and Scope in Hollywood, a modern story of a great flood with a parallel to the Biblical Noah and the Ark.

"Costa Brava," a Spanish coproduction to be filmed on the Spanish Riviera, the story of Gypsies and witchcraft set against the Queen of the Gypsies Festival.

Previously announced for 1963 production were "The Raven," starring Vincent Price, Peter Lorre and Boris Karloff; "Beach Party," starring Frankie Avalon; "The Seafighters," "The Haunted Village," "X—The Man With the X-Ray Eyes," "Genghis Khan," "Bikini Beach," "Dunwich Horror," "The Children" and "Anzio Express."

Hyndman Elected Assistant Eastman Vice-President

ROCHESTER — Donald E. Hyndman, manager of Eastman Kodak Co.'s professional motion picture film department, has been elected as assistant vice-president of the company by the board of directors.



Donald E. Hyndman

Hyndman has been associated with Eastman since 1926 when he joined the Kodak Research Laboratories. Two years later he made a global trip in the interest of a processing project and continued in the laboratories until 1929 when he was sent to New York as a staff member of the east coast division of the film department. He was named assistant manager in 1940 and, in 1946, manager of the east coast.

In 1950, Hyndman returned to Rochester where he took over the company's professional motion picture film department.

UA Film Title Change

NEW YORK—"The Women Warriors" is the new title for the film formerly called "The Virgins of Rome." Louis Jourdan, Sylvia Syms, and Nicole Courcel star in the motion picture, an epic of Roman valor.

Stereorama Productions To Make 3-D Films

NEW CASTLE, IND.—Stereorama Productions, Inc., has been formed to produce motion pictures in a special 3-D process to enable patrons to see without glasses.

The new company has acquired the special 3-D process outright, but it will be available to the trade on a lease basis, according to John W. Mastin, president. Several scripts are being considered for production, which will start soon.

More than a year ago a "natural 3-D" process called Stereovision was announced by the Pictorial Co., of which L. E. Thomas was president. Claims were made then that any standard 35mm projector could be used, with no special equipment required, and no glasses needed to view the screen to obtain the depth dimensional effect.

New Distribution Company Opened by Sam Speranza

WASHINGTON—A new regional film distributing company, Box-Office Attractions, Inc., has been opened here by Sam Speranza, formerly associated with the Stanley Warner Corp. The new firm will distribute art, specialty and exploitation product in six exchange areas: Washington, D. C., Detroit, Cleveland, Cincinnati, Indianapolis and Pittsburgh.

New Equipment Ideas At Allied Tradeshow

NEW YORK—The display of "completely new" theatre equipment—not just improved models, will be the outstanding feature of the Allied-TESMA-TEDA tradeshow in Cleveland, next December; although, of course, the updated equipment will also be shown.

Larry Davee, president of Theatre Equipment & Supply Manufacturers Ass'n, has announced a few of the highlights of the show.

"Who would have dreamed, a few years ago, that a projection arc lamp could be invented that would produce twice as much light on a given screen by burning only half as much carbon as had been needed before? Yet, according to the manufacturer, one has been developed and is in production," he said. It will be displayed in Cleveland.

"One manufacturer of theatre seats has told me about a revolutionary new idea in seating comfort for theatres that will be priced in a range that may be reached without too much discomfort by the average theatre owner. This manufacturer will show his current line and two or three models of the newly developed theatre chair that probably could not have been developed a few years ago."

New carbons that will produce better, stronger, more even light, with better color rendition will also be displayed at the tradeshow.

"It is research and development that has given to the theatre business the better makes of carbons," Davee said. "All projector carbons will permit striking an arc, but not all are the same.

"I know that other manufacturers that have products under development have been going through research problems for the past couple of years. What the products are, are closely kept secrets. This is as it should be, because if a research project has to be abandoned now, it doesn't mean that the same project might not be revived in light of newer developments in related fields."

Davee cited transistors and diodes which have been available, but required research and development to produce tiny radios, the Telstar and a theatre sound system that can be held in the hand.

He said also that Century Projector Corp., of which he is president, has a new product under development and field testing, which is planned to be shown in Cleveland.

Summit's First Release To Be 'The Runaway'

LOS ANGELES—Summit Releasing Organization, new film distribution firm, announced its first release will be Arpix Productions' Cesar Romero starrer, "The Runaway."

Produced in San Diego and Tijuana, and costarring Roger Mobley and Anita Page, the feature will go into national release in November.

Harry Gaffney, sales head of SRO, announced this as the first of a slate of eight to be released in the next 12 months.

'Mutiny' World Premiere In New York on Nov. 8

New York—"Mutiny on the Bounty" will be accorded a star-studded world premiere at Loew's State Theatre here Thursday, November 8, Joseph R. Vogel, president of Metro-Goldwyn-Mayer, announced this week. The premiere will be attended by film stars, celebrities, socialites and industry executives, and will climax three years of preparation and shooting on the three-hour-long film.

MGM's replica of the H.M.S. Bounty is scheduled to arrive in New York harbor in time for the premiere festivities. The ship currently is on a goodwill tour of this country and Europe. Ten performances weekly are scheduled for the film's special engagement, with matinees on Wednesdays, Saturdays and Sundays and special children's shows on Saturday mornings.

$1,369 Million Take At Theatres in '61

WASHINGTON—Motion picture boxoffices in the United States took in $1,369 million during 1961, a 4.5 per cent increase over the boxoffice take of $1,310 million the preceding year, according to figures released this week by the Department of Commerce.

This marked the sixth straight year that theatre grosses increased. The department reported boxoffice receipts of $1,183 million for 1959, $1,088 million for 1958, $1,017 million for 1957, and $956 million for 1956.

The film industry, according to the report, accounted for $915 million of national income during 1961, compared with $888 million for both radio and TV, and compared with the industry's $877 million in 1960 and $775 million in 1959. The department noted that this was on a "value added" basis and was not to be confused with industry income. No figures later than 1959 were available on motion picture industry corporate sales, profits or taxes paid. In that year, motion picture corporations had $3,379 million in sales, up from $2,201 million in 1958.

Total compensation to employes amounted to $833 million in 1961, up from $787 million in 1960 and well over the $662 million total for radio and TV. Of the 1961 compensation figure, $791 million was in wages and salaries. In 1960, this figure totaled $748 million.

The industry, in 1961, had 161,000 full-time-equivalent employes, down from 163,000 in 1960. Average number of film industry full-time and part-time employes during the year was 183,000, down from the 185,000 of the preceding year. Average annual earnings per full-time film industry employe continued to rise, to $4,913 in 1961, compared with $4,589 in 1960, $4,488 in 1959, $4,209 in 1958, $4,075 in 1957 and $3,909 in 1956. Some 172,000 persons were engaged in film production during 1961, compared with 174,000 in 1960.

A total of $4,724 million was paid out in 1961 for home entertainment through purchase of radio and TV sets, records and

Ampa Offers Services to Aid Exhibitors In Their Public Relations Programs

NEW YORK—Associated Motion Picture Advertisers has set up a special department for the purpose of helping exhibitors to revitalize the image of the local theatre as a center of entertainment and a moving force in the community. Although Ampa is a New York organization of industry people in publicity and advertising, the service will be available to exhibitors on a nationwide basis.

Ted Arnow, Ampa president and publicity director of Loew's Theatres, said it was of importance that the exhibitor be impressed with the need for maximum advertising, publicity and exploitation support at the local level for each picture, not just the "blockbusters," on the premise that this campaign not only added to the national campaign accorded the attraction, but, at the same time, called attention to his theatre as the purveyor of this entertainment.

The chairman of the department, to be known as Ampa's exhibitor services division, is Melvin L. Gold, head of Melvin L. Gold Enterprises, Inc., Gold said he envisioned the Ampa group performing both independently and in conjunction with other theatre organizations in aiding and advising exhibitors in their public relations programs. Toward that end, Gold announced the following initial steps in the formation of the new division:

- A monthly "promote the theatre" column will be serviced to all industry trade papers, written by Ampa members, specialists in their own areas.
- A speakers bureau will be set up to handle requests of theatre organizations for speakers to appear at their conventions and other gatherings and speak in behalf of advertising, publicity and exploitation in the film industry.
- A monthly newsletter will be compiled, reflecting suggestions and activities of exhibitors and advertising and publicity men. Methods and techniques that have been tried and proved will be passed along to all exhibitors in an attempt to establish a cooperative exchange of ideas. This monthly newsletter will be offered to all trade publications and may be converted into a direct mailing piece to all exhibitors.
- Ampa, through the new division, will offer its services to all theatre organizations to aid in their theatre public relations programs.

The division, in addition to Gold, is comprised of David A. Bader, Eldorado Films, Inc.; Al Floersheimer, Theatre Owners of America; Ray Gallo, Greater Amusements; Sam Horwitz, Mermaid Theatre, Brooklyn; Mel Konecoff, Motion Picture Exhibitor; Gordon White, Motion Picture Ass'n of America; Charles Powell, Columbia Pictures, and Arnow.

New Promotional Trailers Introduced by Daystar

HOLLYWOOD—Daystar's P.A. (personal appearance) Trailers were introduced to the tradepress at a demonstration conducted by Leslie Stevens, executive producer of the independent filmmaking organization. The new concept in promotional trailers, on a localized basis, will be tested on the forthcoming Daystar-UA release "Hero's Island" which stars James Mason, Kate Manx, Neville Brand and Rip Torn.

The new trailers consist of a film clip running from 30 to 45 seconds, inserting the name of the local theatre and town where the picture is scheduled to play. Other stars of the picture will make similar clips, which can be integrated, thereby giving additional trailers with two or more of the stars making the pitch. Stevens said the first batch of 100 has already been made and is designed for airing as local TV spots rather than network due to the considerable difference in cost. Also, the desired mass impact can be achieved on local TV with the local theatres picking up part of the tab.

Another added feature of the new trailers is that they can be used to either precede or conclude the regular five-minute theatre trailers, thus giving an added "localized" impact.

The whole concept is to give a personal appearance appeal to the smaller towns which regular p.a.'s would not cover due to the great expense involved.

Stevens pointed out that the entire project is just a test, but felt in view of the modest cost involved, it is a gamble with little to lose. If it works, they plan to use it in other areas.

"Hero's Island" has an American history theme and will be premiered in Charlotte, N.C., at the Center Theatre on September 18. The feature is the first Daystar release through United Artists, which Stevens paid tribute to by saying he felt the company was doing a brilliant sales promotion campaign on the picture.

$2,000,000 Adv. Budget For 'The Longest Day'

NEW YORK—An advertising budget of $2,000,000, the largest promotional commitment in the history of 20th Century-Fox, will support Darryl F. Zanuck's "The Longest Day," according to Charles Einfeld, vice-president. The $2,000,000 represents an international expenditure and will ballyhoo the initial openings on a hard ticket roadshow basis in the principal capitals of the world during October and the succeeding engagements.

Einfeld said the budget would be split among newspapers, radio, television, magazines and other media.

"The Longest Day" will have its world premiere on September 25 at the Palais de Chaillot in Paris. The American premiere will be at the Warner Theatre in New York on October 4.

U-I Film Running Time Changed

The running time on "No Man Is an Island" (U-I), has been changed from 90 minutes to 114 minutes. A review appeared in BOXOFFICE for August 13.

INDUSTRY PROFILE

SAMUEL GOLDWYN'S 50TH ANNIVERSARY AS FILM PRODUCER

Occasion Is Marked by Tribute From Industry and Other Leaders



Samuel Goldwyn, second from right, and associates in 1920 in Famous Players-Lasky Corp., successor to his original Jesse L. Lasky Feature Play Co., formed in 1913. From left: Jesse L. Lasky, Adolph Zukor, Goldwyn and Cecil B. DeMille, who directed his first feature, "The Squaw Man."

HOLLYWOOD—The motion picture industry paid high tribute to Samuel Goldwyn at a dinner Sunday (26) on the eve of the industry pioneer's 80th birthday, honoring him for his 50 years of achievement and generous service. The affair, held at the Beverly Hilton Hotel, was attended by approximately 1,200 members of all the important guilds, unions and associations of the industry, as well as leaders from other fields.

Goldwyn, one of the only truly independent motion picture producers in Hollywood, has always remained optimistic about the industry, never looking back, but always forward toward greater accomplishments. Throughout his career he steadfastly "never compromised with his guiding principle that every picture he made had to live up to the highest standards of moviemaking."

STAUNCH FAITH IN QUALITY

Two years ago, on the occasion of his 78th birthday, Goldwyn commented: "I am not at all fearful about the future of Hollywood. Hollywood will continue to be the world's motion picture capital, artistically and financially, just as long as enough picture-makers continue making pictures with the quality we are capable of.

"I have not changed my mind about the importance of quality in pictures. Picture-makers must have ideals about their work, because entertaining the public is an art, and no art can be successful without having ideals—as well as ideas."

In 50 years of filmmaking, Goldwyn has stuck faithfully to this philosophy, never sparing expense nor effort to achieve the effect he wanted. Once he reshot an entire sequence because he wanted a single word changed. Another time he had an entire set redesigned and rebuilt because he decided a doorway should be shifted. He scrapped most of "Nana," at a cost of $441,000 because he thought it could be improved, and a large part of "The Bishop's Wife," at a cost of almost a million dollars, for the same reason.

Through the years, Goldwyn and his productions have received many awards and honors. In 1946, "The Best Years of Our Lives" won the Academy Award Oscar as the best picture of the year. The same year, Goldwyn won the Irving Thalberg Memorial Award, and in 1957, he won the Jean Hersholt Humanitarian Award. "The Best Years" also won the BOXOFFICE Barometer Trophy as the "greatest box-office picture of 1946-47" and was the winner of the August, 1948, BOXOFFICE Blue Ribbon Award. Six other Goldwyn productions won Blue Ribbon awards.

Goldwyn received the President's Certificate of Merit in 1947 for his contribution to the war effort in the organization of the Hollywood Permanent Charities Commitee and his work to raise funds for the Red Cross, USO and other service organizations and for donating his pictures for showing to U. S. troops. The first American producer to be named a life-long honorary member of the British Film Academy, Goldwyn also was honored by the American industry when the Screen Producers Guild presented its Milestone Award for his contribution to the American motion picture. Variety Club feted him for his charitable work in behalf of the Will Rogers Hospital, and, in 1958, both the Los Angeles Community Chest and the Chamber of Commerce honored him for his charitable work and his contributions to the profession and the community.

FROM HUMBLE BEGINNING

Goldwyn was born in Warsaw, Poland, and at the age of 11, ran away from home and made his way, finally, to Manchester, England, where he worked in a blacksmith's shop to earn enough money to sail to the United States at the age of 13. He learned English at night school and he found employment in a glove factory at Gloversville, N. Y., with a starting salary of $3 per week. A year later, he became a salesman and by the age of 18 was one of the best glove salesmen in the world, making enough money to afford annual trips to Europe to visit his mother.

It was in 1913 that Goldwyn, on a trip to New York, visited a nickelodeon and decided to devote his life to motion pictures. With Arthur S. Friend and Jesse L. Lasky as partners, and a capital of $26,500, he formed the Jesse L. Lasky Feature Play Co. and hired Cecil B. DeMille to direct the company's first picture, "The Squaw Man."

This association marked the conversion of an obscure region of dusty hills and orange groves into Hollywood, today one of the most famous landmarks in the world. "The Squaw Man," one of the first full-length American-made films, was an enormous success and was followed by "Brewster's Millions," another hit. In 1916, the company merged with Adolph Zukor's Famous Players Co. to become Famous Players-Lasky, and then Paramount Pictures Corp.

The following year, Goldwyn joined forces with Edgar and Arch Selwyn to form Goldwyn Pictures Corp. At this time, Famous Players-Lasky had virtual monopoly of top screen stars, and Goldwyn persuaded some of the leading stars of legitimate stage and opera to appear in his films. He offered Mary Garden $15,000 a week, unprecedented at the time, to work for him and he soon gathered other stars such as Geraldine Farrar, Maxine Elliott, Will Rogers and Mabel Normand.

BELIEVER IN STORY VALUES

When he formed Eminent Authors Pictures in 1919, Goldwyn engaged such writers as Maurice Maeterlinck, Rupert Hughes, Mary Roberts Rinehart, Gertrude Atherton, Leroy Scott, Rex Beach and Gouverneur Morris to write for the screen. Through the years, he has continued to draw from the top-flight authors and playwrights for his originals and screenplays.

The Goldwyn company merged with Metro interests in 1923 and became Metro-Goldwyn-Mayer. Goldwyn again sold out, determined to preserve his independence from stockholders and boards of directors. In the ensuing years, Goldwyn has remained a truly independent film producer, financing his own productions.

Goldwyn probably is most famous to the public as a star-maker. Among the personalities whom he introduced on the screen were Will Rogers, Eddie Cantor, Vilma Banky, Ronald Colman, Gary Cooper, Danny Kaye, Dana Andrews, David Niven, Teresa Wright, Joan Evans and Farley Granger. From the ranks of the Goldwyn Girls emerged such well-known stars as Betty Grable, Paulette Goddard, Lucille Ball, Virginia Bruce and Virginia Mayo.

Among his many memorable film productions are "Stella Dallas," "The Dark Angel," "Arrowsmith," "These Three," "Dodsworth," "Dead End," "Wuthering Heights," "The Pride of the Yankees," "The Bishop's Wife," "A Song Is Born," "Enchantment," "My Foolish Heart," "Our Very Own," "Edge of Doom," "I Want You," "Hans Christian Andersen," "Guys and Dolls" and "Porgy and Bess."

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the message that's HEARD
PREVIEW RECORDS
when there's nothing to SEE!

that's getting **BETTER** all the time!

AVAILABLE ON THESE HITS!

United Artists'
"SERGEANTS THREE"

M.G.M.'s
"HORIZONTAL LIEUTENANT"

20th Century-Fox
"ADVENTURES OF A YOUNG MAN"

A.I.P.'s
"TALES OF TERROR"

20th Century-Fox
"STATE FAIR"

20th Century-Fox
"MR. HOBBS TAKES A VACATION"

20th Century-Fox
"FIVE WEEKS IN A BALLOON"

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(beginning with "FIVE WEEKS IN A BALLOON")

PLUS: *New*... attention-getting OPENING!

PLUS: *New*...PERSONAL STAR GREETING... additional 10 second greeting and promotional comment for the picture, from the STAR of the production...to be used with automatic telephone answering devices...to precede your regular recorded message regarding starting times, etc.!

Phoenix Editor Quotes and Queries

Bob Stout, Phoenix Gazette entertainment editor and a member of the National Screen Council which selects the winner of the Blue Ribbon Award each month, takes exception to some comments expressed recently in a BOXOFFICE feature story about definitions of family pictures. In his column for August 14 he writes:

"Walt Disney calls a family picture 'one kids can take their parents to and not be embarrassed.'

"His comment is included with several other definitions of family films in the latest issue of BOXOFFICE Magazine (July 23). Adding weight to his opinion is the fact that his movies have won a staggering number of BOXOFFICE Blue Ribbon Awards for the best family picture of the month.

"The magazine also quotes director Mervyn LeRoy as saying the public is fed up with adult themes.

"This conflicts with comments from other sources that an exhibitor almost has to buy an audience for family epics.

"The magazine also offers one theatre operator's definition. In his opinion, a family film is 'something that appeals to a person from ten on, devoid of sex content, for even subtle remarks do not go over the head of the ten-year-old of today.'

"I'm afraid I don't agree with him. Many things are as objectionable as sex in family productions. Violence can be just as much of a problem. So can misleading themes.

"I don't believe the public is fed up with adult pictures. There is a need for them, just as there is for family features. Still, I don't think any particularly sound definitions of either have been offered. What's yours?

"Reports say a good many children are attending the drive-in presentation of 'Lolita.' Doesn't make any difference what definition of a family film you use. This isn't one."

ED. NOTE: It will be interesting to see what answers Stout receives from readers of his column.

LETTERS

Hair-Splitting View of 'Family'

The most recent evidence of the National Screen Council's need to take a look at its varied views on just what a family picture really is came when the Council chose "The Counterfeit Traitor" in May.

In a local theatre where this picture played there were young children of school age wandering around in the lobby and in the rest rooms because they didn't find the film entertaining. They were bored. I even went so far as to ask one little girl who had come in with her mother and father if she was enjoying the movie. Her answer was "no," and it was obvious that other youngsters there were of the same opinion.

Isn't this positive proof that this picture is not suitable for children? If it cannot interest a child or is beyond his understanding, then it should *not* be called a family picture. Granted, the film may be outstanding, but its suitability for an entire family is greatly lacking.

Too many members have been voting for the best picture on the list and not for the best *family* picture. Now that the article "What Is a Family Picture?" has been written and reprints are available to NSC members, perhaps we can begin to vote more intelligently. My deepest thanks goes to Mrs. Sykes and her staff for having realized the need for clarification and for having asked us for definitions.

J. COLEMAN DANIEL JR.
Spartanburg (S. C.)
Fine Films Committee

Jacobs Firm to Expand

NEW YORK—The newly formed public relations firm of Arthur Jacobs, Guy McElwaine & John Springer plans to expand to include a production program involving clients in the motion picture and TV fields. Negotiations for several story properties are now in progress, Jacobs said.

Alfred Taylor Named Para. Western Sales Manager

NEW YORK—Alfred R. Taylor is the new western sales manager for Paramount Pictures. Appointed by Charles Boasberg, new vice-president and general sales manager, Taylor formerly was Paramount's southwestern division manager. Taylor has been associated with Paramount since 1946 and has held a number of important sales posts, including head of Paramount's distribution organization in Canada.

Taylor replaces Howard Minsky, who recently was appointed president of International Telemeter Co., a division of Paramount. He will make his headquarters in New York.

Warner Bros. Schedules 13 Shorts for Fall

NEW YORK—Warner Bros. will release 13 Technicolor short subjects, including ten cartoons and three adventure featurettes, during the fall season.

The cartoons are "Bird in a Guilty Cage," "The Slick Chick," "Fool Coverage," "Louvre Come Back to Me," "Money's Money," "Hurdy-Gurdy Hare," "The Jet Cage," "Muscle Tussle," "Mother Was a Rooster" and "Fowl Weather."

The adventure subjects are "Kings of the Outdoors," "Water Wizards" and "A Touch of Gold."

Parade Names Jas. Hendel Central Div. Sales Mgr.

LOS ANGELES—Riley Jackson and Robert Patrick of Parade Releasing Organization have announced the appointment of James Hendel as Parade's central division sales manager.

Hendel, formerly with United Artists as central district manager, will direct all sales and promotions for all Parade releases in the Cleveland, Cincinnati, Detroit, Indianapolis and Pittsburgh territories.

Burtus Bishop to Retire; With MGM 36 Years

NEW YORK—After 36 years of service, Burtus Bishop jr., assistant general sales manager of Metro-Goldwyn-Mayer, is retiring. After a Florida vacation, he will decide on plans for the future.



Burtus Bishop jr.

Bishop began his career with MGM on Oct. 25, 1926, as a salesman in the Charlotte branch and ten years later became its manager. In 1941, he was named district manager with headquarters in Kansas City and, in 1947, became midwest division manager with headquarters in Chicago. On Dec. 23, 1957, he was appointed assistant general sales manager.

Commonwealth of P. R. Has Top Gross for July 1962

SAN JUAN—Commonwealth Theatres of Puerto Rico reports its gross income for July from its theatre, concession and vending operations was the highest for any single month in the company's history.

The company's 42-theatre chain, which is Puerto Rico's largest, grossed $301,399 for July 1962, compared to $286,285 in July 1961. Concession and vending business brought in a record $50,886, compared to $41,469 in July of 1961.

Commonwealth Theatres paid a quarterly 12½ cent dividend in August.

Henry Alper Joining GAC As Film Dept. Executive

NEW YORK—Henry Alper, formerly head of the music department and vice-president of MCA's motion picture department, has joined General Artists Corp. as a general executive of that company's motion picture division. He will headquarter in Hollywood.

In addition to his activities in the motion picture department, Alper will devote time to special projects.

Edinburgh Festival Entry

NEW YORK—"Long Day's Journey Into Night," Embassy release, which won four acting awards at the Venice Film Festival, has been selected to represent the U.S. at the Edinburgh Film Festival with "Hemingway's Adventures of a Young Man," 20th Century-Fox release, set as another U. S. entry. "Long Day's Journey" will open the new Loew's 72nd Street Theatre in New York in the fall.

Leon Blender to South and Midwest

LOS ANGELES — Leon P. Blender, American International Pictures vice-president in charge of distribution, left on a tour of AIP's southern and midwest exchanges. He will meet with exhibitors in the areas to discuss forthcoming releases, topped by "Marco Polo," "White Slave Ship," "Reptilicus" and "Warriors Five."

Hollywood Report

By CHRIS DUTRA

Millar-Turman Schedule 'Best Man' Late 1963

Upon completion of two features in England, Stuart Millar and Lawrence Turman will return to Hollywood to produce "The Best Man," filmization of the smash Broadway hit, for United Artists. Gore Vidal, who wrote the play, will also do the photoplay and leaves the first week in September for London to work with the producers.

Millar-Turman are currently in London shooting "Summer Flight," starring Susan Hayward and Michael Craig, and recently completed "The Lonely Stage" which stars Judy Garland and Dirk Bogarde.

"Best Man" will be made in Hollywood with major location filming in New York. The start will be late in 1963 with release set to coincide with the 1964 national political conventions.

Robert Preston, Jean Simmons In Susskind Production

Robert Preston and Jean Simmons will costar in the David Susskind Production, "All the Way Home," from James Agee's Pulitzer Prize play and novel titled "Death in the Family," with Alex Siegel signed to direct the Talent Associates-Paramount release. Principal photography is slated for September 30 in Knoxville with interiors set for New York . . . After recently completing a costarring role with Kirk Douglas in "The Hook" for Perlberg-Seaton at MGM, Nick Adams has been set for his second consecutive picture with the producing-directing team in "Twilight of Honor" which rolls next spring from a screenplay by Henry Denker based on the Al Dewlin story.

John Wayne Set to Star In Fourth Para. Film

John Wayne has been set by Paramount to star in "Port Fury" as the fourth feature on a multiple-picture pact with the studio. James Edward Grant is writing the screenplay based on an original story by Frederick Holger. Wayne is currently starring in the studio's "Donovan's Reef" which has been on location in Hawaii for the past several weeks under the direction of John Ford.

Wayne's current Paramount pictures in release are "The Man Who Shot Liberty Valance" and "Hatari!"

Paul Richards Is Signed To Star in Three Films

Castings of the week: Producer-director James Clavell has pacted actor Paul Richards to a three-picture deal which involves New Commonwealth Films Co., of Vancouver, B.C. Clavell has a multiple-picture deal with Commonwealth, under which he just completed "The Sweet and the Bitter," which stars Richards, in the first of his three-picture deal . . . Guy Stockwell has been signed to star in "Swords of Fire," Hispamer Films feature shooting in Madrid. Sergio Newman is producing with Ricardo Blaseo directing . . . Syl Lamont has been set by producer Sy Bartlett for a featured role in U-I's "A Gathering of Eagles," starring Rock Hudson and Rod Taylor. Delbert Mann is directing . . . Victor Buono, currently appearing in the Robert Aldrich production "What Ever Happened to Baby Jane?" has been signed by the producer-director to a contract calling for one picture a year for the next five years . . . Elsa Martinelli has been set to costar with Robert Mitchum in the Seven Arts Production "The Enchantress." Phil Karlson directs on location in Hawaii in September for Warner Bros. release . . . Martha Hyer has been signed by producer James Ellsworth to costar in "Marine," the story of USMC General Chesty Puller. Harry Brown is currently writing the screen play from Burke Davis' book . . . Bronwyn FitzSimons, daughter of Maureen O'Hara, has been set for a role in "Spencer's Mountain," by producer-director Delmer Daves. The Warner Bros. presentation stars Henry Fonda and Miss O'Hara.

Dean Martin, Jack Rose, Daniel Mann to Reteam

Dean Martin, producer-writer Jack Rose and director Daniel Mann, who recently collaborated on the comedy, "Who's Got the Action?" for Paramount, will continue their association when they again team to coproduce an original comedy, "Every Wednesday Night."

Rose, who is writing the screenplay based on his original story, will produce the Amro-Mea-Claude coproduction, with Dean Martin starring. Mann will direct the film which is scheduled for filming early in 1963.

Robert Darwin Is Preparing German Submarine Story

Independent producer Robert Darwin has announced preparation of "Go In and Sink," original screenplay, for production later this year. Story deals with activities of German submarines during World War II.

Darwin is currently in Europe with his latest film, "A House of Sand," attending various film festivals. While there, he is holding talks for foreign distribution of "Sand" and looking for original story ideas for future production.

Michael O'Herlihy to Direct Skouras-Minardos Film

Michael O'Herlihy has been signed by Skouras-Minardos Productions to direct its first independent, "Miss Harriet." The screenplay was written by Jim Bridges from the short story by Guy De Maupassant.

Principal photography is scheduled for October 1 in Greece with Plato Skouras producing and Minardos starring. Negotiations are on for Wendy Hiller to play femme lead.

Paramount Signs Child Star to Term Contract

Seven-year-old Linda Bruhl has been signed by Paramount to a seven-year optional contract on the strength of her performance as young Corinne Griffith in "Papa's Delicate Condition," Jack Rose production starring Jackie Gleason.

The new contract, marking a policy departure for the company, was negotiated with Paramount by agent William Schuller. It is the first term deal with a child star since Paramount featured youngsters such as Jackie Cooper, Baby LeRoy, young Donald O'Connor and Jackie Coogan.

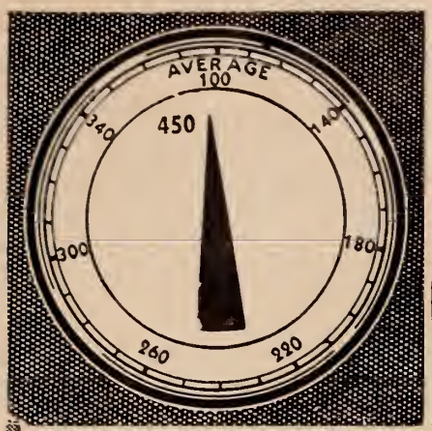
Dan Blocker Gets a Top Role In 'Come Blow Your Horn'

Dan Blocker, regular on "Bonanza" TV series, has been set by producers Bud Yorkin and Norman Lear for a top role in the upcoming Essex-Tandem Productions film for Paramount, "Come Blow Your Horn," starring Frank Sinatra.

Howard Koch is executive producer with Yorkin directing from Lear's screenplay. The film starts shooting on September 10. Molly Picon was previously set.

Miscellaneous Happenings Among the Filmmakers

Ben Pivar, president of Television City Arizona, announced the purchase of two properties, "Shanghai Lady" and "Devil's Melody," for feature film production later this year. Lee Loeb has been assigned to script "Shanghai Lady" and Francis Rosenwald will write the screenplay for "Devil's Melody" . . . Arthur Penn has been inked to a two-picture deal by Columbia Pictures, it was announced by president Abe Schneider. Penn recently directed the picture version, as well as the stage hit of "The Miracle Worker." Under his new deal, Penn will direct under his Florin Productions banner . . . Walt Disney has set "The Three Lives of Thomasina," as his next live-action feature. The story is based on the Paul Gallico novel. The feature will lens in Britain and Scotland on September 3 with Don Chaffey directing . . . Paramount Studios has signed Paul Jones to a new producing contract, with his first assignment an untitled Jerry Lewis starrer. Jones recently completed Jerry Lewis' "It's Only Money" . . . Producer William H. Wright has been handed "How to Make Love and Like It" as his first assignment under his new pact with Warner Bros. David Schwartz is preparing the screenplay from a Joseph Hoffman original . . . John Gay has been signed by MGM to pen screenplay of "The San Franciscans," novel by Niven Busch, which Joe Pasternak will produce. Gay recently scripted "The Courtship of Eddie's Father," which Pasternak is producing . . . Composer Dimitri Tiomkin reports to producer Sam Bronston in Spain on September 15 to begin scoring "55 Days at Peking" . . . Robert L. Lippert has signed Paul Sawtell and Bert Shefter to compose and conduct the musical score for "The Young Guns of Texas."



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Bird Man of Alcatraz (UA)		250	200	210	100	150		130		160	325	100		120		200					**177**
Bon Voyage (BV)	140	150	115	200	250		360	125		365	290	150	200	150	105	175	325	165	150	150	**198**
H. Lloyd's World of Comedy (Cont'l)	125		85			220					190					185			100		**151**
Hatari! (Para)	100	250	150	250	100	175	200	130	125	375	185	300	300	450	140	195			200		**213**
H'way's Advs. Young Man (20-Fox)		150		200				150			145		150	100	115	160			115		**143**
Lad: a Dog (WB)		120	105							105	95				90		90			85	**99**
Last of the Vikings (Medallion)			110		120							90	100					120	80		**103**
Lisa (20th-Fox)	125	135	120		90		65	100	120		120		135	90	100	145	90		90		**109**
Lolita (MGM)	175	400	125	190	95	200	200	125	165	150		200	300	275	110	200		250	400	100	**204**
Miracle Worker, The (UA)	150	250		250		100	190				285					195					**203**
Mr. Hobbs Takes a Vacation (20-Fox)	100	250	125	250	150	150	130	120		310	200	210	150	150	95	165		175	120	160	**167**
Music Man, The (WB)	175	300	225	255	225	325	375	165		300	530	250	300	300			290	175		350	**284**
My Geisha (Para)	150	250	100	195	90	90	90	115		105		150		110	85	165		165		125	**132**
Night, The (Lopert)		150					125				155		175	100		195					**150**
Premature Burial, The (AIP)		225	140	225		100	150	160		185	95	150	300	180	90		200	135	110		**163**
Safe at Home! (Col)		190	90		110			105			70	90	80	65					80		**98**
Samar (WB)			100		85			100			65							100	90		**90**
Satan in High Heels (Cosmic)		130		130				100			65					165					**118**
Satan Never Sleeps (20th-Fox)	140		150	195	100	100	110	80	125	100	125	115	125	120	105	175	135	150	85	120	**124**
Sergeant Was a Lady, The (U-I)					90			85		100	70				105			100			**92**
Siege of Syracuse (Para)			100				70	100		100		100	100		95			100			**96**
Singer Not the Song, The (WB)	100		85		85	75		100	100	85				90	100		115	100	90		**94**
Six Black Horses (U-I)					95		100	100		90	70		100		85			100			**93**
Spiral Road, The (U-I)	130	250									80			120		150		135	125		**141**
State Fair (20th-Fox)	175	200	150	200	120	250	180	135	250	175	125	175	250	200	110	185	140	125	110	150	**170**
Stowaway in the Sky (Lopert)				145		145					95		150		110	195					**140**
Summer to Remember, A (Kingsley)	125			165	80	105							175	90	110	185					**129**
Sweet Bird of Youth (MGM)	175	300	220	200	110	200	200	200	125	300	175	300	300	500	100	190	120	125	450		**226**
Swingin' Along (20th-Fox)			100		85			80						100	100		95				**93**
Taste of Honey, A (Cont'l)		200			200	200				190			175		100	195			350		**201**
That Touch of Mink (U-I)	200	200	200	300	250	250	200	300	250	500	130	200	300	200	140	225	225	175	250	200	**235**
13 West Street (Col)		130	95		100		65	110					90	100	80						**96**
Through a Glass Darkly (Janus)	120			160	100	165			90		95		175	125		200			300		**153**
Two Little Bears, The (20th-Fox)							90	85	100	185		75									**107**
Underwater City, The (Col)					100		75	100		100		90			90		100	100			**94**
Victim (Astor)	150		65	155	100	150	125	90			250	100	175	100		190					**138**
Walk on the Wild Side (Col)	190	145	150	200	100	225	225	125		400	230	240	225	220	105	195	125	150	200		**192**
World in My Pocket (MGM)				185		90	100	100	100	100			100	100	90		85	100	110		**105**
Wond'ful W'ld Bros. Grimm (MGM-Cin)		300		275	200	240	300			400				250		200					**271**

TOP HITS — OF — THE WEEK

Individual runs, not an average. Listings are confined to opening week figures on new releases only.

1. **Hatari! (Para)**
   Minneapolis 450
2. **Wonderful World of the Bros. Grimm (MGM-Cinerama)**
   Kansas City 400
   Los Angeles 360
   San Francisco 300
   Denver 300
   Cleveland 240
3. **Music Man, The (WB)**
   Seattle 350
4. **Two Weeks in Another Town (MGM)**
   Boston 270
5. **Bird Man of Alcatraz (UA)**
   Boston 250
6. **Bon Voyage (BV)**
   Cincinnati 250
7. **Interns, The (Col)**
   Cleveland 250
8. **Miracle Worker, The (UA)**
   Chicago 250
9. **My Geisha (Para)**
   Boston 250
10. **Sky Above—the Mud Below, The (Embassy)**
    Boston 200

'Cid' and 'Music Man' Keep Omaha Hopping

OMAHA—The Admiral added a third big week at the boxoffice with "El Cid" and the outlook was for another gross far above average for the fourth week. The Orpheum had plenty to horn-toot about, too, as "The Music Man" soared above average for the fourth week. With the close drawing near at the Cooper for "Cinerama Holiday," the 15th week figures took a spurt. In fact, the entire first-run front had a healthy glow, with all offerings bettering average.

(Average Is 100)

Admiral—**El Cid** (AA), 3rd wk. 300
Cooper—**Cinerama Holiday** (Cinerama, Inc.), 15th wk. 140
Dundee—**A Taste of Honey** (Cont'l) 120
Omaha—**My Geisha** (Paro) 120
Orpheum—**The Music Man** (WB), 4th wk. 200
State—**Tarzan Goes to Indio** (MGM).....150

'Hatari!' Is Top of the Town With Minneapolis Patrons

MINNEAPOLIS—"Hatari!" in its second week at the Park continued to take top honors with a rating of 300 per cent. Not far behind was "The Wonderful World of the Brothers Grimm" in its second week at the new Cooper Theatre with a big 250 per cent. Many other offerings were near the average mark.

Academy—**The Miracle Worker** (UA) 100
Century—**Hemingwoy's Adventures of a Young Man** (20th-Fax), 3rd wk. 70
Cooper—**The Wonderful World of the Brothers Grimm** (MGM), 2nd wk. 250
Gopher—**The Premature Buriol** (AIP), 2nd wk. 100
Lyric—**The Spirol Rood** (U-I), 2nd wk. 90
Mann—**West Side Story** (UA), 27th wk. 120
Orpheum—**The Music Mon** (WB), 4th wk. 140
Park—**Hotari!** (Para), 2nd wk. 300
State—**The Interns** (Col), 2nd wk. 120
Suburbon World—**A Taste of Honey** (Cant'l), 2nd wk. 100
Uptown—**The Counterfeit Traitar** (Para), 8th wk. 100
World—**The Notorious Landlady** (Col), 5th wk. .. 90

'Judgment' Rates Good 225 In First Milwaukee Bow

MILWAUKEE—"Judgment at Nuremberg" had an auspicious 225 per cent opening at the Wisconsin here, making it a worthy competitor of such local favorites as "The Music Man," "Lolita" and "Jack the Giant Killer"—the latter having scored a surprising success.

Dawner—**The Big Money** (Lapert) 125
Gronada—**Jack the Giont Killer** (UA); **Mighty Ursus** (UA), 2nd wk. 200
Palace—**Windjammer** (Cinemiracle), 13th wk. 200
Riverside—**Hatari!** (Paro), 3rd wk. 125
Strand—**West Side Story** (UA), 22nd wk. 200
Telenews—**Lolita** (MGM), 4th wk. 240
Times—**Watch Your Stern** (Magno) 185
Towne—**That Touch af Mink** (U-I), 8th wk. 150
Warner—**The Music Man** (WB), 4th wk. 300
Wiscansin—**Judgment at Nuremberg** (UA) 225

Plaque to Phil Dunne

From Western Edition

HOLLYWOOD—Philip Dunne will receive a special plaque from the Long Beach Chamber of Commerce for the writer-director's participation in the statewide Jaycee convention in Long Beach, where he made the keynote speech.





TESTIMONIAL DINNER FOR HERB COPELAN—Practically every segment of Milwaukee's film industry was represented in the large turnout honoring Herb Copelan, who was leaving for his new post as zone manager for Stanley Warner west coast theatres after long service as SW zone manager here. Shown in this photo made at the testimonial dinner are, left to right, Jack McDermott, business agent, stagehands union; Henry Burger, Copelan's successor here; Glen Kalhkoff, international representative, IATSE; Copelan; Oscar Olson, business agent, projectionists union, and Harry Mintz, SW district manager.

Washburn, Wis., Enjoying Return of Movie Theatre

WASHBURN, WIS.—This town again has first-run motion pictures, thanks to David Kurschner and Charles Anderson, the new proprietors who have renovated and reopened the Washburn Theatre. No motion picture theatre entertainment had been available for residents here since Bill Loftus of Madison closed the Washburn two years ago.

The new exhibitors put in long hours cleaning and painting up the lobby and interior before reopening. Their present policy calls for two picture changes each week, with the regular admission price the same as when the theatre last operated.

LINCOLN

Bing Crosby and Bob Hope were on hand in "The Road to Hong Kong" to cheer up Dan Flanagan, 84th and O Drive-In manager, if he got too tired on his double job the week of August 12. His additional duty was taking Pauline Mohrhoff's place as concessions chief while she vacationed in Denver.

Such Disney treats as "Pinocchio" and "Nikki" are upcoming for West O Drive-In patrons, reports Manager Bob Kassebaum. This Dubinsky Bros. drive-in is newly bordered with around 1,200 feet of chain link fence since Lincoln's strong summer winds finally toppled the former fence.

Lincoln's teenagers filled Cooper's Stuart Theatre two mornings this month as Hovland-Swanson, a favorite store of the youngsters, sponsored a fall back-to-school style show. One morning was for junior high students, the other for senior high boys and girls.

Two other nonmovie events scheduled for the Stuart in the season ahead are the play series sponsored by the Broadway Theatre League and the concerts by the Lincoln Symphony orchestra.

Lee Marvin, Jack Warden, Elizabeth Allen, Cesar Romero and Dorothy Lamour join John Wayne in "Donovan's Reef," Paramount release.

St. Cloud Antitrust Suit Being Resumed

MINNEAPOLIS—Trial in the $300,000 antitrust suit being brought by Freeman and Burt Parsons, operators of the Eastman Theatre, St. Cloud, against Minnesota Amusement Co., operator of the Paramount Theatre there, and the major distributors is scheduled to resume today (27) in federal district court before Judge Gunnar H. Nordbye.

The case has been in recess for several weeks because the Parsons' attorney, Keith D. Kennedy of this city, has been ill.

The Parsons claim that the distributors and Minnesota Amusement Co. "engaged in a concerted action to prefer the Paramount to the Eastman in the allocation of first-run top product." For each of the four years involved in the case, from May 1955 to May 1959, they are seeking $25,000 or a total of $100,000. Treble damages would total $300,000.

Film companies named in the case are Paramount, MGM, Columbia, United Artists, Universal-International, Buena Vista, Warner Bros., 20th Century-Fox and Allied Artists.

Twelve days of the trial already were completed before the case went into recess, and all branch managers of the film companies already have testified.

The case is being tried in the court without a jury. Mandt Torrison of St. Paul is counsel for Maco and Philip Neville, for the distributors.

Marie Windsor and Joan Shawlee portray two red-headed sisters in WB's "Critic's Choice."





MICHAEL CALLAN IN MINNEAPOLIS—Michael Callan, star of "The Interns," was in the Twin Cities for personal appearances recently and appeared on the Random show on KMSP-TV. Left to right are Harry Hollander, exploiteer for Columbia Pictures; Mary Jo Tierney, on whose show Callan appeared; F. A. "Bud" Wiggins, manager of the State Theatre, Callan, and Elaine Wendt of the promotion departments of KMSP-TV.

Minneapolis 'Grimm' Debut Succeeds Despite Newspaper Strike Handicap

LINCOLN—Cooper Foundation Theatres executives Kenneth Anderson, George Gaughan and Herman Hallberg, back in their offices at the Foundation's headquarters here, are happily reflecting upon the successful opening of the latest Cooper Cinerama Theatre in Minneapolis earlier this month.

Getting this result, even with the new Cinerama offering, "The Wonderful World of the Brothers Grimm," without the advertising media of the Minneapolis papers until the day before the theatre opening was no small task, officials indicated. The Minneapolis papers, on strike, went back to work a day before the Cinerama offering opened.

Executive George Gaughan apparently cannot praise the new Cinerama picture enough. He reported the Cooper Cinerama Theatre in Denver has not had an empty seat since "Brothers Grimm" opened there.

It is slated for an Omaha showing, too, but probably at the new Cinerama theatre being built in suburban Indian Hills for lease to Cooper Foundation. Completion is seen for mid-November now.

Gaughan said the Cooper in downtown Omaha will continue to show Cinerama films until the supply of older ones is exhausted. At that time the Cooper in Omaha will revert to Todd-AO pictures, which is where the Cooper history in Omaha began.

Cooper Foundation General Manager Kenneth Anderson and Foundation trustees were up in Minneapolis for the Cinerama debut, report Gaughan and Herman Hallberg, another Cooper executive. These two were in on all the hectic last-week preparations for the Minneapolis opener, going north from Lincoln about ten days previously.

Cooper Foundation has another converted Cinerama theatre in Oklahoma City.

Ellis Handles 'Antigone'

From Eastern Edition

NEW YORK—"Antigone," prize-winning Greek film based on the trilogy by Sophocles, will be distributed in the U. S. by Ellis Films, according to Jack Ellis.

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MINNEAPOLIS

A new and expanded theatre-restaurant center will be built adjacent to the existing theatre area in St. Paul as part of that city's downtown renewal plan to be completed later this year. If the plan is adopted and work goes ahead on the downtown St. Paul renewal area, the project is expected to be completed by 1970.

Bill Levy and associates have reopened the Homewood Theatre on a double bill policy . . . A gala birthday party was held for John Farley, booker at Theatre Associates, buying and booking combine . . . Sheryl Beckman, biller at National Screen Service, vacationed in Denver . . . Gertrude Weber, booker at 20th-Century-Fox, and Wally Weber, head shipper at Independent Film Service, vacationed around Lake Superior.

Russ McCarthy has joined Red Wagon Products as salesman in the Minneapolis exchange area. He has been in film business since 1940 . . . Leo Molitor, former exhibitor at Superior, Wis., and Norwood and now an exhibitor in southern California, was here on his annual vacation.

Other exhibitors in were Doug Ingalls, Pepin, Wis.; Buck Rauenhorst, Slayton; Arvid Olson, Pine Island; Ray Vonderhaar, Alexandria; Freeman Parsons, Sauk Centre; Burt Parsons, Springfield; Fred Schnee, Litchfield; James Randgaard, Staples, and Don Buckley, Redwood Falls.

Russell Nybakke, who reopened the Bell Theatre at Belgrade in June, also was in. He is operating the theatre on two changes a week—Friday only and Saturday-Sunday. The Friday night show is being sponsored by the local commercial club . . . Helen Aga, manager's secretary at MGM, vacationed in Seattle, Vancouver, Victoria, Reno and Salt Lake City.

Actor Robert Young was in to receive a citation from the ladies auxiliary of the Veterans of Foreign Wars, which held its national convention in Minneapolis. Young's award from the auxiliary was for his "distinguished contribution to American life and for his good citizenship both on and off the screen." The only other performer to receive the award was Bill "Hopalong Cassidy" Boyd.

2 Airers Get Prompt Aid From Selby Tower Stock

AKRON, OHIO—Nick Coston, general manager, Standard Theatres of Milwaukee, has finally released the purchase order for a Selby screen tower for his Green Bay, Wis., Drive-In.

This tower has been in Selby's active file for four years, since the Green Bay project was first conceived. A surprise release permitted quick shipment from a stock carried on hand by Shelby Industries in its shop here for just such rush requests.

This stock helped B. N. Peterson of National Theatre Supply, Indianapolis, get Bloomfield's Drive-In back in business in 2½ weeks after this spring's big wind, by replacing the old wood tower with a new 25 psf Selby screen tower.

Two of Hawaii's most beautiful sisters, Marvelyn and Leimoni Buchanan, will appear in John Ford's "Donovan's Reef."

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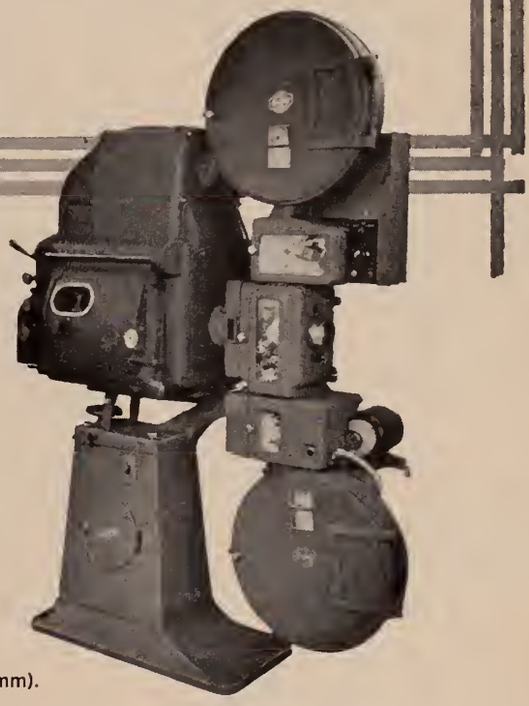
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DES MOINES

Herman Watters has reopened the Cozy Theatre at Morning Sun. The Cozy was owned and operated by Ed Kramer of Burlington until ill health forced Kramer to give up active management of the theatre . . . A drive continued for funds to remodel and reopen the Wonderland Theatre at Paullina sometime in September. More than half of the necessary $8,000 was raised in a stock sale within the community's business district. The remaining funds were being solicited in the surrounding area.

Dick Davis, owner of the Pioneer Drive-In at Des Moines, is "pioneering" in the fast-growing plastic flower field. Davis will head a Des Moines branch and cover eight states for the Shaffer-Wayne Corp., Fort Lauderdale, Fla., manufacturer of molds, materials and kits for making plastic flowers. The downtown office and warehouse will be at 527 Sixth Ave., with a retail shop in the McNeal Shopping Center. The do-it-yourself floral line is sold under the Lady Carol name. The new venture into plastic horticulture does not affect Davis' theatre operation.

Des Moines ice arena owner O. L. Troy says the summertime 40-cent film-skating matinee "has done a nice job for us." Troy said there are no plans at this time to expand into evening film showings. Afternoon patrons are mostly in the 10-14-year-old group and the film setup is geared to them. After the film, the kids get to skate.

20th Century-Fox invited members of the clergy, the local film industry, and press to a screening of "Gigot" at the Paramount August 23 . . . Jerry Bloedow's wife suffered an injured hand when the Bloedow auto tangled with a tractor near Wyoming, Iowa. The Bloedows were returning from Maquoketa when the accident happened . . . Mrs. Lillian Davis of the Pioneer airer and grandson Daryl Davis visited recently in Chicago with Mrs. Davis' sister, Bernice Roth, Paramount's Chicago office manager.

From an editorial in the Malvern Leader: "After having written off the movie industry, and especially the smalltown theatre, as victims of TV, it is a pleasure to note that Dell Sayles, new manager of the Empress Theatre, is enjoying excellent crowds since he reopened a few weeks ago. Probably no other form of entertainment ever reached as many people, or had such a profound effect on them as the movies. Mr. Sayles' success . . . is pleasant proof that there's still strong interest in a good movie."

Etheline Mayo, MGM office manager at Memphis, was in the Des Moines branch for a week . . . Late summer vacationists included C. L. McFarling, Des Moines Orpheum manager, who traveled to Arizona; Adda Beatty of 20th Century-Fox, who was in Colorado, and Robert Boots, head shipper at 20th-Fox, who vacationed in Des Moines. Bob Reynolds, manager of the Marion Theatre at Marion, returned from Yellowstone.

Des Moines Variety Club's annual golf stag was August 20 at Grandview. The "blind bogie" tournament began at 1 p.m. and was followed by dinner at the Standard Club . . . Exhibitors in during the week included Doc Twedt, Britt; Arnold Johnson, Onawa; Neal Houtz, New Hampton; Tim Evans, Anamosa; Harrison Wollcott, Eldora; John Rentfle, Audubon; Mable French, Coggon, and Bob Hutt, Leon.



MILWAUKEE

Milwaukee was treated to all the fanfare attending a premiere as "The Wonderful World of the Brothers Grimm" opened at the Palace Theatre here. Following a private screening for the press and various segments of the entertainment industry, the opening night was sponsored by the Sertoma Club of Milwaukee. Edward W. Dodge, chairman of the club's fund raising committee, said: "We bought out the 1,086 seats in the house, with the idea that 600 of them would be donated to 600 orphans, aged, handicapped and underprivileged persons. The remainder of the seats are to be filled by the people who buy the tickets."

It seemed that everybody was getting into the act for the 13th annual golf outing for members of Variety Club Tent 14 of Wisconsin and northern Michigan, which took place August 20, at the swanky Brynwood Country Club, on the outskirts of Milwaukee. A complete report will appear in the next issue.

Looks like we're missing some of the boys who are celebrating something. For example, Hugo Vogel, executive secretary for the Variety Club, can point to his 45th wedding anniversary and 43 years as a showman. Then there is Harold Pearson, 12 years as executive secretary for Allied and "many" years, as he puts it, as a showman behind him.

Ben Marcus, head of the circuit bearing his name, has been appointed exhibitor chairman in charge of the Will Rogers Hospital audience collections. Frank Yablans, Buena Vista, will head up the distribution segment for the cause as chairman. To supervise as regional coordinator will be John B. Schuyler, president of the Delft circuit.

Following are the Motion Picture Commission's film evaluations: General Audience: Damon and Pythias; East of Kilimanjaro; Guns of Darkness; Home for Tanya; Jack the Giant Killer; Kid Galahad; The Lady Is a Square; Never Let Go; Panic in Year Zero!; Ring-a-Ding Rhythm; The Savage Guns; The Sky Above—the Mud Below; The Tartars; Tarzan Goes to India; The Trojan Horse; When the Girls Take Over; The Wonderful World of the Brothers Grimm. Mature Entertainment: And the Wild, Wild Women; The Frightened City; Horror Hotel; It Takes a Thief; Payroll; Shoot the Piano Player; A Taste of Honey; Trauma; World by Night.

OMAHA

Edgar J. Becker is the new owner of the drive-in at Hartington, which was completed this spring by Adrian Mueting of Pocahontas, Iowa. Mueting will still do the buying and booking. Mueting and his son Dave are operating the drive-ins at Pocahontas and Denison, Iowa . . . "El Cid," which has been running simultaneously at the conventional Admiral and Chief and the Sky View Drive-In, in a four-week period broke all records for a comparable run for the three-situation combination.

Jack Klingel, manager of the Omaha theatres for the Cooper Foundation Theatres, has announced a special preview August 30 for "Windjammer," the Cinerama release which will follow "Cinerama Holiday." The latter will have had a four-month run at the Cooper Theatre here . . . A special screening was held last week by 20th-Fox of "Gigot" at the Center Theatre . . . Opal Woodson, United Artists office manager, was absent last week because of the death of her mother, Mrs. Nellie Morse. Opal's sister from Denver and aunt from California were here for the services.

Carl White of Quality Theatre Supply returned from a trip to Hagerstown, Md., and brought back with him his daughter-in-law and her children . . . Bob Hirz, Warner city manager, took part of his vacation last week . . . Other vacationers include Don Shane, Tri-States circuit's Omaha manager, and Jack Klingel, Cooper Foundation Theatre's city manager . . . Marie Gamerl, Fox inspector, suffered a serious injury to her ankle. The accident came right at the time of the death of her sister-in-law.

Marvin Jones, exhibitor at Red Cloud, was in town to get his daughter who had been visiting with her uncle and aunt, Mr. and Mrs. Charles Vickers, exhibitors at Mapleton, Iowa . . . Erma Deland, United Artists booker, said her father still had his trap line out to catch raccoons. The 'coons pilfered his sweet corn patch and now he is guarding his popcorn crop against the marauders . . . Helen Newman, Allied Artists staff veteran, reported the death of her mother, Mrs. Lena Newman, after a long illness. Another daughter and son survive.

"Reach for Glory," Columbia release, is based on "The Custard Boys," controversial novel by John Rae.

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- SHOWMANDISING IDEAS

BOXOFFICE Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

'Grimm' Receives Three-Way World Premiere Campaign

Fairy Tale Frocks, New Store And Films Are Introduced In One Big Promotion

Few things are more delightful to a showman than a good promotion that comes to him unlabored and unasked. It was the good fortune of Bobby Goodfriend, advertising-promotion director for Durwood Theatres of Kansas City, to receive such a thrill from a buyer at Kline's big department store.

The feminine voice explained she had received some promotional material from Joseph Love, Inc., in regard to children's Fairy Tale frocks adapted from "The Wonderful World of the Brothers Grimm," and asked Goodfriend if he had any suggestions.

EARLY IN SUMMER

This was the beginning of summer, around the first of July, when booking schedules and exploitation arrangements were still indefinite. But with the instinct of a true showman, Goodfriend excitedly felt this unsolicited nibble might be a "big one," not just an ordinary window card tieup. So, although he had no definite ideas at the time, he suggested that the buyer arrange a meeting with the president of Kline's, Jack Smith. This was quickly done.

Kline's, it developed, was ready not merely for a department promotion; the company was opening a new branch store in the Ward Parkway Shopping Center, in one of the better class residential sections, and was ready for a gimmick of large scope to announce this addition. So rough plans for a cooperative promotion grew by leaps. Dale Lundhigh, Kline advertising manager, was called in.

HIS 'PROUDEST' CAMPAIGN

When the initial conference was over Goodfriend had the makings of the "proudest" showmanship achievement of his career, a promotion which MGM and the Love company are using as a pilot tieup in other cities.

The work really began. After the conference at Kline's, Goodfriend hopped a plane to Dallas, where he laid the project before Emery Austin, MGM exploitation director. Austin assigned Ed Edmiston, MGM field representative, to work with Goodfriend, Kline's and the Love company. Goodfriend called Kline president Smith from Dallas and set up a second planning conference.



Shown at right is one of the ten windows arranged in Kline's downtown store at Kansas City in a three-way tieup with "The Brothers Grimm," Fairy Tale frocks and the opening of a new suburban store by Kline's.

"The Brothers Grimm" was to premiere at Durwood's Empire Theatre August 8, and Goodfriend wanted to make all possible use of his windfall tieup.

Plans for a three-way world premiere were agreed upon at this second conference of:

- "The Wonderful World of the Brothers Grimm" at Durwood's Empire.
- Kline's new Ward Parkway store.
- Joseph Love Co. "Brothers Grimm" adaptations.

The first big event was a "world premiere showing" of Joseph Love fashions in the Ward Parkway covered promenade in front of the new store, starting at 1:30 p.m. Sunday, August 5. This featured nine costumes worn in the film, supplied by MGM, and modeling of Fairy Tale frocks by Love by 15 Leawood boys and girls. Lynn Rowan, Kline's, produced the show and gave the commentary.

Music was supplied by three members of

(Continued on next page)



Sandra Gale Bettin, ballerina in one of "The Brothers Grimm" sequences, appears with Hansel and Gretel at Kline's fashion show in the new Ward Parkway Shopping Center.



Here are two scenes from Kline's show of children's foshions in the Ward Parkway Shopping Center. Music wos supplied by three members, dressed in Tyrolean clothes, of the Kansas City Philhormonic orchestro, at left. The show "premiered" the Joseph Love Co. frocks for little girls and o special shipment of German clothes for boys. At right, Gretel introduces o little miss in o Foiry Tale frock.

Three-Way Premiere Campaign

(Continued from preceding page)

the Kansas City Philharmonic orchestra, dressed in Tyrolean costumes.

Publicist Edmiston had Sandra Gale Bettin, ballerina in the film, on hand for this event to autograph photos and greet the audience of more than 2,500 persons.

Stanley Love, vice-president of the Love company, came in to help on the promotions and accept a plaque at the Ward Parkway fashion show.

A special added feature was the showing of samples of some $5,000 worth of clothing for boys flown in for Kline's by Lufthansa from Germany to go with the Joseph Love frocks for girls. President Smith got his clothing specially for the "world premiere" activities.

After the promenade fashion show, Kline's took over the Empire Theatre later on Sunday for a special preview of "The Wonderful World of the Brothers Grimm" for 1,400 Leawood residents and other guests.

Thus, a full-fledged campaign was well under way when Durwood premiered "Brothers Grimm" at the Empire on Wednesday the 8th.

Here again, Kline's put on its "Brothers Grimm" fashion show, this time on the spacious stairways at the Empire Theatre.

"The Brothers Grimm" fashion show received a third exposure, on August 21, in Kline's downtown store.

A barrage of publicity plugging the film, Kline's new store and the "Brothers Grimm" costumes got under way July 15, and continued seven weeks. By prior arrangements, Kline executed a large schedule of radio, television, newspaper and special printing advertising. The schedule included:

- Teaser ads, also space in regular ads, plus special announcement ads in shopper papers. Total 170 inches.
- Distribution of 100,000 invitational coupons at stores, one coupon type for the Ward Parkway fashion show, the other for the downtown store.
- 800 RSVP invitations mailed to Ward Parkway-Leawood residents.
- 500 counter cards distributed to all McCall magazine outlets calling attention to "Brothers Grimm" fashions.
- Displays set up in all departments at downtown store.
- Ten downtown Kline windows on Main street devoted to "Brothers Grimm" fashions; 42 window displays in Ward Parkway.
- Mention of "Brothers Grimm" costumes for girls and German clothes for boys in $1,400 radio campaign and large newspaper space on August 16-18 grand opening of new store.

There were numerous other promotions. An advertising agency was retained to coordinate all the publicity material going out to radio, television and newspaper people on the triple "premiere."

Miss Bettin arrived Saturday afternoon the 4th and appeared at Durwood's Roxy and Saxon theatres that night. Besides appearing at the Ward Parkway fashion show Sunday, she participated in a brunch at the Bellerive Hotel with representatives of Durwood Theatres and Kline's. Her schedule Monday was given over to interviews, mostly taped with radio and television. She left Tuesday morning.



Kline's devoted many inches of advertising space to "The Brothers Grimm" tieup. Reproduced above is o four-column od.

Chimp and Three Stars In Denver for 'Balloon'

There was some monkey business in the hard-hitting showmanship executed for the opening of "Five Weeks in a Balloon" at the Fox Denver (Colo.) Theatre.

Stars Barbara Eden, her husband Michael "Cochise" Ansara and Peter Lorre, and producer Irvin Allen gave the opening some Hollywood glamor, while Chester the Chimp produced the monkey business.

A campaign highlight was a balloon ascension from the Lakeside Shopping Center by Don Piccard of the family of famed balloonists. The Brothers Four hosted disc jockeys at a dinner at the Brown Palace, while in another dining room Chester the Chimp was the center of attraction for the newspaper, television and radio folk.

The stars, the Four Brothers and the chimp made numerous appearances throughout the city and on the Denver stage.

Contest for Boys of 16

Interstate Manager Jack King at Amarillo, Tex., ran a Fathers Day contest limited to boys 16 years old. They were given the opportunity to tell in 25 words or less what their father or grandfather meant to them. First prize was a Varsity Town Raeford suit; second prize was a free dinner for the boy and his family at a local cafeteria; third prize was free tickets for a family celebration at the Paramount or State.

Star Search Based On Featurette Film

A newspaper and ballroom took over a "Search for a Star" contest suggested by R. E. Gordeon, manager of the Odeon Theatre in Bristol, England, to sharpen interest in "On the Record," a Rank documentary This Is Life short which tells the story of a musical record.

The theatre, whose main attraction was "Voyage to the Bottom of the Sea," helped promote the event. Contests were held nightly for one week prior at the ballroom. One girl singer and one male singer were chosen for the grand prize, a trip to London and a test at the EMI studio. Records autographed by Helen Shapiro, the subject of "On the Record," were given to 12 runners-up. The winners appeared on the Odeon stage and were presented their awards.

Texas Theatres Greet Returning Guardsmen

Some 100 members of the 49th Armored Division of Texas, were welcomed back to Bowie by Woody Campbell of the Majestic and Trail theatres with invitations to be his guests to a show of their choice. The Texas Guardsmen were mustered out after ten months on active duty following the crisis over the Berlin wall. Campbell sent the invitations on small cards, reading:

"WOODY CAMPBELL Welcomes the 49th Back! . . . Bring your family and be my guest for a free movie of your choice either at the MAJESTIC OR TRAIL THEATRES."

Campbell's goodwill gesture resulted from a letter mailed to exhibitors in the state by COMPO of Texas, which gave the date of the mustering out, and continued:

"Many towns are planning large celebrations for these men who have been on active duty since last October 15. As we feel you will want to participate in the 'welcoming home' festivities for your hometown unit, it is suggested that you display, 'WELCOME HOME 49th' on Your Theatre Marquee Thursday, August 9."

August 9 was the date of the official mustering out.

Kyle Rorex, executive secretary of Texas COMPO, reported theatres in about 75 towns having Guardsmen cooperated.

Bomb Query on Radio

For "Panic in Year Zero," manager Ed Miller of the Paramount in Buffalo, N.Y., put on a contest with radio station WUFO, offering guest tickets as prizes for the best answers to the question, "What would you do if Buffalo was hit by an atomic bomb?"

Plastic Balls for Kids

The El Rancho Drive-In near Palatine Bridge, N.Y., spotlighted free plastic baseballs for the kiddies in behalf of "Safe at Home!" Bats were advertised in exchange for stubs of ten tickets for five different shows.

Coloring Contest for 'Tales'

Eddie Miller, manager of the Paramount Theatre in Buffalo, planted a fine coloring contest in the Am-Pol Eagle, Polish weekly, in behalf of Poe's "Tales of Terror." Passes went to the winners.

70mm Technique Stressed in Selling 'Oklahoma!' Rerun; TV Movie Party

When "Oklahoma!" was brought back to the Lyric Theatre in Indianapolis, it was the first Todd-AO feature to play there in approximately six years. Manager D. E. Mott and his colleagues of Greater Indianapolis Amusement Co. saw "great possibilities" for a good rerun of the musical if promoted properly. They decided to place heavy emphasis on "Oklahoma!" the first Todd-AO picture produced, being shown again at the Lyric in its original 70mm version with stereophonic sound and high-speed projection.

"We planted art and feature-length stories with all the metropolitan newspapers," Mott relates. "We slanted our promotion towards them by not emphasizing the return of a great musical but the return of a technical achievement. Many stills were run in the papers throughout the three-week engagement. The most important coverage came on a Sunday by way of the Indianapolis Times, a metropolitan seven-day newspaper. The motion picture editor, Jan Colcord, gave the theatre a nice feature story in the Sunday column with art.

"Being a firm believer in television promotions, we contacted TV station WTTV, a very popular independent station. A well-known newscaster, Frank Edwards, has a regular late-evening variety broadcast. Getting together with the station officials, we decided to have a Frank Edwards Movie Party, held on the stage of the Lyric Theatre at 10 Saturday morning following the Friday evening opening. Edwards and the trio from his TV program appeared in person on the stage of the theatre from 10 to 10:30. This was followed by a showing of 'Oklahoma!' and the short subject, 'The Miracle of Todd-AO.'

"In order to get invitations to this party the station's listeners had to write in to the station requesting them. As a result of this, we received ten days of advance across-the-board TV announcements of our opening and a great deal of time on the Edwards broadcasts. The only cost to the theatre was the printing of the tickets and the price of running one extra showing.

"We ran 12 performances of 'Oklahoma!' weekly, using popular prices, and are of the opinion that good family-type features even though not new can be brought back to the screens if promoted properly."

First Theatre on Radio, Cameo in Pittsburgh

The first theatre exploited on radio was the Cameo on Fifth avenue in downtown Pittsburgh, according to Robert F. Klingensmith, longtime film worker and BOXOFFICE correspondent. More than 40 years ago when the first experimental radio station, 8XV, became KDKA, the first piped-in musical program came from the giant organ at the Cameo with Howard R. Webb featured. Klingensmith recalled the incident when he was preparing a list of firsts in radio in connection with the 75th anniversary of the incorporation of the borough of Wilkinsburg, home of Frank Conrad, regarded as father of modern radio broadcasting.



Morrie Steinman, Twin Cities exploiteer, left, and Jim Eshelman, right, seated, manager of the Uptown Theatre, Minneapolis, at a display set up for "The Counterfeit Traitor" at the Swedish Svenskarnas Dag celebration in Minneapolis prior to the opening of the picture at the Uptown. Over 40,000 persons of Swedish descent attended the big event and heard a recorded message by Erick Erickson, whose true life story is depicted in the film. The message was taped in Stockholm, Sweden, especially for the picnic at the request of Harold Field, owner of the Uptown, and Steinman. Every hour from 9 a.m. to 7 p.m. two pairs of passes were given away via the loud speaker system. (People registered for door prizes during the day.)

Life Music Men, Dance Bands, Singers Make Publicity for 'The Music Man'

An accordion band, dance combo and "Live Music Men" were effective publicity-getters in two campaigns for "The Music Man" reported by Timely Tips, distributed to managers by the Schine circuit's publicity department. The campaigns were executed by Jake Weber, substituting for Carl Dickerson at the Olympic Theatre in Watertown, N.Y., and Sam Mills and Don Cloyd at Lexington, Ky.

Mills and Cloyd report they were able to have two bands in advance of opening for use around town as a result of a tiein with the Lexington Music Center. A stage band, consisting of brass, woodwinds and drums, was used on the courthouse lawn—a first for Lexington—during a Friday noon hour. At the same time, an accordion band played in front of the theatre. The latter group also took over the Man on the Street program on WVLK one day for full time.

Naturally, both bands carried "The Music Man" signs and played selections from the film.

The stage band was brought from Louisville by the Music Center. Called the Chordians, the group put on an impressive 45-minute concert on opening night, 7:45 to 8:30. From 8 to 8:30 Mills and Cloyd had the local quartet, the Dukes of Harmony, put on a show in front of the theatre, then give several numbers on the stage.

The opening night's activities cost nothing except for the signs and a newspaper ad.

Weber's campaign included:

• A salute to "The Music Man" over radio station WOTT on Sunday prior to opening. Film LP used with Olympic opening plugged. Deejays on WWNY and WATN also used film music.

• Special display kits on the film's records obtained from a supply house in Syracuse and placed in selected spots with daters on showtime.

• Stickers printed to place on Parkview Cleaners boxes.

• Want ad advertised special trombone holder for persons coming to theatre with trombones "so you can park trombone free" while watching picture.

• Sample case with sign, "Meredith Willson's 'Music Man' Starts Tuesday at Schine's Olympic," carried by Manager Weber wherever he went—to restaurants, newspaper offices, stores, etc.

• Norelco portable tape recorder promoted. Had radio station take a minute off distributor's open-end tape and put it on the Norelco strip with a "Playing at the Olympic" spot. This was played at all important spots in town.

• Promoted a "Parade of Live Music Men" at the Seaway Shopping Plaza for night of opening. The paraders were members of the American Legion Post 619 drum and bugle corps. Arrangements for this completed with ten corps leaders at the newspaper office, assuring news story. Parade went over big, and "brought in additional business."

• All phone calls answered with "Olympic Theatre, Music Man."

Chorus on Stage, TV For 'The Music Man'

Opening night patrons of "The Music Man" were treated to a plenitude of music at the Stanton Theatre in Baltimore. First the American Legion drum and bugle corps paraded to the theatre and performed out front as customers filed into the theatre.

On stage, the widely known Chorus of the Chesapeake, comprising 150 voices, gave a half-hour performance which was broadcast over television station WMAR. The telecast was a sponsored affair, with JF Theatres showmen and Warner Bros. publicists lining up the First National Bank of Baltimore to take care of the toll.

A capacity audience enjoyed the singing and the subsequent melodies of "The Music Man."

Clifford Guest and the Puppetoon Elves from "The Wonderful World of the Brothers Grimm" gave an hour's show at the World for Children section of Kline's department store in Kansas City.



A Dallas, Tex., tieup between the Tower Theatre and Pepsi-Cola battler Sid Levit in behalf of "The Horizontal Lieutenant" had a pickup truck promotion touring all the city's shopping centers. The truck was plastered with one-sheets on the film and special signs using the Pepsi-Cola slogan, "Now It's Pepsi for Those Who Think . . . And for the Young of Heart, It's 'The Horizontal Lieutenant.'" This tended to emphasize both the appeal to the young people and the comedy of the picture. On the truck bed was a launging chair, water skis and a beach ball for initial eye-catching. A girl in bathing suit sat on the chair. The Pepsi battler also distributed 2,000 "Lieutenant" bottleneck tags attached to the six-bottle cartons.

Title Will Pay Off Big With 'Doctor' Pictures

A large gimmick display in the lobby of Odeon Theatre in Southend-on-Sea, Essex, England, was made up in simulation of a bulletin board prior to "The Young Doctors." It read:

ODEON SCREEN NEWS . . .
Prescription for Entertainment.
PATIENT . . . All Those Who Like Varied Entertainment.
PRESCRIPTION . . . See, etc.

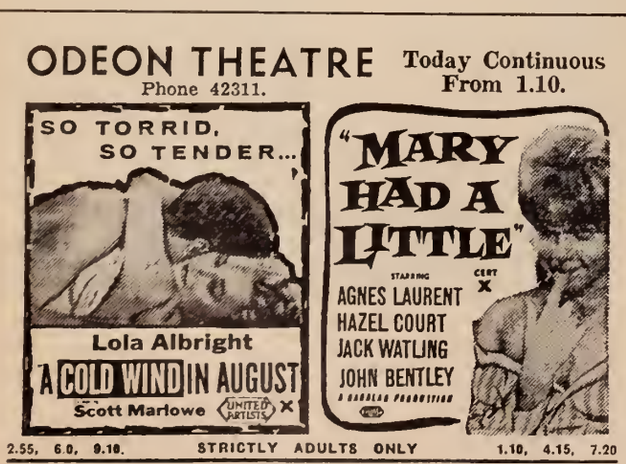
Title play was prominent in displays around town. At pharmacist shops, it was, "Whatever the Doctor Orders You Can Obtain It Here . . ." The same line was used at department stores.

At milk bars, it was: "The Young Doctors . . . Say You Can Obtain Your Milk in Any Form at Rossi's Temperance Bar . . . See . . ."

At record and music shops, displays proclaimed, "Young Doctors . . . Will Tell You Music Is Good for You . . . Think About It! See . . . " For cleaners, the line was, "Just What the Doctor Ordered for Your Drab Clothes . . . A Session With the Sixty Minute Cleaners . . ."

Manager A. G. Crisp had a This Is Life featurette on the program called "The Cow and I," so for dairies he prepared bottle collars reading, "Milk for Health . . . Say Young Doctors and The Cow and I . . . Drink More Pints a Day . . ."

A staffer dressed in medical whites with a mouth mask and cap, carrying a stethoscope, distributed handbills and carried signs around the streets. The small, inexpensive leaflets had this topline, "We Hope You Are Very Fit—But Do See . . ."



This ad from the Odeon in Derby, England, makes excellent use of small space. It's reproduced here as is, 3½ in. wide, 2½ in. deep. Note how separation is gained by placement of mats, type and different borders. The cross marks denote an Adults Only classification. Donald Clarke is manager.

French Line Promotion Gives Your Audience

'Two Tickets to Paris!'

THIS IS NO PARTY FOR POOP-OUTS... IT'S THE WILDEST WONDER-CRUISE EVER!



STARRING JOEY DEE · GARY CROSBY · KAY MEDFORD with LISA JAMES CHARLES NELSON REILLY THE STARLIGHTERS AND INTRODUCING JERI LYNNE FRASER AS PIPER

Written by HAL HACKADY · Associate Producer, MARTHA VERA ROMM
Produced by HARRY ROMM · Directed by GREG GARRISON · Musical Director, HENRY GLOVER

A HARRY ROMM PRODUCTION · A COLUMBIA PICTURES RELEASE

Ad No. 302—
408 Lines
(including imprint space)
3 Cols. x 9¾ inches

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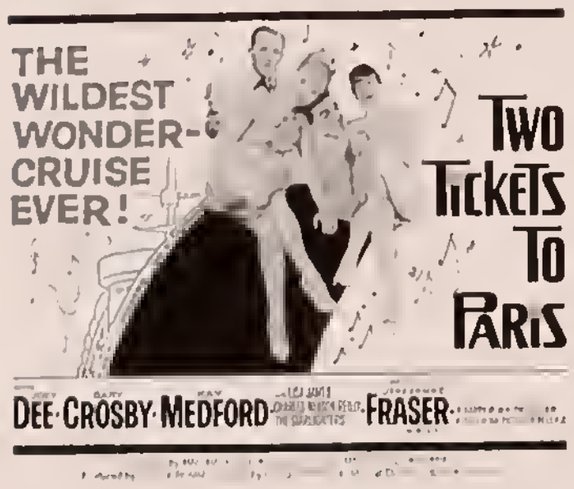
Utility Mat No. 1

includes the following ads and publicity scene mats

- Ad No. 101
- Ad No. 102
- Ad No. 103
- Ad No. 104
- Ad No. 201
- Ad No. 202
- Ad No. 203
- Publicity 1-A
- Publicity 2-A



Ad No. 501—520 Lines (including imprint space)
5 Cols. x 7½ inches



Ad No. 203—84 Lines
2 Cols. x 3 Inches



Ad No. 204—125 Lines (including imprint space)
2 Cols. x 4⅜ Inches



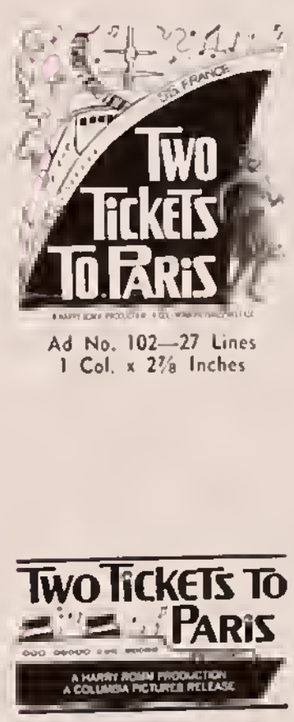
Ad No. 202—56 Lines
2 Cols. x 2 Inches



Ad No. 205—164 Lines (including imprint space)
2 Cols. x 5⅞ Inches



Ad No. 201—34 Lines
2 Cols. x 1¼ Inches



Ad No. 104—62 Lines
1 Col. x 4½ Inches

Ad No. 101—14 Lines
1 Col. x 1 Inch

Ad No. 102—27 Lines
1 Col. x 2⅞ Inches



Ad No. 105—87 Lines
1 Col. x 6¼ Inches

Ad No. 103—41 Lines
1 Col. x 3 Inches



Ad No. 206—225 Lines (including imprint space)
2 Cols. x 8¼ Inches



Ad No. 301—327 Lines (including imprint space)
3 Cols. x 7⅛ Inches

All advertising material in this pressbook, as well as all other newspaper and publicity material, has been approved under the MPAA Advertising Code as a self-regulatory procedure of the Motion Picture Association of America. All inquiries on this procedure, which is voluntarily subscribed to by the major motion picture companies, may be addressed to: Advertising Code Administrator, Motion Picture Association of America, 28 W. 44th St., New York 36, N.Y.

TWO TICKETS TO PARIS

THE PRIZE IN CONTEST





Any showmon con work the "Two Tickets to Poris" contest, with two tickets to Poris as top prize! Columbio Pictures, in conjunction with the French Line, hos set up this simple showmonship contest for audiences everywhere . . . all they need do is supply the most interesting ending to a sentence which begins: "I Wont to Win Two Tickets to Poris aboord the S. S. Fronce Because . . ." We do the rest!

Full contest details, a 30x40 (see 'rough') which plugs the contest and the picture, ond o speciol mot for local printing of entry blonks, oll are ovailoble by writing direct to Exploitotion Deportment, Columblo Pictures Corp., 711 5th Ave., N.Y. 22, N.Y. Lost date for the moiling of entries, by theatre monoger, is March 31st, 1963.

Cast and Credits

Joey	Joey Dee
Gary	Gary Crosby
Aggie	Kay Medford
Piper	Jeri Lynne Fraser
Coco	Lisa James
Claypoole	Charles Nelson Reilly
Tony	Richard Dickens
Dumb Blonde	Nina Paige
Marmoduke	Sal Lombardo
Mrs. Patton	Jeri Archer
Le Claire	Michele Moinot
Charles	Jay Burton

The Starliters

Original Story and Screenplay by Hal Hackady: Directed by Greg Garrison; Assistant Director, Michael Phillips; Photographed by William O. Steiner, Sr., A.S.C.; Sound, James Shields; Makeup, Robert Jiras; Hair Styles, Irene Hamalein; Art Director, Albert Brenner; Costume Designer, Natalie Walker; Sportswear by Jantzen Jr.; Gowns by Mam'zelle by Betty Corol; Songs: "Two Tickets to Paris," "Instant Men," by Hal Hackady and Don Gohman; Originol Score by Henry Glover; Production Manager, Edgar H. Fay; Editor, Ralph Rosenbloom; Musical Director, Henry Glover; Associate Producer, Martha Vora Romm; Produced by Harry Romm. A Harry Romm Production. A Columbia Pictures Release.

The Story

(Not for Publication) Engaged for a long nightclub stand in Paris provided he remains a bachelor, Joey and his liancee, Piper, decide to postpone their marriage, take the trip to Paris and marry on their return. Piper's mother consents to the trip provided they are properly chaperoned. Aggie, a nightclub hatcheck girl, takes on that chore. Aboard the SS France, Joey falls under the spell of a young French dancer named Coco and fellow-passenger Gary is encouraged to make a play for Piper . . .

Official Billing

TWO TICKETS TO PARIS 100%

starring

JOEY DEE GARY CROSBY 100%

KAY MEDFORD 100%

with

LISA JAMES • CHARLES NELSON REILLY 25%

THE STARLITERS 25%

and introducing

JERI LYNNE FRASER as Piper 100%

Originol Story and Screenplay by HAL HACKADY 15%
Associate Producer, MARTHA VERA ROMM 15%
Produced by HARRY ROMM 15%
Directed by GREG GARRISON 15%

A HARRY ROMM PRODUCTION 25%

A COLUMBIA PICTURES RELEASE 25%

"Two Tickets To Paris"

SONGS	ARTIST	COMPOSERS	PUBLISHERS
TWO TICKETS TO PARIS	Vocal Group	Hal Hackady-Don Gohman	Planetary Music Corp. Doris Geo Music Co.
INSTANT MEN	Kay Medford	Hal Hackady-Don Gohman	Planetary Music Corp. Doris Geo Music Co.
TEENAGE VAMP	Jeri Lynne Fraser	Albert Seigal	Jon Ware Music Corp. & Frost Music Corp.
BABY WONT YOU PLEASE COME HOME	Jeri Lynne Fraser	Charles Warfield- Clarence Williams	Leeds Music Corp.
THE LADY WANTS TO TWIST	Gary Crosby	Jerry Leiber-Mike Stoller	Trio Music Co. Inc.
C'EST LA VIE	Gary Crosby	Edward B. White-Mack Wolfson	Planetary Music Publ. Corp.
C'EST SI BON	Joey Dee & The Starliters	Jerry Sielon-Henry Betti	Leeds Music Corp.
WILLY WILLY	The Starliters	Glover, Dee, Levy	Jon Ware Music Corp. & Frost Music Corp.
THIS BOAT	Joey Dee & The Starliters	Glover, Dee, Levy	Jon Ware Music Corp. & Frost Music Corp.
TWISTIN ON A LINER	Joey Dee	Glover, Dee, Levy	Jon Ware Music Corp. & Frost Music Corp.
OPEN SEA (Love Theme)	Instrumental	Glover, Dee, Levy	Jon Ware Music Corp. & Frost Music Corp.
LEFT BANK BLUES (Blues Theme)	Instrumental	Glover, Dee, Levy	Jon Ware Music Corp. & Frost Music Corp.
SWINGIN SHEPHERD BLUES	The Starliters	Roberts-Jacobson-Koffman	Nom. Music Inc.
WHAT KIND OF LOVE IS THIS	Joey Dee	Johnny Nash	Planetary Music Publ. Corp. Doris Geo Music Co.
EVERYTIME	Joey Dee	Glover, Dee, Levy	Jon Ware Music Corp. & Frost Music Corp.

THE MUSIC

Roulette Records has issued a soundtrack olbum of the 15 musical numbers heard in "Two Tickets to Paris." The album will have a speciol full-color cover. The mounted album cover and a window streamer will be supplied by Roulette to all its retailers, thus helping showmen achieve tie-ups with appropriate locol outlets. There will also be two 45 rpm singles on the Roulette label: "What Kind of Love Is This?" sung by Joey Dee and "Everytime" (two sides) sung by Joey Dee and The Starliters. Wherever possible, work with your local Roulette distributor on the lollowing:

- Go after disc lockey shows for musicol exposure of the olbum.
- Play the olbum over your own and other p.o. systems.
- Go after window displays in record shops, record departments of large retail outlets and other establishments that handle records.
- Music store co-op newspapor advertising.
- Send a sound truck throughb downtown streets playing the songs.



CRUISE TIE-UPS

People who go on a cruise usually outfit themselves for the occasion. This fact could cue a tie-up with locol department stores and specialty shops, for window and in-store displays . . . luggage, cruise wear, etc. Make sure the cooperating store is well-supplied with stills and poster art from "Two Tickets to Poris."

CRUISE PARTY!

Before the SS France weighs anchor in "Two Tickets to Paris!" the traditional cruise party is held. Hold such a party in your lobby or on stage with the premises gaily bedecked with nautical pennants, lifebelts, and other cruise ship motifs, as an opening night attraction.

TRAVEL AGENCIES!

The French Line is alerting travel agents throughout the country to "Two Tickets to Paris," and urging cooperation with local showmen. French Line posters, with sniped credits lor the picture, are available in limited quantity from Exploitation Department, Columbia Pictures Corp., 711 5th Ave., N.Y. 22, N.Y.

Selling Aids

TRANSCRIPTIONS

A variety of spot announcements, all open end lor local coamentator to add theatre credits. Available on a single disc. Order through your Columbia exchange; transcription will be mailed lrom New York.

TWO TELOPS

Style A, theatre and station identification. Style B, theatre advertising only. Prices: $5.00 without imprint; $7.50 with imprint; $2.00 for each additional slide or telop. Specily style ond copy desired when you order direct lrom: QQ Title Cord Co., 247 West 46th St., New York 36, N. Y.

DISPLAYS

Bodge: 40c Streamer: 17' long, $16.50 each; Valance: $1.65 per running foot; minimum length, 10-loot. 12 pennant string: 30' long, $3.50. Bumper strip: $1.00 each; minimum order 15. Order from National Flag Co., 43 West 21st St., N. Y. 10, N. Y.

BON VOYAGE RECORD

All the glamor and excitement of an ocean liner's departure can be obtained lrom Record No. 5023A. The sounds of a steamship sailing, with crowds waving goodbye and sound of a Chinese gong and boat whistle blowing are ideal for "Two Tickets to Paris." Order lrom Thomas J. Valentino, Inc., 150 West 46th Street, New York 36, N.Y.

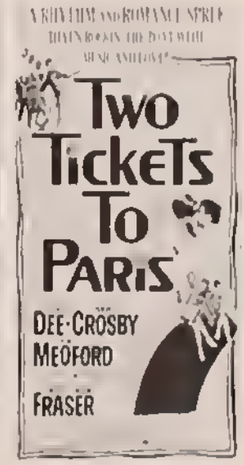
Accessories

- 3 SHEET
- 1 SHEET
- COMPOSITE MAT
- 40 x 60
- 24 x 60
- TRAILER
- STILL SETS
- SLIDE
- TWO 22 x 28's
- 8 11 x 14's
- INSERT CARD
- 24 x 82

(20 Upright, 10 Horizontol, Pressbook, Art)



• 1 SHEET



• 3 SHEET

Review

If you've ever yearned to sail on a trans-Atlantic luxury liner, Paris-bound, then head for the ..... Theatre where the luxury liner SS France weighed anchor yesterday in "Two Tickets to Paris!" the Harry Romm production for Columbia release. Aboard are a number of stellar singers and dancers including Joey Dee, the lad who helped make the Twist an international sensation; Gary Crosby and Kay Medford, who wowed 'em for two years on Broadway in the smash hit, "Bye Bye Birdie." Young blonde songstress Jeri Lynne Fraser graces the screen for the first time in "Two Tickets to Paris."

Dee plays a nightclub singer hired to fill a nightclub engagement in Paris; a condition of his employment is that he remain a bachelor. He wants Miss Fraser, his pretty fiancee, to accompany him on the cruise and Miss Medford, a hatcheck girl, agrees to go along as chaperone. When an exotic French dancer fastens an amorous eye on Dee, a furious Miss Fraser encourages fellow - passenger Crosby to make a play for her.

Joey Dee sings "What Kind of Love Is This" and "Every Time"; with The Starliters, he renders "C'Est Si Bon" and "This Boat." Crosby delivers with "The Lady Wants to Twist" and "C'Est La Vie."

Miss Fraser vocalizes "Baby Won't You Please Come Home" and "Teenage Vamp."

Written for the screen by Hal Hackady, "Two Tickets to Paris!" is a light-hearted rhythm - and - romance cruise with bounce and laughter. Greg Garrison directed the Columbia release; Martha Vera Romm served as associate producer.



(Mat 1A; Still No. 59) Joey Dee and Jeri Lynne Fraser find romance, and romantic complications, in Columbia Pictures' "Two Tickets to Paris," new Harry Romm production also starring Gary Crosby and Kay Medford.

General Advance

Harry Romm's production of "Two Tickets to Paris!" said to be a light-hearted rhythm-and-romance cruise aboard the big, beautiful luxury liner, SS France, opens ..... at the .....Theatre. The stellar cast of the Columbia Pictures release includes Joey Dee, who helped to make the Twist an international dance craze, Gary Crosby and comedienne Kay Medford. Jeri Lynne Fraser makes her screen bow as Piper and dancer Lisa James, Charles Nelson Reilly and The Starliters are featured.

In "Two Tickets to Paris!" Dee plays a young singer going to Paris for a nightclub engagement. He takes his fiancee, Miss Fraser, along with Miss Medford as a hatcheck girl turned conscientious chaperone. Aboard ship, Dee is temporarily made the amorous target of exotic dancer Lisa James and Crosby is encouraged to make passes at the jealous Miss Fraser.

Dee and The Starliters brighten up the soundtrack with "C'Est Si Bon" and "This Boat," while Dee also sings the appealing "What Kind of Love Is This" and "Every Time." Crosby comes through with the lively "The Lady Wants to Twist" and "C'Est La Vie." Miss Fraser puts her individual stamp on two numbers, "Teenage Vamp" and "Baby Won't You Please Come Home."

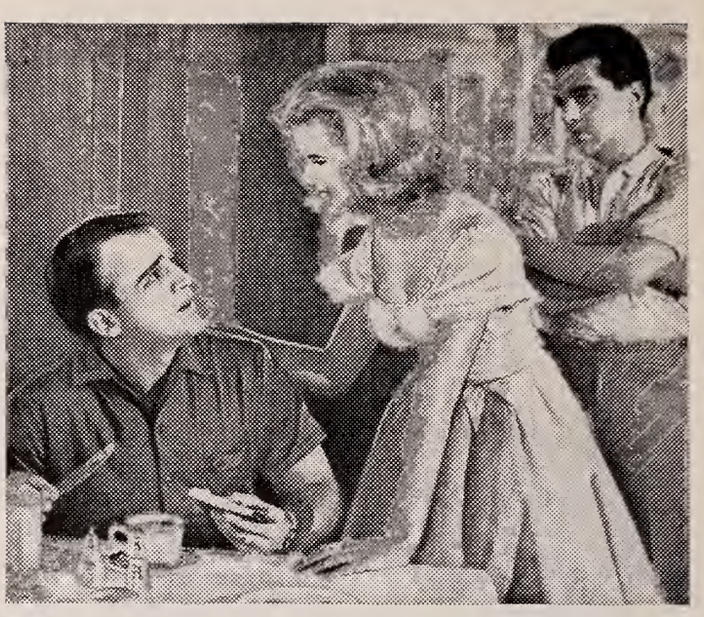
Hal Hackady wrote the story and screenplay for "Two Tickets to Paris!" Greg Garrison directed, while Martha Vera Romm was associate producer of "Two Tickets to Paris!"

Gary Crosby

Gary Crosby may be a chip off the old Crosby block, but that didn't stop him from striking out on his own. Currently, Gary stars with Joey Dee and Kay Medford in Harry Romm's production of "Two Tickets to Paris!", which introduces Jeri Lynne Fraser as Piper. The romantic comedy with music is now at the ..... Theatre.

It wasn't until 1958 and his discharge from the Army that young Crosby appeared in his first starring role, in "Mardi Gras," to reveal a real flair for comedy all his own, plus his celebrated dad's ease and sense of timing. By then, Gary already had established himself as a recording star whose records found a ready public.

In "Two Tickets to Paris!", Gary plays an amiable kind of wolf who romances Miss Fraser aboard the SS France. Featured in the Columbia release are Lisa James, Charles Nelson Reilly and The Starliters. Hal Hackady fashioned the script from which Greg Garrison directed. Martha Vera Romm was associate producer of "Two Tickets to Paris!"



(Mat 2A; Still No. 51) Gary Crosby finds his breakfast interrupted by vivacious Jeri Lynne Fraser while Joey Dee glowers in the background, in this scene from Columbia Pictures' "Two Tickets to Paris," also starring Kay Medford with Lisa James, Charles Nelson Reilly and The Starliters. "Two Tickets to Paris" is a Harry Romm production.

Jeri Lynne Fraser

The continuing audience demand for fresh young motion picture faces, is answered in the person of attractive young blonde Jeri Lynne Fraser, as Piper, in the Harry Romm production of "Two Tickets to Paris!", a happy-go-lucky romantic musical. Miss Fraser figures importantly in the Columbia release, at the ..... Theatre, which stars Joey Dee, Gary Crosby and Kay Medford.

Jeri Lynne began singing as a child in Manchester, N. H. When she was brought to New York, she won laurels three times in a row on Ted Mack's "Amateur Hour." Three of her Columbia records sold so well, she won a contract from the recording company. Miss Fraser then attracted producer Romm's attention and he cast her in the current film as Joey Dee's fiancee who is a fellow-passenger aboard the SS France.

Opening Notice

"Two Tickets to Paris!", a romantic musical starring Joey Dee, Gary Crosby and Kay Medford and introducing Jeri Lynne Fraser as Piper opens ..... at the ..... Theatre. A Harry Romm production for Columbia Pictures release, "Two Tickets to Paris!" features Lisa James, Charles Nelson Reilly and The Starliters. Hal Hackady penned the script. Greg Garrison directed and Martha Vera Romm was associate producer.

15 Songs

Fifteen musical numbers are heard in "Two Tickets to Paris!" the Harry Romm production for Columbia release starring Joey Dee, Gary Crosby and Kay Medford and introducing Jeri Lynne Fraser as Piper and now at the ..... Theatre.

Joey Dee

Ever since he was a little boy, Joey Dee had heard about the glamorous lives of Hollywood movie stars. Not unnaturally, Joey hoped that someday he, too, would be a screen star. That hope came true when film producer Harry Romm saw him performing as the "Twist master" at New York's Peppermint Lounge and immediately signed him to a three-picture contract. Joey's current picture, "Two Tickets to Paris!", his second, is a romantic comedy with music. The Columbia release also stars Gary Crosby and Kay Medford at the ..... Theatre.

Now, Joey Dee is a movie star but he wants to go to Hollywood. His first picture, "Hey, Let's Twist!" was shot entirely in New York and Joey figured "Two Tickets to Paris!" would be shot in Paris, or in Hollywood. "Two Tickets to Paris!" was filmed aboard the S. S. France, and Joey still has to make his first Hollywood film.

"Two Tickets to Paris!" serves to introduce Jeri Lynne Fraser as Piper and it features Lisa James, Charles Nelson Reilly and The Starliters. Hal Hackady penned the original story and screenplay.

Kay Medford

Kay Medford, versatile entertainer long known to a select coterie of show business people as one of America's greatest comediennes, achieved international prominence with her performance in "Bye Bye Birdie." Currently, Miss Medford stars with Joey Dee and Gary Crosby in "Two Tickets to Paris!", the Harry Romm production that introduces Jeri Lynne Fraser as Piper to the screen. The romantic musical, a Columbia Pictures release, is now at the ..... Theatre.

Printed in U.S.A.

An interpretive analysis of lay and tradepress reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panavision Ⓡ Regalscope; Ⓣ Technirama. Symbol ◎ denotes BOXOFFICE Blue Ribbon Award; Ⓒ color photography. For listings by company in the order of release, see FEATURE CHART.

REVIEW DIGEST
AND ALPHABETICAL INDEX

ǂ Very Good; + Good; ± Fair; − Poor; = Very Poor.

In the summary ǂ is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2633	Advise & Consent (139) Ⓟ	Drama	Col	5-28-62	ǂ	ǂ	+	ǂ	ǂ	+	ǂ	ǂ	12+
2648	Air Patrol (70) ©	Crime	20th-Fox	7-16-62	±					+	±		3+2—
2616	All Fall Down (11)	Drama	MGM	3-26-62	ǂ	+	+	ǂ	ǂ	±	+	ǂ	10+1—
2637	◎Assignment Outer Space (79) SW-Fantasy		AIP	6-11-62	±								1+1—
	—B—												
2586	◎Babes in Toyland (100) Ⓒ	Mus.	BV	12-11-61	+	ǂ	±	ǂ	+	ǂ	+	ǂ	10+1—
2583	◎Bachelor Flat (91) ©	Com.	20th-Fox	12- 4-61	+	±	+	ǂ	ǂ	+	±	ǂ	9+2—
2628	◎Bachelor of Hearts (97)	Com.	Cont'l	5- 7-62	+								1+
2605	Bashful Elephant, The (82)	Com-Dr.	AA	2-19-62	+		±			−	±		3+3—
2634	Belle Sommers (62)	Drama	Col	5-28-62	±	±		+			+	±	5+3—
2653	◎Best of Enemies, The (104) Ⓣ	War Comedy-Drama	Col	8- 6-62	+	+	ǂ	+	+	+	ǂ		9+
2609	Big Money, The (89)	Comedy	Lopert	3- 5-62	+								1+
2624	◎Big Red (89½)	Adv.	BV	4-23-62	ǂ	±	+	+	ǂ	ǂ			9+1—
2640	Big Wave, The (73)	Drama	AA	6-18-62	+						+		2+
2461	Bird Man of Alcatraz (142)	Dr.	UA	6-25-62	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
2608	◎Black Tights (120) Ⓣ	Ballet	Magna	2-26-62	ǂ	±	+	ǂ	ǂ	ǂ			10+1—
2582	◎Blue Hawaii (101) Ⓟ	Com/Mus	Para	11-27-61	+	±	+	+	+	+	±	ǂ	7+2—
2631	◎◎Bon Voyage (132) ©	Comedy	BV	5-21-62	ǂ	+	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	13+
2640	◎Boys' Night Out (115) ©	Com.	MGM	6-18-62	ǂ	±	±	ǂ	+	+	+	ǂ	10+2—
2651	Brain That Wouldn't Die, The (71)	Horror Dr.		AIP	7-30-62	±							1+1—
2625	◎Broken Land, The (60) ©	W'n	20th-Fox	4-30-62	±								1+1—
2406	Brushfire (80)	War Dr.		Para	2-12-62	+	±	−		+	±	±	5+4—
2619	Burn, Witch, Burn (90)	Susp.		AIP	4- 9-62	+	−		+		+	±	4+2—
	—C—												
2633	Cabinet of Caligari (104) ©	Horror Drama		20th-Fox	5-28-62	+	−	+	ǂ	+	+	+	7+1—
2613	Cape Fear (105)	Suspense Dr.		U-I	3-19-62	+	ǂ	+	ǂ	ǂ	+	ǂ	11+
2583	Capture That Capsule! (75)	Action Drama		Riviera-SR	12- 4-61	±		−		±			2+3—
2658	Carnival of Souls (91)	Psycho-Melodrama		Herts-Lion	8-20-62	+							1+
2603	Cash on Demand (84)	Suspense		Col	2-12-62	+	+		+		ǂ	ǂ	7+
2588	Children's Hour, The (109)	Dr.		UA	12-18-61	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
2608	Choppers, The (64)	Melodrama		SR	2-26-62	±							1+1—
2599	◎Cinderella (84)	Ballet Film		Janus	1-29-62	±		ǂ			+	ǂ	6+1—
2639	Clown and the Kid (65)	Com-Dr.		UA	6-18-62	±							1+1—
2589	◎Colossus of Rhodes, The (128) Ⓢ	Adv. Spect.		MGM	12-25-61	+	±	+	+	±	+		6+2—
2645	Concrete Jungle, The (86)	Dr.		Fanfare	7- 9-62	+		+	+		±		4+1—
2650	Confessions of an Opium Eater (85)	Shock Melodrama		AA	7-23-62	+					±		2+1—
2590	Continental Twist, The (See "Twist All Night")												
2607	Couch, The (89)	Suspense		WB	2-26-62	±	±	±	+	+	±	±	7+5—
2621	◎◎Counterfeit Traitor, The (140)	Drama		Para	4-16-62	ǂ	ǂ	+	ǂ	ǂ	ǂ	ǂ	13+
	—D—												
2655	◎Damn the Defiant! (101) ©	Ac.		Col	8-13-62	+	±		+	+	ǂ		6+1—
2600	Day the Earth Caught Fire, The (90)	Suspense Drama		U-I	1-29-62	ǂ	+	ǂ	ǂ	+	ǂ	ǂ	12+
2625	Dead to the World (87)	Melo.		UA	4-30-62	−					±		1+2—
2602	Deadly Duo (69)	Drama		UA	2- 5-62	+		−	+	+	−	±	4+3—
2594	Desert Patrol (78)	War Drama		U-I	1-.8-62	+	+	+	ǂ		+	+	7+
2607	◎Devil Made a Woman, The (87)	Adv.		Medallion	2-26-62	±							1+1—
2658	Devil's Messenger, The (72)	Fantasy-Melodrama		Herts-Lion	8-20-62	±							1+1—
2624	◎Doctor in Love (93)	Com.	Governor		4-23-62	+	±	+	+	±	±	+	7+3—
2621	Don't Knock the Twist (87)	Drama/Twist numbers		Col	4-16-62	+	±	±	±	+	±	±	7+5—
2588	Double Bunk (92)	Farce		Showcorp	12-18-61	+		±			±	+	4+2—
	—E—												
2647	◎East of Kilimanjaro (72)	Adv.		Parade	7-16-62	±							1+1—
2657	◎Eegah (90)	Com-Fantasy		Fairway	8-20-62	+							1+
2588	◎El Cid (184) Ⓣ	Hist. Spec.		AA	12-18-61	ǂ	ǂ	+	ǂ	ǂ	ǂ	ǂ	13+
2585	Errand Boy, The (92)	Comedy		Para	12-11-61	+	±	ǂ		+	ǂ	±	8+2—
2636	◎Escape From Zahrain (93) Ⓟ	Adventure Drama		Para	6- 4-62	+	±	+	+	+	+	+	7+1—
2577	Everything's Ducky (80)	Comedy		Col	11-13-61	−	±	±	+	±	+	±	6+5—
2615	Experiment in Terror (123)	Susp.		Col	3-26-62	ǂ	+	+	ǂ	ǂ	ǂ	ǂ	12+
	—F—												
2653	Fallguy (64)	Crime Drama		Fairway	8- 6-62	±							1+1—
2623	Five Finger Exercise (109)	Dr.		Col	4-23-62	+	±	±	ǂ	+	+	+	8+2—
2654	◎Five Weeks in a Balloon (103) ©	Adv-Comedy		20th-Fox	8- 6-62	ǂ	+		ǂ	+		+	7+
2575	◎Flight of the Lost Balloon (91) Ⓢ	Adventure		Woolner	11- 6-61	+		−	±	+			3+2—
2583	◎◎Flower Drum Song (133) Ⓟ	Musical		U-I	11-20-61	ǂ	+	+	ǂ	ǂ	ǂ	ǂ	12+
2618	◎Follow That Dream (110) Ⓟ	Com.		UA	4- 2-62	+	+	+	ǂ	+	ǂ	+	9+
2619	◎Forever My Love (115) Romantic Drama			Para	4- 9-62	+	±	+	+	±	+	ǂ	8+2—
2606	◎Four Horsemen of the Apocalypse, The (153) ©	Drama		MGM	2-19-62	ǂ	ǂ	+	ǂ	+	ǂ	ǂ	12+
	—G—												
2585	George Raft Story, The (105) Biographical Drama			AA	12-11-61	+	+	+	ǂ	+	+	+	8+
2626	◎Geronimo (101 Ⓟ	Outdoor Dr.		UA	4-30-62	+	+	+	ǂ	+	+		7+
2644	◎Gigot (104)	Comedy		20th-Fox	7- 2-62	ǂ	±	ǂ	ǂ	ǂ	ǂ		11+1—
2605	◎Girls at Sea (81)	Com.		Seven Arts	2-19-62	ǂ							2+
2587	Gun Street (67)	Western		UA	12-18-61	±	−	−		+	−		2+4—
2593	◎Guns of the Black Witch (81) ©	Adv. Dr.		AIP	1- 8-62	±					−	±	2+3—
2651	Guns of Darkness (103)	Drama		WB	7-30-62	+	±	±	ǂ	+	+		7+2—
	—H—												
2613	Hand of Death (60)	S-F'n		20th-Fox	3-19-62	±					±	±	3+3—
2626	◎Hands of a Stranger (85½)	Susp.		AA	4-30-62	±					±	±	3+3—
2598	Happy Thieves, The (88)	Com-Dr.		UA	1-22-62	+	±	+	ǂ	±	±	+	8+3—
2625	Harold Lloyd's World of Comedy (94)	Comedy		Cont'l	4-30-62	+	±	ǂ	ǂ	ǂ	ǂ		10+1—
2634	◎Hatari! (159)	Adv. Dr.		Para	5-28-62	ǂ	ǂ	+	ǂ	+	ǂ	ǂ	12+
2634	Hell Is for Heroes (90)	War Dr.		Para	5-28-62	+	±	+	+		+	+	6+1—
2612	◎Hellions, The (87) Ⓣ	Outdoor Drama		Col	3-12-62	+	±	±			−	±	4+4—
2639	◎Hemingway's Adventures of a Young Man (145) ©	Dr.		20th-Fox	6-18-62	ǂ	±	+	ǂ	ǂ	ǂ	ǂ	12+1—
2590	Hey, Let's Twist! (80)	Musical		Para	12-25-61	+	±	+	+	+	±	±	7+3—
2610	Hitler (107)	Drama		AA	3- 5-62	±	±	−	+	+	−		4+4—
2620	◎Horizontal Lieutenant, The (90) Comedy ©			MGM	4- 9-62	+	±	±	+	+	ǂ	+	8+2—
2641	Horror Chamber of Dr. Faustus, The (95)	Horror Drama		Lopert	7- 2-62	+							1+
2623	House of Women (83)	Drama		WB	4-23-62	±	±	+	+	+	−	±	6+4—
	—I—												
2596	◎I Bombed Pearl Harbor (98) Widescope, War Dr.			Parade	1-15-62	+		±		+			3+1—
2636	◎I Like Money (81) ©	Com.		20th-Fox	6- 4-62	+	±	+	ǂ		+	+	7+1—
2635	Incident in an Alley (83)	Dr.		UA	6- 4-62	±					±	±	3+3—
2626	Information Received (77)	Dr.		U-I	4-30-62	+		±	+		+	+	5+1—
2587	Innocents, The (100) © Suspense Drama			20th-Fox	12-18-61	ǂ	±	ǂ	ǂ	ǂ	ǂ	ǂ	13+1—
2638	Interns, The (120)			Col	6-11-62	ǂ	ǂ	±	+	ǂ	+	+	10+1—
2628	Intruder, The (83)	Dr.		Astor	5- 7-62	+	±	ǂ	+	ǂ	+	+	9+1—
2651	Invasion of the Star Creatures (81)	Sc.-F'n Comedy		AIP	7-30-62	±							1+1—
2644	◎It Happened in Athens (92) ©	Comedy-Drama		20th-Fox	7- 2-62	+	+	−	+	±	+		5+2—
	—J—												
2645	◎Jack the Giant Killer (94) Adv-Fantasy			UA	7- 9-62	+	−		ǂ		±	ǂ	6+2—
2615	◎Jessica (105) Ⓟ	Rom. Comedy		UA	3-26-62	ǂ	±	±	+	+	±	+	8+3—
2608	Jet Storm (88)	Suspense		UPRD	2-26-62	+		+		+			3+
2604	◎Journey to the Seventh Planet (80)	Adv.-Fantasy		AIP	2-12-62	+		±	±	+	−		5+4—
2574	Judgment at Nuremberg (189)	Dr.		UA	10-30-61	ǂ		ǂ	ǂ	ǂ	ǂ	ǂ	14+
	—K—												
2592	Karate (80)	Ac Dr.		Brenner	1- 1-62	±							1+1—
2652	◎Kid Galahad (95)	Com-Dr/Songs		UA	7-30-62	ǂ	+	+	ǂ	+	+		8+
2571	◎◎King of Kings (161) Ⓣ	Religious Drama		MGM	10-23-61	ǂ	ǂ	ǂ	ǂ	ǂ	+	ǂ	13+
2582	Kitchen, The (74)	Drama		Kingsley	11-27-61	+		ǂ			+	±	5+1—
	—L—												
2627	◎Lad: a Dog (98)	Drama		WB	5- 7-62	ǂ	±	+	±	+	+		7+2—
2631	◎Last of the Vikings (102) Dyaliscope,	Adv.		Medallion	5-21-62	+			+			±	3+1—
2595	◎Light in the Piazza (101) ©	Romantic Drama		MGM	1-15-62	ǂ	+	ǂ	ǂ	ǂ	ǂ	ǂ	13+
2630	◎Lisa (112) ©	Adv. Dr.		20th-Fox	5-14-62	+	ǂ	+		+	ǂ	ǂ	9+
2642	Lolita (152)	Comedy-Drama		MGM	6-25-62	ǂ	±	+	ǂ	ǂ	±	ǂ	11+2—
2628	Lonely Are the Brave (107) Ⓟ	Outdoor Drama		U-I	5- 7-62	+	+	+	ǂ	+	ǂ	+	9+
2593	Long and the Short and the Tall, The (102)	War Dr.		Cont'l	1- 8-62	ǂ		+		+	+		5+
2593	Lost Battalion (83)	War Dr.		AIP	1- 8-62	±					+		2+1—
2590	◎Lover Come Back (107)	Comedy		U-I	12-25-61	ǂ	+	ǂ	ǂ	ǂ	ǂ	ǂ	12+
	—M—												
2604	Madison Avenue (94) ©	Dr.		20th-Fox	2-12-62	±	+	−	+	+	+	+	6+2—
2622	◎Magic Sword, The (80) Fantasy-Adventure			UA	4-16-62	+		+	+	+	+		5+
2580	◎◎Majority of One, A (147) Comedy-Drama			WB	11-20-61	ǂ	+	ǂ	ǂ	ǂ	ǂ	ǂ	13+
2601	Make Mine a Double (86)	Com.		Ellis	2- 5-62	ǂ							2+

REVIEW DIGEST
AND ALPHABETICAL INDEX

In the summary ++ is rated 2 pluses. = as 2 minuses. ++ Very Good; + Good; ± Fair; − Poor; = Very Poor.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2607	Malaga (97) Drama			WB	2-26-62	+	+	±	++	±	+	±	8+3−
2621	Man Who Shot Liberty Valance, The (123) Western			Para	4-16-62	±	++	+	++	++	+	++	11+1−
2641	Manster, The (72) Horror Dr.			Lopert	7- 2-62	±					−		1+2−
2576	Mask, The (83) Depth-dimension Horror Drama			WB	11- 6-61	+	−	−	+	++	±	±	6+4−
2654	Matter of WHO, A (90) Com.			Herts-Lion	8- 6-62	++			+	±		++	6+1−
2642	Mermaids of Tiburon, The (77) Underwater Adv.			Filmgroup	7- 2-62	±		±		±			3+3−
2632	Merrill's Marauders (98) © Dr.			WB	5-21-62	+		++	++	++	++	±	10+1−
2594	Midsummer Night's Dream (74) © Puppet Fantasy			Showcorp	1- 8-62	±	+	++	++	+	+	+	9+1−
2656	Mighty Ursus (90) Adv.			UA	8-13-62	±					−		1+2−
2629	Miracle Worker, The (106) Dr.			UA	5-14-62	++	+	++		++	++	++	11+
2599	Moon Pilot (98) Comedy			BV	1-29-62	+	±	++	+	++	++	++	11+1−
2611	Most Wanted Man, The (85) Com.			Astor	3-12-62	−							1−
2632	Mothra (90) Tohoscope, HoDr.			Col	5-21-62	+		−	+	+	±	±	5+3−
2632	Mr. Hobbs Takes a Vacation (116) © Comedy			20th-Fox	5-21-62	++	++	+	++	++	++	++	13+
2597	Murder She Said (87) Mystery			MGM	1-22-62	+	+	+	++	+	+	+	8+
2624	Music Man, The (151) Ⓣ Musical Comedy			WB	4-23-62	++	++	++	++	++	++		12+
2617	My Geisha (120) Ⓣ Com-Dr.			Para	4- 2-62	+	++	+		++	++	+	9+
2587	Mysterious Island (101) Adv.			Col	12-18-61	+	+	+	++	++	+	±	9+1−
	—N—												
2620	Nearly a Nasty Accident (86) Farce-Comedy			U-I	4- 9-62	+		±	+		+	±	5+2−
2649	Never Let Go (90) Melodr.			20th-Fox	7-23-62	+		+					2+
2631	Night Creatures (81) Adv.			U-I	5-21-62	+		+	++		+		5+
2655	Night They Killed Rasoutin, The (87) Melodrama			Brigadier	8-13-62	+							1+
2591	No Love for Johnnie (110) Drama			Embassy	1- 1-62	+	+	++	++	+	+	++	10+
2656	No Man Is an Island (114) War Drama			U-I	8-13-62	++	±	±	++	+			7+2−
2643	Notorious Landlady, The (123) Com.			Col	7- 2-62	+	±	+	++	+	+	++	9+1−
2656	Nun and the Sergeant, The (73) War Drama			UA	8-13-62	±					−		1+2−
	—O—												
2583	One, Two, Three (115) Ⓟ Comedy			UA	12- 4-61	++	+	++	++	++	++	++	13+
2610	Only Two Can Play (106) Com.			Kingsley	3- 5-62	+	+	+	++	+	+	±	8+1−
2589	Outsider, The (108) Drama			U-I	12-25-61	+	±	±	++	++	++	++	11+2−
	—P, Q—												
2591	Pagan Island (60) Adv.			Cinema Syn	1- 1-62	±							1+1−
2643	Panic in Year Zero! (95) Dr.			AIP	7- 2-62	+	+	+	±	+	±		6+2−
2642	Paradise Alley (81) Comedy			Astor	7- 2-62	+							1+
2652	Payroll (80) Crime			AA	7-30-62	±		+			±		3+2−
2633	Peeping Tom (86) Suspense			Astor	5-28-62	+							1+
2637	Phantom Planet, The (82) SF-Fantasy			AIP	6-11-62	±							1+1−
2640	Phantom of the Opera (84) Ho.			U-I	6-18-62	++	±	+	++	+	++		9+1−
2648	Pigeon That Took Rome, The (101) Ⓟ Comedy			Para	7-16-62	+	++	++	+	+	+		8+
2585	Pirate of the Black Hawk, The (75) Ⓢ Adventure			Filmgroup	12-11-61	+						−	1+1−
2652	Pirates of Blood River (87) Ⓢ Action			Col	7-30-62	+	±	+	+	+	+	±	7+2−
2653	Playgirl After Dark (92) Dr.			Topaz	8- 6-62	+		−					1+1−
2614	Premature Burial, The (81) Ⓟ Horror Drama			AIP	3-19-62	+	+	±	+		+	±	6+2−
2606	Prisoner of the Iron Mask, The (80) © Adv. (Eng. dubbed)			AIP	2-19-62	±	±		±			±	4+4−
	—R—												
2620	Reprieve (105½) Drama			AA	4- 9-62	+	+	±	+		+		5+1−
2629	Ride the High Country (94) © Western			MGM	5-14-62	+		+	+	++	+	+	7+
2655	Rider on a Dead Horse (72) W'n			AA	8-13-62	+					±		2+1−
2611	Ring of Terror (71) Horror			SR	3-12-62	±							1+1−
2635	Road to Hong Kong, The (91) Com.			UA	6- 4-62	+	+	++	++	+	+	+	9+
2584	Roman Spring of Mrs. Stone, The (104) Drama			WB	12- 4-61	+	±	+	+	++	+	+	8+1−
2614	Rome Adventure (118) Com-Dr.			WB	3-19-62	+	+	±	+	++	+	+	8+1−
	—S—												
2623	Safe at Home! (83) Com-Dr.			Col	4-23-62	+	−	±	+	+	+	+	6+2−
2592	Sail a Crooked Ship (88) Comedy			Col	1- 1-62	+	±	±	++	+	+	+	8+2−
2599	Saintly Sinners (79) Com-Dr.			UA	1-29-62	±	−	+	+	±	±	±	6+5−
2622	Samar (89) Action Dr.			WB	4-16-62	+	±	±	+	+	+	±	7+3−
2627	Satan in High Heels (93), Exploitation Melodrama			Cosmic	5- 7-62	−	=					±	1+4−
2610	Satan Never Sleeps (125) © Comedy-Drama			20th-Fox	3- 5-62	+	+	±	+	+	+	+	7+1−
2612	Secret File Hollywood (85) Melodrama			Crown Int'l	3-12-62	±							1+1−
2602	Sergeants 3 (112) Ⓟ Outdoor			UA	2- 5-62	+	+	+	++	+	+	+	8+
2605	7th Commandment (82) Melo.			Crown	2-19-62	±							1+1−
2619	Shame of the Sabine Women, The (80) Adv. Dr.			UPRO	4- 9-62	±				±			2+2−
2627	She Didn't Say No! (96) Comedy Satire			Seven Arts	5- 7-62	++							2+
2657	Shootout at Big Sag (64) W'n			Parallel	8-20-62	+							1+
2600	Siege of Syracuse (87) Ⓣ Adv.-Ac.			Para	1-29-62	+	±	−	+	−	−		3+4−
2594	Singer Not the Song, The (98) © Drama			WB	1- 8-62	+	±	+	++	+	+	±	8+2−
2615	Six Black Horses (80) W'n			U-I	3-26-62	+	−	±	+	+	+	±	6+3−
2646	Sky Above—the Mud Below, The (90) Documentary			Astor	7- 9-62	++	±	++	+		++	+	9+1−
2591	Something Wild (112) Dr.			UA	1- 1-62	±	±		+	+	±	+	6+3−
2635	Spiral Road, The (140) Adv.			U-I	6- 4-62	+	+	±	++	++	++	++	11+1−
2616	State Fair (118) ©Musical.			20th-Fox	3-26-62	+	++	±	+	++	+	++	10+1−
2637	Story of the Count of Monte Cristo, The (101) Ⓢ Adv.			WB	6-11-62	+	±	±		+	++		6+2−
2647	Stowaway in the Sky (82) Adventure			Lopert	7-16-62	+	±		+	+	++	++	8+1−
2654	Strangers in the City (83) Dr.			Embassy	8- 6-62	±	−	+	+			±	4+3−
2584	Summer and Smoke (118) Ⓟ Dr.			Para	12- 4-61	++	++	++	++	++	++	++	14+
2611	Sweet Bird of Youth (120) © Drama			MGM	3-12-62	++	+	++	++	++	+	++	12+
2622	Swingin' Along (74) © Com/Mus.			20th-Fox	4-16-62	+		±	+	±	−		4+3−
	—T—												
2636	Tales of Terror (90) Ⓟ Ho.			AIP	6- 4-62	++	−	+	++	++	++	±	10+2−
2644	Tartars, The (83) Action			MGM	7- 2-62	±	±	−	+	±	±	±	6+6−
2650	Tarzan Goes to India (86) © Ac.			MGM	7-23-62	+	±	+	+	++	+		7+1−
2630	Taste of Honey, A (100) Dr.			Cont'l	5-14-62	++	±	++	++	++	++	+	12+1−
2614	Tell-Tale Heart, The (78) Horror Drama			Danziger-SR	3-19-62	+							1+
2613	Temptation (94) Melodr.			Cameo	3-19-62	+							1+
2596	Tender Is the Night (146) © Drama			20th-Fox	1-15-62	++	+	++	++	+	+	++	11+
2632	That Touch of Mink (99) Ⓟ Com.			U-I	5-14-62	++	+	+	++	++	+	++	11+
2598	Then There Were Three (82) Ac.			Parade	1-22-62	±		+		+			3+1−
2639	There Was a Crooked Man (106) Comedy			Lopert	6-18-62	++							2+
2647	Three Stooges in Orbit, The (87) Farce-Comedy			Col	7-16-62	+	−	+	+	+	±	±	6+3−
2597	Three Stooges Meet Hercules, The (89) Farce-Comedy			Col	1-22-62	−	−	±	+	+	+	±	5+4−
2629	13 West Street (80) Dr.			Col	5-14-62	±	±	±	+	±	+	+	7+4−
2597	Too Late Blues (110) Dr.			Para	1-22-62	±	±	+	+	+	±	±	7+4−
2646	Trauma (93) Suspense Dr.			Parade	7- 9-62	+							1+
2586	Trunk, The (72) Suspense Dr.			Col	12-11-61	+					+	±	3+1−
2600	Twenty Plus Two (102) Mys.			AA	1-29-62	±	±	±		−	±	±	5+6−
2616	Twist All Night (85) Comedy With Music, color prolog.			AIP	3-26-62	+		±	±	+	−		4+3−
2592	Twist Around the Clock (86) Musical			Col	1- 1-62	+	±	±	+	+	±	±	7+4−
2589	Two Little Bears, The (81) © Comedy-Fantasy			20th-Fox	12-25-61	±	−	+	+	±	++		6+3−
2657	Two Weeks in Another Town (104) © Drama			MGM	8-20-62	±	±	±	+	−	++		6+4−
2565	Two Women (105) Dr. (Eng. dubbed) Also with titles			Embassy	10- 2-61	++	++	++	++		++	++	12+
	—U—												
2603	Underwater City, The (78) Adv.-Fantasy			Col	2-12-62	±	±	±		±	+	±	6+5−
	—V—												
2648	Valiant, The (89) War Drama			UA	7-16-62	+	+	±	+		+	+	6+1−
2606	Victim (100) Drama			Astor	2-19-62	++	+	++	++	+	++	++	12+
2601	View From the Bridge, A (110) Drama			Cont'l	2- 5-62	++	+	++	++	++	++	++	13+
	—W—												
2602	Walk on the Wild Side (114) Dr.			Col	2- 5-62	++	++	+	++	++	−	+	10+1−
2638	What a Carve Up! (87) Farce.			Embassy	6-11-62	+	−	±	+				3+2−
2618	War Hunt (81) War Drama			UA	4- 2-62	±	±	+	+	++	++	++	10+2−
5286	Weekend With Lulu, A (91) Comedy.			Col	12-11-61	++		±	+	++	+	±	8+2−
2567	West Side Story (155) Panavision. Musical Dr.			UA	10- 9-61	++	++	++	++	++	++	++	14+
2646	When the Girls Take Over (80) Comedy			Parade	7- 9-62	±							1+1−
2612	Whistle Down the Wind (98) Drama			Astor	3-12-62	++	+	++	+	++	++	++	12+
2584	Wild for Kicks (92) Dr.			Times	12- 4-61	±	−		+				2+2−
2645	Wild Westerners, The (70) W'n.			Col	7- 9-62	+	±	±	+	+	±	±	7+4−
2609	Womanhunt (60) Mystery			20th-Fox	3- 5-62	−					−		2−
2658	Wonderful World of the Bros. Grimm (137)			MGM-Cinerama	8-20-62	++	++	++	++	++	++	++	14+
2609	World in My Pocket (93) Suspense			MGM	3- 5-62	+	+	+	+	±	±		6+2−
	—XYZ—												
2579	X-15 (112) Ⓟ Dr.			UA	11-20-61	+	±	±	+	++	++	+	9+2−
2638	Zotz! (85) Comedy			Col	6-11-62	±	−	+	+	+	+		S+2−

Feature productions by company in order of release. Running time is in parentheses. © is for CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panavision; Ⓡ Regalscape; Ⓣ Technirama. Symbol ◎ denotes BOXOFFICE Blue Ribbon Award; Ⓒ color photography. Letters and combinations thereof indicate story type—(Complete key on next page.) for review dates and Picture Guide page numbers, see REVIEW DIGEST.

FEATURE CHART

	ALLIED ARTISTS Type Rel. No.	AMERICAN INT'L Type Rel. No.	COLUMBIA Type Rel. No.	M-G-M Type Rel. No.	PARAMOUNT Type Rel. No.	
JANUARY			Sail a Crooked Ship (88)..C..614 Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs Twist Around the Clock (83) .....M..616 Chubby Checker, Dion, the Marcels, Vicki Spencer	Murder She Said (87)..My..208 Margaret Rutherford, Arthur Kennedy	Hey, Let's Twist! (80) ..M..6108 Joey Dee and the Starliters, Teddy Randazzo, Kay Armen Too Late Blues (100) ....D..6109 Bobby Darin, Stella Stevens	JANUARY
FEBRUARY		◎Premature Burial (81) Ⓟ Ho..702 Ray Milland, Hazel Court	The Three Stooges Meet Hercules (89) .....Ad..617 Stooges, Vicki Trickett The Underwater City (78) SF..618 William Lundigan, Julie Adams Walk on the Wild Side (114) D..619 Laurence Harvey, Capucine, Barbara Stanwyck, Jane Fonda	◎Light in the Piazza (105) © .....D..207 Olivia de Havilland, R. Brazzi, G. Hamilton, Y. Mimieux	◎Summer and Smoke (118) Ⓣ .....D..6107 Laurenee Harvey, Geraldine Page ◎Siege of Syracuse (87) Ⓣ .....Ad..6110 Rossano Brazzi, Tina Louise	FEBRUARY
MARCH	The Bashful Elephant (80) OD..6201 Molly Mack, Buddy Baer Hitler (107) .....BiD..6203 Richard Basehart, Cordula Trantow, Maria Emo	Twist All Night (87) ...M..703 June Wilkinson, Louis Prima, Sam Butera and the Witnesses (includes a color sequence)	◎The Hellions (87) Ⓣ ....Ac..620 Richard Todd, Anne Aubrey Belle Sommers (62) .....D..621 Polly Bergen, David Janssen	◎Four Horsemen of the Apocalypse (153) © ....D..209 Glenn Foro, Ingrid Thulin, Charles Boyer, Lee J. Cobb World in My Pocket (93)..D..210 Rod Steiger, Nadja Tiller, Peter Van Eyck	◎Forever My Love (115)..D..6111 Romy Schneider, Karl Boehm Brushfire (80) .....D..6112 John Ireland, Jo Morrow, Everett Sloane	MARCH
APRIL	Hands of a Stranger (85½) D..6204 Paul Lukather, Joan Harvey, Jas. Stapleton, Irish McCalla The Big Wave (73).....D..6202 Sessue Hayakawa, Mickey Curtis	Burn, Witch, Burn (89)..Ho..704 Janet Blair, Peter Wyngarde Phantom Planet, The (82) SF..711 Dean Fredericks, Coleen Gray ◎Assignment Outer Space (79) .....SR..712 Archie Savage, Gaby Farinon	Don't Knock the Twist (87) .....M..622 Chubby Checker, Mari Blanchard Experiment in Terror (123)..D..623 Glenn Ford, Lee Remick Safe at Home (83).....D..624 Mickey Mantle, Roger Maris, Patricia Barry	◎Sweet Bird of Youth (120) © .....D..212 Geraldine Page, Paul Newman, Ed Begley, Rip Torn ◎The Horizontal Lieutenant (90) © .....C..213 Jim Hutton, Paula Prentiss All Fall Down (111).....D..211 Eva Marie Saint, Warren Beatty, Karl Malden, Angela Lansbury	The Man Who Shot Liberty Valance (123) .....W..6114 James Stewart, John Wayne, Vera Miles ◎◎The Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer (pre-release)	APRIL
MAY	Rider on a Dead Horse (72) .....OD..6212 John Vivyan, Lisa Lu, Bruce Gordon, Kevin Hagen	The Brain That Wouldn't Die (71) .....Ho..705 Herb Evers, Virginia Leith Invasion of the Star Creatures (81) .....SF..706 Bob Ball, Frankie Ray	Five Finger Exercise (109)..D..625 Rosalind Russell, Maximilian Schell, Jack Hawkins, Richard Beymer 13 West Street (80).....D..626 Alan Ladd, Rod Steiger, Dolores Dorn, Michael Callan ◎Mothra (90) .....Ac..627 All-Japanese cast (Eng-dubbed)	◎Ride the High Country (94) © .....OD..216 Randolph Scott, Joel McCrea	◎Escape From Zahrain (93) Ⓣ .....Ac..6115 Yul Brynner, Madlyn Rhue, Sal Mineo	MAY
JUNE	Reprieve (110) .....D..6205 Ben Gazzara, Stuart Whitman, Ray Walston, V. Price, R. Steiger, S. Davis jr. The Bridge (104) .....D..6207 (Eng-dubbed version) Volker Bohnet, Fritz Wepper Confessions of an Opium Eater (85) .....D..6206 Vincent Price, Linda Ho Payroll (80) .....Ac..6210 Michael Craig, Francoise Prevost		Advise and Consent (138) © D..628 Charles Laughton, Henry Fonda, Don Murray, Walter Pidgeon, Gene Tierney, Franchot Tone ◎The Wild Westerners (70) W..629 Jas. Philbrook, Nancy Kovack, Guy Mitchell, Duane Eddy	Lolita (152) .....D..217 James Mason, Shelley Winters, Peter Sellers, Sue Lyon ◎Boys' Night Out (115) © C..218 Kim Novak, James Garner, Tony Randall, Janet Blair ◎The Tartars (83) .....Ad..223 Orson Welles, Victor Mature, Liana Orfei	Hell Is for Heroes (90)..D..6116 Steve McQueen, Bobby Darin, Fess Parker, Bob Newhart	JUNE
JULY	The Frightened City (97) D..6211 Herbert Lom, John Gregson, Yvonne Romain	◎Tales of Terror (90) Ⓟ .....Ho..710 Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget Panic in Year Zero! (95) © D..708 Ray Milland, Jean Hagen, Frankie Avalon	The Notorious Landlady (123) .....MyC..701 Jack Lemmon, Kim Novak, Fred Astaire Zotz! (87) .....C..702 Tom Poston, Julia Meade, Cecil Kellaway	◎Tarzan Goes to India (86) .....Ad..222 Joek Mahoney, Simi, Mark Dana	◎◎The Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer ◎My Geisha (120) Ⓣ..CD..6118 Shirley MacLaine, Yves Montand, Edw. G. Robinson, Bob Cummings	JULY
AUGUST	◎Day of the Triffids (119) © .....Ho..6209 Howard Keel, Nicole Maurey, Mervyn Johns	◎Marco Polo (100) ©..Ad..709 Rory Calhoun, Yoko Tani	The Interns (120) .....D..703 Michael Callan, Cliff Robertson, Jas. MacArthur, Haya Harareet The Three Stooges in Orbit (87) .....C..704 Stooges, Edson Stroll ◎Pirates of Blood River (87) Ⓢ .....Ad..710 Kerwin Mathews, Glenn Corbett	◎Two Weeks in Another Town (104) © .....D..220 Kirk Douglas, Edw. G. Robinson, Cyd Charisse, Geo. Hamilton ◎The Savage Guns (..) Ⓢ .....OD..221 Richard Basehart, Alex Nicol	◎Hatari! (159) .....Ad..6119 John Wayne, Red Buttons, Elsa Martinelli, Hardy Kruger	AUGUST
SEPTEMBER		◎White Slave Ship (..) © .....Ad..713 (formerly "Wild Cargo") Pier Angeli, Edmund Purdom	◎Damn the Defiant! (101) © .....D..705 Alec Guinness, Dirk Bogarde, Anthony Quayle ◎The Best of Enemies (104) .....CD..706 David Niven, Alberto Sordi Ring-a-Ding Rhythm (78)..M..707 Chubby Checker, Dukes of Dixieland	◎Swordsman of Siena (..) © .....Ad..219 Stewart Granger, Sylva Koscina, Christine Kaufmann The Password Is Courage (..)..Ac.. Dirk Bogarde, Maria Perschy		SEPTEMBER
OCTOBER	Billy Budd (123) ©.....D.. Robert Ryan, Peter Ustinov, Melvyn Douglas, Terence Stamp	Warriors Five (..) .....Ac..707 Jack Palance, Anna Ralli	Requiem for a Heavyweight (..) .....D..708 Anthony Quinn, Jackie Gleason, Julie Harris, Mickey Rooney Two Tickets to Paris (..) M..709 Joey Dee, Gary Crosby, Kay Medford	◎A Very Private Affair ( ) .....D..215 Brigitte Bardot, Marcello Mastroianni ◎I Thank a Fool (..) ©..D..301 Susan Hayward, Peter Finch	The Pigeon That Took Rome (101) Ⓟ .....C..6202 Charlton Heston, Elsa Martinelli, Mary Guardino	OCTOBER

FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (D) Drama; (F) Fantasy; (FC) Farce-Comedy; (Ho) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

	20TH-FOX	Type	Rel. No.	UNITED ARTISTS	Type	Rel. No.	UNIVERSAL-INT'L	Type	Rel. No.	WARNER BROS.	Type	Rel. No.
JANUARY	Bachelor Flat (91) Terry-Thomas, Tuesday Weld, Richard Beymer, Celeste Holm	©	C	201	One, Two, Three (108) James Cagney, Horst Buchholz, Arlene Francis, Pamela Tiffin	Ⓟ	C	6208						The Singer Not the Song (98) Dirk Bogarde, John Mills, Milene Demongeot	©	D	152
	Madison Avenue (94) Dana Andrews, Eleanor Parker, Eddie Albert, Jeanne Crain	©	D	202	Mary Had a Little (79) Agnes Laurent, John Bentley		C	6203									
					Something Wild (112) Carroll Baker, Ralpb Meeker		D	6210									
					The Happy Thieves (88) Rex Harrison, Rita Hayworth		CD	6209									
FEBRUARY	Tender Is the Night (146) Jennifer Jones, Jason Robards jr., Joan Fontaine, Tom Ewell	©	D	203	Sergeants 3 (112) Frank Sinatra, Dean Martin, S. Davis jr., P. Lawford, J. Bishop	Ⓟ	OD	6213	Spartacus (193) Super-Technirama 70 Kirk Douglas, Sir Laurence Olivier, Jean Simmons, Tony Curtis, Peter Ustinov (regular release)		D	6204	A Majority of One (147) Rosalind Russell, Alec Guinness		C	153
	Swingin' Along (74) Noonan and Marshall, Barbara Eden, Ray Charles, Roger Williams, Bobby Vee	©	C/M	204	Saintly Sinners (78) Don Beddoe, Ellen Corby		CD	6205									
					Deadly Duo (69) Craig Hill, Marcia Henderson		D	6212									
MARCH	The Innocents (99) Deborah Kerr, Michael Redgrave	©	D	207	The Children's Hour (109) Audrey Hepburn, Shirley MacLaine. James Garner		D	6211	Lover Come Back (107) Rock Hudson, Doris Day, Tony Randall, Edie Adams		C	6205	The Couch (89)		D	160
	Womanhunt (60) Steve Piccaro, Lisa Lu, Berry Kroeger		D	206	The Clown and the Kid (65) John Lupton, Mike McGreevey		D	6207	Desert Patrol (78) Michael Craig, John Gregson, Richard Attenborough		Ac	6206	Malaga (96) Trevor Howard, Dorotby Dandridge, Edmund Purdom		Ad	161
	Satan Never Sleeps (124) William Holden, Clifton Webb, France Nuyen	©	D	205													
APRIL	State Fair (118) Pat Boone, Bobby Darin, Pamela Tiffin, Ann-Margret, Alice Faye, Tom Ewell	©	D/M	208	The Magic Sword (80) Basil Rathbone, Estelle Winwood, Gary Lockwood, Anne Helm		Ad	6214	The Outsider (108) Tony Curtis, Bruce Bennett, James Franciscus		D	6207	Rome Adventure (118) Troy Donahue, Angie Dickinson, Rossano Brazzi, Suzanne Pleshette		D	162
	Broken Land (60) Kent Taylor, Jody McCrea, Dianna Darrin	©	W	209	Mighty Ursus (90) Ed Fury		Ad	6220	Nearly a Nasty Accident (86) Jimmy Edwards, Shirley Eaton, Kenneth Connor		C	6208				
					Jessica (105) Maurice Chevalier, Angie Dickinson	Ⓟ	C	6219									
					War Hunt (81) John Saxon, Robert Redford		D	6217									
MAY	Hand of Death (60) John Agar, Paula Raymond		Ho	212	Follow That Dream (110) Elvis Presley, Anne Helm, Arthur O'Connell	Ⓟ	C	6216	Cape Fear (106) Gregory Peck, Robert Mitchum, Polly Bergen		D	6209	House of Women (85) Shirley Knight, Andrew Duggan		D	163
	The Cabinet of Caligari (104) Glynis Johns, Dan O'Herlihy	©	HoD	211	Geronimo (102) Chuck Connors, Kamala Devi		OD	6221	The Day the Earth Caught Fire (91) Janet Munro, Leo McKern		D	6210	Samar (89) George Montgomery, Gilbert Roland, Ziva Rodann, Joan O'Brien		Ad	164
					Incident in an Alley (83) Chris Warfield, Erin O'Donnell		D	6218									
					Third of a Man (80) Simon Oakland		D	6226									
JUNE	Lisa (112) Stephen Boyd, Dolores Hart	©	D	210	Road to Hong Kong (91) Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour		C	6227	Night Creatures (81) Peter Cushing, Yvonne Romain		Ho	6213	Lad: a Dog (98) Peter Breck, Peggy McCay		D	158
	It Happened in Athens (92) Jayne Mansfield, Nico Minardos	©	Ad	214					Six Black Horses (80) Audie Murphy, Dan Duryea, Joan O'Brien		W	6214				
									Lonely Are the Brave (107) Kirk Douglas, Gena Rowlands, Walter Matthau	Ⓟ	OD	6215				
JULY	Mr. Hobbs Takes a Vacation (116) James Stewart, Maureen O'Hara, Fabian, Lauri Peters	©	C	215	Jack the Giant Killer (94) Kerwin Mathews, Judi Meredith		Ad	6222	That Touch of Mink (99) Cary Grant, Doris Day, Gig Young, Audrey Meadows	Ⓟ	C	6216	Merrill's Marauders (98) Jeff Chandler, Ty Hardin	©	D	165
	Air Patrol (70) Willard Parker, Merry Anders	©	Ac	216	The Miracle Worker (106) Anne Bancroft, Patty Duke		D	6225	Information Received (77) Sabina Sesselman, Wm. Sylvester		D	6217	The Music Man (151) Robert Preston, Shirley Jones (Special engagements only)	Ⓣ	M	168
					West Side Story (155) 70mm Natalie Wood, Richard Beymer, Russ Tamblyn, Rita Moreno, G. Chakiris	Ⓟ	M	6201								
					The Valiant (89) John Mills, Ettore Manni		D	6228								
AUGUST	5 Weeks in a Balloon (103) Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre	©	Ad	218	Bird Man of Alcatraz (143) Burt Lancaster, Karl Malden		D	6230	The Spiral Road (140) Rock Hudson, Burl Ives, Gena Rowlands		D	6218	Guns of Darkness (103) Leslie Caron, David Niven		Ad	169
	Hemingway's Adventures of a Young Man (145) Richard Beymer, Susan Strasberg, Diane Baker, Paul Newman	©	D	213	Judgment at Nuremberg (189) S. Tracy, B. Lancaster, R. Widmark, M. Dietrich, M. Clift, J. Garland		D	6205								
					The Nun and the Sergeant (73) Robert Webber, Anna Sten		Ac	6125								
SEPTEMBER	I Like Money (81) Peter Sellers, Nadia Gray, Herbert Lom	©	C	241	Kid Galahad (95) Elvis Presley, Gig Young, Lola Albright, Joan Blackman		CD	6231	The Phantom of the Opera (84) Herbert Lom, Heather Sears, Michael Gough, Edw. de Souza		Ho	6219	The Story of the Count of Monte Cristo (101) Louis Jourdan, Yvonne Furneaux	Ⓢ	Ad	167
	The 300 Spartans (113) Richard Egan, Diane Baker, Sir Ralph Richardson	©	Ad	219	Hero's Island (94) James Mason, Neville Brand, Kate Manx, Rip Torn	Ⓟ	Ad	6229								
					Pressure Point (..) Sidney Poitier, Bobby Darin		D									
OCTOBER	Gigot (104) Jackie Gleason, Katherine Kath, Jean LeFebvre, Gabrielle Dorziat		C	220					No Man Is an Island (114) Jeffrey Hunter, Marshall Thompson, Barbara Perez		D	6220	The Chapman Report (..) Efrem Zimbalist jr., Shelley Winters, Jane Fonda, Claire Bloom, Glynis Johns		D	231
	Loves of Salammbo (..) Jeanne Valerie, Jacques Sernas, Edmund Purdom	©	Ad	223												

COMING

ALLIED ARTISTS

El Cid (170) Charlton Heston, Sophia Loren (add 21 min. for additional music and intermission) Special release — Ⓣ D..6220

AMERICAN-INT'L

Prisoner of the Iron Mask Michel Lemoine, Wandisa Guida (Special release) — © Ad..

Reptilicus — SF..715

Goliath and the Mongols Gordon Scott, Yoko Tani — © Ad..714

The Young Racers Mark Damon, Bill Campbell — Ac..716

BUENA VISTA

The Search of the Castaways Maurice Chevalier, Hayley Mills, Geo. Sanders, W. Hyde White — Ad..

Son of Flubber Fred MacMurray, Nancy Olson, Keenan Wynn, Ed Wynn — C..

COLUMBIA

Barabbas Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine — Ⓣ D..

The War Lover Steve McQueen, Robert Wagner, Shirley Ann Field — D..

Bye Bye Birdie Janet Leigh, Dick Van Dyke, Ann-Margret, Bobby Rydell — Ⓟ C/M..

Lawrence of Arabia super Alec Guinness, Anthony Quinn, Jose Ferrer, Peter O'Toole — Ⓟ D..

Congo Vivo Jean Seberg, Gabriele Ferzetti — Ad

The Old Dark House Tom Poston, Robert Morley — My..

Maniac Kerwin Mathews, Nadia Gray — D..

MGM

Mutiny on the Bounty (Ultra Panavision-70) Marlon Brando, Trevor Howard, Hugh Griffith, Tarita — Ad..

King of Kings Jeffrey Hunter, Siobhan McKenna — Ⓣ Bib D..

Billy Rose's Jumbo Doris Day, Stephen Boyd, Jimmy Durante — M..

The Golden Arrow Tab Hunter, Rossana Podesta — Ad..

Damon and Pythias (99) Guy Williams, Don Burnett — Ad..

PARAMOUNT

A Girl Named Tamiko Laurence Harvey, France Nuyen, Martha Hyer, Miyoshi Umeki — Ⓟ D..

Who's Got the Action? Dean Martin, Lana Turner, Eddie Albert, Nita Talbot — Ⓟ C..

Girls! Girls! Girls! Elvis Presley, Stella Stevens — C..6205

It's Only Money Jerry Lewis, Joan O'Brien — C..6206

My Six Loves Debbie Reynolds, David Janssen — CD..

20TH-FOX

The Lion William Holden, Capucine, Trevor Howard — Ad..

The Queen's Guard — D..

The Longest Day All-star cast; depiction of the Allied landings on D-Day — © D..

Cleopatra Todd-AO Elizabeth Taylor, Richard Burton, Rex Harrison — D..

The Leopard Burt Lancaster, Claudia Cardinale — Ⓣ D..

UNITED ARTISTS

Taras Bulba Tony Curtis, Yul Brynner — Ⓟ Ad..

Beauty and the Beast (77) Joyce Taylor, Mark Damon, Eduard Franz, Merry Anders — Ad..6223

The Manchurian Candidate (..) Frank Sinatra, Laurence Harvey, Janet Leigh, Angela Lansbury — D..

A Child Is Waiting Burt Lancaster, Judy Garland — D..

Two for the Seesaw Shirley MacLaine, Robert Mitchum — D..

The Caretakers Robert Stack, Joan Crawford — D..

UNIVERSAL-INT'L

Freud Montgomery Clift, Susannah York, Susan Kohner — BiD..

If a Man Answers Sandra Dee, Bobby Darin — C..

To Kill a Mockingbird Gregory Peck, Mary Badham. — D..

Lancelot and Guinevere Cornel Wilde, Jean Wallace — Ⓟ Ad..

40 Pounds of Trouble Tony Curtis, Phil Silvers, Suzanne Pleshette — Ⓟ CD..

WARNER BROS.

Term of Trial Laurence Olivier, Simone Signoret, Sarah Miles, Terence Stamp — D..252

Gypsy Rosalind Russell, Karl Malden Natalie Wood — M..

FEATURE CHART

MISCELLANEOUS

ASTOR

Never Take Candy From a Stranger (82) .....D..Oct 61
Jean Carter, Felix Aylmer

©Gina (92) .....Ad..Nov 61
Simone Signoret, Georges Marchal

Victim (100) .....D..Feb 62
Dirk Bogarde, Sylvia Syms

Whistle Down the Wind (98) .....D..Mar 62
Hayley Mills, Bernard Lee

Peeping Tom (86).....D..May 62
Karl Boehm, Moira Shearer

The Intruder (83) ....D..May 62
William Shatner, Frank Maxwell

BUENA VISTA

©©Babes in Toyland (10D) © .....M..Dec 61
Ray Bolger, Tommy Sands, Annette, Ed Wynn

©Moon Pilot (98) .....C..Apr 62
Tom Tryon, Dany Saval, Brian Keith, Edmond O'Brien

©©Bon Voyage (132) ..C..Jun 62
Fred MacMurray, Jane Wyman, Michael Callan, Deborah Walley

©Big Red (89) .....OD..Jul 62
Walter Pidgeon, Gilles Payant

©Almost Angels (..) D/M..Oct 62
Vincent Winter, Peter Weck

CONTINENTAL

View From the Bridge, A (110) .....D..Feb 62
Carol Lawrence, Raf Vallone

Harold Lloyd's World of Comedy (94) (Episodes from Lloyd's 1924-39 features) .....C..Apr 62

©Bachelor of Hearts (97) C..May 62
Hardy Kruger, Sylvia Syms

A Taste of Honey (100)..D..May 62
Dora Bryan, Rita Tushingham

Never Let Go (90) ....D..Jun 62
Peter Sellers, Richard Todd

©Waltz of the Toreadors (105) .....C-D..Sep 62
Peter Sellers, Margaret Leighton

The Impersonator (64)..C..Sep 62
John Crawford, Jane Griffiths

Operation Snatch (83)....C..Sep 62
Terry-Thomas, George Sanders

The Hands of Orlac (..)..D..Oct 62
Mel Ferrer, Dany Carrel

EMBASSY

No Love for Johnnie (110) © .....D..May 62
Peter Finch, Mary Peach

Two Women (99) .....D..Jun 62
(Eng-dubbed)..Sophia Loren

What a Carve Up! (87)..HoC..Jul 62
Kenneth Connor, Shirley Eaton

©The Sky Above—The Mud Below (90) .....Doc..Jul 62

Strangers in the City (80) .....D..Aug 62
Robert Gentile, Kenny Delmar

©Constantine and the Cross (114) .....Ad..Aug 62
Cornel Wilde, Christine Kaufmann

FAIRWAY INT'L

The Choppers (64) .....D..Feb 62
Arch Hall jr., Marianne Gaba

©Eegah (90) .....Ad..May 62
Arch Hall jr., Marilyn Manning

Fallguy (64) .....D..May 62
Ed Dugan

FILMGROUP

©The Pirate of the Black Hawk (75) Ⓢ .... Ad..Dec 61
Mijanou Bardot, Gerard Landry

GOVERNOR

©Doctor in Love (87)..C..Apr 62
Michael Craig, Virginia Maskell, James Robertson Justice

MEDALLION

©Last of the Vikings (102) Ⓢ .....Ad..May 62
Cameron Mitchell, Edmund Purdom

PARADE RELEASING ORG.

©I Bombed Pearl Harbor (98) Widescope .....Ac..Dec 61
Toshiro Mifune, Y. Natsuki

Then There Were Three (82) .....Ac..Jan 62
Alex Nicol, Frank Latimore

A Public Affair (75)..D..Mar 62
Myron McCormick, Edw. Binns

©When the Girls Take Over (80) .....C..May 62
R. Lowery, M. Miller, J. Ellison

©East of Kilimanjaro (75) Vistarama .....Ad..May 62
Marshall Thompson, Gaby Andre

Trauma (92) .....D..May 62
Lynn Bari, John Conte

©Make Way for Lila (90) .....D..Jun..62
Erika Remberg (Eng-dubbed)

SHOWCORPORATION

Double Bunk (92) .....C..Nov 61
Ian Carmichael, Janette Scott, Sidney James

©Midsummer Night's Dream (74) .....F..Dec 61
(Puppets; voices of Old Vic Players)

TIMES FILM

©Purple Noon (115)..My..Oct 61
(Eng-dubbed)..Alain Delon, Marie LaForet, Maurice Ronet

Wild for Kicks (92)....D..Jan 62
David Farrar, Noelle Adam, Gillian Hills, Shirley Ann Field

Frantic (81) .....D..Mar 62
(Eng-dubbed) Jeanne Moreau
Also available with sub-titles at 90 minutes running time

UNITED PRODUCERS (UPRO)

©Sname of the Sabine Women (80) .....Ad..
Lex Johnson, William Wolf

WOOLNER BROS.

©Flight of the Lost Balloon (91) Ⓢ .....Ad..Oct 61
Mala Powers, Marshall Thompson

FOREIGN LANGUAGE

FRANCE

Five Day Lover, The (86)..2-19-62
(Kingsley)..Jean Seberg, Jean-Pierre Cassel, Micheline Presle

Jules and Jim (105)..... 6-11-62
(Janus)..Jeanne Moreau, Oskar Werner

La Belle Americaine (100) 1-22-62
(Cont'l)..R. Dhery, C. Brosset

Last Year at Marienbad (98) 4-16-62
(Astor)..Delphine Seyrig, Giorgio Albertazzi, Sacha Pitoeff

Les Liaisons Dangereuses (106) 1- 8-62
(Astor)..Gerard Philipe, Jeanne Moreau, Annette Vadim

Maiden, The (90) 5-21-62
(Green-Roth)..Claudine Dupuis

Night Affair (92) 1-22-62
(President)..Jean Gabin, Nadja Tiller, Danielle Darrieux

Rififi for Girls (97) .. 6-11-62
(Cont'l)..Nadja Tiller, R. Hossein

The Magnificent Tramp (76) 7-16-62
(Cameo)..Jean Gabin, Darry Cowl

Tomorrow Is My Turn (117) 4- 9-62
(Showcorp)..Charles Aznavour

©Web of Passion (101)..11- 6-61
(Times)..Madeleine Robinson, Jean-Paul Belmondo

Zazie (86) 4- 30-62
(Astor)..Catherine Demongeot

GERMANY

©Arms and the Man (96) 3-26-62
(Casino)..O. W. Fischer, Lilo Pulver

ITALY

Bell' Antonio (101)..... 5-21-62
(Embassy)..Marcello Mastroianni, Claudia Cardinale, P. Brasseur

©Boccaccio '70 (165).... 7-16-62
(Embassy)..Sophia Loren, Anita Ekberg, Romy Schneider

From a Roman Balcony (84) 11-27-61
(Cont'l)..Jean Sorel, Lea Massari

Girl With a Suitcase (108) 10-16-61
(Ellis)..Claudia Cardinale

L'Avventura (145) 6- 5-61
(Janus)..Monica Vitti, Gabriele Ferzetti, Lea Massari

Love Is a Day's Work (84) 3-19-62
(Cont'l)..Jean Sorel, Lea Massari

Man Who Wagged His Tail, The (91) 10- 9-61
(Cont'l)..Peter Ustinov, Pablito Calvo (Span-lang; Eng. titles)

Night, The (La Notte) (120) 3-19-62
(Lopert)..Jeanne Moreau, Marcello Mastroianni, Monica Vitti

Rocco and His Brothers (175) 7-17-61
(Astor)..A. Delon, A. Girardot

JAPAN

Rice (118) 9-18-61
(SR)..Yuko Moshizuki

Throne of Blood (108) 4- 9-62
(Brandon)..Toshiro Mifune

POLAND

Eve Wants to Sleep (93) 10- 9-61
(Harrison)..Barbara Lass

Kanal (96) 11- 6-61
(Kingsley)..T. Izewska, T. Janczar

Joan of the Angels? (101).. 6-18-62
(Telepix)..L. Winnicka, M. Volt

SPAIN

Viridiana (90) 4-16-62
(Kingsley)..Francisco Rabal, Silvia Pinal. Fernando Rey

SWEDEN

Devil's Eye, The (90) 12-18-61
(Janus)..Jarl Kulle, Bibi Andersson

Through a Glass Darkly (91) 4- 30-62
(Janus)..Harriet Andersson, Max von Sydow

U.S.S.R.

Summer to Remember, A (80) 12-18-61
(Kingsley)..B. Barkjatov, S. Bondarchuk

SHORTS CHART

Short subjects, listed by company, in order of release. Running time follows title. Date is national release month. Color and process as specified.

COLUMBIA

ASSORTED & COMEDY FAVORITES (Reissues)

Prod. No.		Rel. Date
6432	Pleasure Treasure (16)	Nov 61
6433	Dance, Dunce, Dance (18½)	Dec 61
6422	Parlor, Bedroom and Wrath (16)	Nov 61
6423	Flung by a Fling (16)	Dec 61
6424	The Gink at the Sink (16½)	Feb 62
6434	The Fire Chaser (16)	Mar 62
6435	Marinated Mariner (16)	Mar 62
6425	Let Down Your Aerial (17)	Apr 62
6426	Clunked in the Clink (16)	May 62
6436	Microspook (16)	Jun 62

CANDID MICROPHONE (Reissues)

6551	No. 1, Series 3 (11)	Sep 61
6552	No. 2, Series 3 (10)	Nov 61
6553	No. 3, Series 3 (10½)	Jan 62
6554	No 4, Series 3 (11)	Apr 62
6555	No. 5, Series 3 (10½)	May 62

COLOR SPECIALS

6450	Ball Play (9)	Jul 62

COLOR FAVORITES (Technicolor Reissues)

6601	Red Riding Hood Rides Again (7)	Sep 61
6602	The Music Fluke (7)	Sep 61
6603	Imagination (6½)	Oct 61
6604	The Miner's Daughter (6½)	Nov 61
6605	Grape-Nutty (6)	Nov 61
6606	The Popcorn Story (6½)	Dec 61
6607	Cat-Tastrophy (6)	Jan 62
6608	Wonder Gloves (7)	Jan 62
6609	Dr. Bluebird (8)	Feb 62
6610	The Family Circus (6½)	Mar 62
6611	Big House Blues (7)	Mar 62
6612	The Oompahs (7½)	Apr 62
6613	The Air Hostess (8)	May 62
6614	Giddyap (6½)	Jun 62
6615	Georgie and the Dragon (7)	Jul 62

FILM NOVELTIES (Reissues)

5854	Yukon Canada (10)	Apr 61

LOOPY de LOOP (Color Cartoons)

6701	Catch Meow (6½)	Sep 61
6702	Kooky Loopy (7)	Oct 61
6703	Loopy's Hare-Do (7)	Dec 61
6704	Bungle Uncle (7)	Jan 62
6705	Beef for and After (7)	Mar 62
6706	Swash Buckled (7)	Apr 62
6707	Common Scents (7)	May 62
6708	Bearly Able (7)	Jun 62

MR. MAGOO REISSUES (Technicolor)

6752	Calling Dr. Magoo (6½) (© and standard)	Oct 61
6753	Magoo's Masterpiece (7)	Nov 61
6754	Magoo Beats the Heat (6) (Both © and standard)	Dec 61
6755	Magoo Slept Here (7)	Feb 62
6756	Magoo's Puddle Jumper (6½) (© and standard)	Mar 62
6757	Magoo Goes Skiing (7)	May 62
6758	Trail-Blazer Magoo (6)	Jul 62

SPECIAL COLOR FEATURETTES

6441	Images of Luangua (18)	Oct 61
6442	Wonderful Israel (19)	Dec 61
6443	Wonders of Philadelphia (18)	Mar 62
6444	Pleasure Highway (19½)	Apr 62
6445	Wonders of Dallas (17)	Jul 62

SERIALS (15 Chapter-Reissues)

5140	The Great Adventures of Captain Kidd	Mar 61
5160	Cody of the Pony Express	Aug 61
6160	Monster and the Ape	May 62

STOOGE COMEDIES (Reissues)

5408	Fling in the Ring (16)	Jul 61
6401	Quiz Whiz (15½)	Sep 61
6402	Fifi Blows Her Top (16½)	Oct 61
6403	Pies and Guys (16½)	Nov 61
6404	Sweet and Hot (17)	Jan 62
6405	Flying Saucer Daffy (17)	Feb 62
6406	Oils Well That Ends Well (16)	Apr 62
6407	Triple Crossed (16)	May 62
6408	Sappy Bull Fighter (15½)	Jul 62

WORLD OF SPORTS

6801	Aqua Ski-Birds (9½)	Oct 61
6802	Clown Prince of Rasslin (..)	Feb 62
6803	On Target (9)	Apr 62

M-G-M

TOM AND JERRY CARTOONS All 1.75-1 Ratio (Color—All New)

W361	Switchin' Kitten (9)	Sep 61
W362	Down and Outing (7)	Oct 61
W363	Greek to Me-ow (7)	Dec 61
W364	High Steaks (7)	Jan 62
W365	Mouse Into Space (7)	Mar 62
W366	Landing Stripling (7)	Apr 62
W367	Calypso Cat (7)	Jun 62

PARAMOUNT

COMIC KINGS

F21-1	Frogs Legs (6)	Apr 62
F21-2	Home Sweet Swampy (10)	May 62
F21-3	Hero's Reward (10)	May 62
F21-4	Psychological Testing (9)	Jun 62
F21-5	Snuffy's Song (8)	Jun 62
F21-6	The Hat (10)	Jun 62

COLOR SPECIALS (2 Reels)

B21-1	Spring in Scandinavia (15)	Dec 61

MODERN MADCAPS (Technicolor)

M21-1	Plot Sickens (7)	Oct 61
M21-2	Crumley Cogwheel (6½)	Oct 61
M21-3	Popcorn & Politics (6)	Nov 61
M21-4	Giddy Gadjets (6)	Mar 62
M21-5	Hi Fi Jinx (6)	Mar 62
M21-6	Funderful Suburbia (6)	Mar 62
M21-7	Samson Scrap (10)	Mar 62

NOVELTOON (Technicolor)

P21-1	Munro (9)	Sep 61
P21-2	Turtle Scoup (6)	Sep 61
P21-3	Kozmo Goes to School (6)	Nov 61
P21-4	Perry Popgun (6)	Jan 62
P21-5	Without Time or Reason (6)	Jan 62
P21-6	Good and Guilty (6)	Feb 62
P21-7	TV or No TV (6)	Mar 62

POPEYE CHAMPIONS

E21-1	Fireman's Brawl (7)	Sep 61
E21-2	Toreadorable (7)	Sep 61
E21-3	Popeye, the Ace of Space (7)	Sep 61
E21-4	Shaving Muggs (7)	Sep 61
E21-5	Taxi Turvey (6)	Sep 61
E21-6	Floor Flusher (6)	Sep 61

SPORTS IN ACTION (1-Reel Color)

D21-1	Symphony In Motion (10)	Jan 62
D21-2	Bow Jest (10)	Apr 62
D21-3	Fun in the Sun (9)	Jul 62
D21-4	Mighty Mites (..)	Jul 62
D21-5	On the Wing (..)	Aug 62

20th CENTURY-FOX

MOVIETONE CINEMASCOPES (Color, unless specified)

7107	Hills of Assisi (10)	Jul 61
7108	Assignment Pakistan (9)	Aug 61
7109	Ski New Horizons (10)	Sep 61
7110	Assignment India (9)	Oct 61
7111	Assignment South Africa (10)	Nov 61
7112	Sound of Arizona (10)	Dec 61
7201	Sport Fishing Family Style (8)	Jan 62
7202	Mel Allen's Football Highlights of 1961 (10) black and white	Feb 62
7203	Primitive Fighters (8)	Mar 62
7204	Holiday in Ireland (9)	Apr 62
7205	Champion Angler (9)	May 62
7206	Quebec Sports Pageant (9)	Jun 62
7207	City of the World (10)	Jul 62
7209	Story Book Wedding of Princess Sophia and Prince Juan Carlos (..)	Aug 62
7208	Dance Magic (11)	Sep 62

TERRYTOON 2-D's All Ratios—Color

5126	Sappy New Year (7)	Dec 61
5221	Klondike Strike Out (7)	Jan 62
5222	Where There's Smoke (7)	Feb 62
5223	He-Man Seaman (6)	Mar 62
5224	Nobody's Ghoul (7)	Apr 62
5225	Riverboat Mission (7)	May 62
5226	Rebel Trouble (7)	Jun 62
5227	Taming the Cat (7)	Jul 62
5228	Runaway Mouse (7)	Aug 62

TERRYTOON CINEMASCOPES

5107	Unsung Hero (6)	Jul 61
5108	Banana Binge (6)	Jul 61
5109	Meat, Drink and Be Merry (6)	Aug 61
5110	Really Big Act (6)	Sep 61
5111	Clown Jewels (6)	Oct 61
5112	Tree Spree (6)	Nov 61
5201	Honorable House Cat (6)	Jan 62
5202	Honorable Family Problem (7)	Mar 62
5203	Peanut Battle (7)	Apr 62
5204	Loyal Royalty (6)	May 62
5205	Send Your Elephant to Camp (6)	Jul 62
5206	Honorable Paint in Neck (..)	Sep 62

UNIVERSAL-INT'L

COLOR SPECIALS (One Reel)

4178	Restless Island (9)	Jun 61
4271	Treasure of the Deep	Nov 61
4272	Caramba ©	Dec 61
4273	Mabuhay	Jan 62
4274	Leaping Dandies	Feb 62

WALTER LANTZ CARTUNES (Technicolor..Can be projected in the Anamorphic Process. 2.35-1) (All run between 6 and 7 min.)

4119	Clash and Carry	Apr 61
4120	St. Moritz Blitz	May 61
4121	Bear and the Bees	May 61
4122	Sufferin' Cats (WW)	Jun 61
4123	Mississippi Slow Boat	Jul 61
4124	Franken-Stymied (WW)	Jul 61
4125	Busman's Holiday (WW)	Aug 61
4126	Tricky Trout	Sep 61
4127	Woody's Kook-Out (WW)	Sep 61
4129	Phantom of the Horse Opera (WW)	Oct 61
4211	Doc's Last Stand	Nov 61
4212	Case of the Red-Eyed Ruby	Dec 61
4213	Rock-a-Bye Gator (W. Woodpecker)	Jan 62
4214	Home Sweet Homewrecker (W. Woodpecker)	Jan 62

WALTER LANTZ REISSUES (Color Cartues..Can be projected in the Anamorphic process, 2.35-1)

4231	The Tree Medic	Nov 61
4232	After the Ball	Dec 61
4233	Chief Charlie Horse	Jan 62
4234	Woodpecker from Mars	Feb 62
4235	Calling All Cuckoos	Mar 62
4236	Niagara Fools	Apr 62
4237	Arts and Flowers	May 62

SPECIAL 2-REEL COLOR SPECIALS

4201	All That Oriental Jazz (16) ©	Nov 61
4202	Land of the Long White Cloud (..) ©	Mar 62
4204	Football Highlights of 1961 (10)	Dec 61

WARNER BROS.

BLUE RIBBON HIT PARADE (Technicolor Reissues—7 min.)

8312	The Lion's Busy	May 61
8313	Thumb Fun	Jun 61
8314	Corn Plastered	Jul 61
8315	Kiddin' the Kitty	Aug 61
8316	Ballot Box Bunny	Apr 61
9301	A Hound for Trouble	Sep 61
9302	Strife With Father	Sep 61
9303	The Grey Hounded Hare	Oct 61
9304	Leghorn Swaggled	Nov 61
9305	A Peck of Trouble	Dec 61
9306	Tom-Tom Tomcat	Jan 62
9307	Sock-a-Doodle-Do	Feb 62
9308	Rabbit Hood	Mar 62

BUGS BUNNY SPECIALS (Technicolor—7 min.)

8723	The Abominable Snow Rabbit	May 61
8724	Compressed Hare	Jul 61
9721	Prince Violent	Sep 61
9722	Wet Hare	Jan 62

MERRIE MELODIES LOONEY TOONS (Technicolor—7 min.)

8711	Birds of a Father	Apr 61
8712	D'Fightin' Dnes	Apr 61
8713	Lickety-Splat	Jun 61
8714	A Scent of the Matterhorn	Jun 61
8715	Rebel Without Claws	Jul 61
8716	The Pied Piper of Guadalupe	Aug 61
9701	Daffy's Inn Trouble	Sep 61
9702	What's My Lion?	Oct 61
9703	Beep Prepared	Nov 61
9704	The Last Hungry Cat	Dec 61
9705	Nelly's Folly	Dec 61
9706	A Sheep in the Deep	Feb 62
9707	Fish and Slips	Mar 62
9708	Quackodile Tears	Mar 62

WORLD-WIDE ADVENTURE SPECIALS (Color Reissues) (Two-Reel)

8002	The Man From New Orleans (20)	Mar 61
8003	Winter Wonders (18)	Jul 61
9001	Where the Trade Winds Play (17)	Oct 61
9002	Fabulous Mexico (18)	Mar 62

(One-Reel)

8502	Alpine Champions (10)	Feb 61
8503	Kings of the Rockies (10)	Apr 61
8504	Grandad of Races (10)	May 61
8505	Snow Frolics (9)	Jun 61
8506	Hawaiian Sports (9)	Aug 61
9501	This Sporting World (10)	Nov 61
9502	Emperor's Horses (9)	Dec 61
9503	Wild Water Champions (9)	Feb 62

THE EXHIBITOR HAS HIS SAY ABOUT PICTURES

ALLIED ARTISTS

El Cid (AA)—Charlton Heston, Sophia Loren, Raf Vallone. Beautiful costumes, settings and color and outstanding sound contribute to make this spectacular above average. The title has to be explained. Business good, but below expectations. Excellent picture, best for action houses. Many comments on the fact that there are too many fight and battle scenes. Music too loud at times. Special display materials printed in Italy are gorgeous. Played Fri. through Thurs. Weather: Mild to hot.—Donald E. Bohatka, Catlow Theatre, Barrington, Ill. Pop. 5,400.

BUENA VISTA

Moon Pilot (BV)—Tom Tryon, Dany Saval, Edmond O'Brien, Erian Keith. Now here is a picture with a different, modern twist. Very interesting, but it seems that Walt Disney's pictures bring out the kid trade, and that just does not add up in cash. Played Sat., Sun., Mon. Weather: Hot and dry.—Carl P. Anderka, Rainbow Theatre, Castroville, Tex. Pop. 1,500.

COLUMBIA

Sail a Crooked Ship (Col)—Robert Wagner, Dolores Hart, Ernie Kovacs, Carolyn Jones. Very good. Trailer and all advertising were tops. The picture is really a riot. Everyone enjoyed it and had a few dozen laughs. People like to laugh and this will do it. If you haven't played it, by all means do so. It has a great cast. Played Sat., Sun. Weather: Warm.—Harry Hawkinson, Orpheum Theatre, Marietta, Minn. Pop. 380.

Stranger Wore a Gun, The (Col, reissue)—Randolph Scott, Claire Trevor, Joan Weldon. This 1953 color western was a nice balancer for a Saturday program with a horror-suspense film.—P. B. Friedman, Grond Theatre, Lancaster, Ky. Pop. 3,000.

Three Stooges Meet Hercules, The (Col)—Stooges, Vicki Trickett. What corn, but do these country folks like them! They came from all over the hills. This is one time the idiot box lost out in favor of the motion picture theatre. We could use a hatful of these, then we'd be back in show business again. Played Sat., Sun., Mon. Weather: Hot.—Carl P. Anderka, Rainbow Theatre, Castraville, Tex. Pop. 1,500.

METRO-GOLDWYN-MAYER

All Fall Down (MGM)—Eva Marie Saint, Warren Beatty, Brandon de Wilde. This fell down all right. Subject matter no good for small towns. Time wasted in running this picture. Played Sun., Mon., Tues. Weather: Good.—Mel Danner, Circle Theatre, Waynaka, Okla. Pop. 2,018.

World in My Pocket (MGM)—Rod Steiger, Nadja Tiller, Peter Van Eyck. Used this as a supporting feature and got little support from it. Rod Steiger was good, though. Played Sun., Mon. Weather: Hot.—Al Aguiar, Lincoln Theatre, Lincoln, Calif. Pop. 3,226.

PARAMOUNT

Breakfast at Tiffany's (Para)—Audrey Hepburn, George Peppard, Patricia Neal. We are now playing this and would describe it as a drunken brawl, in Technicolor. Made for those society hillbillies who still believe that cocktail party is the utter end (which is fairly close, at that). Grosses extra good, but they leave muttering.—George Jenner, Park Theatre, Goderich, Ont. Pop. 6,204.

Errand Boy, The (Para)—Jerry Lewis, Brian Donlevy. Though it was one of Jerry's weakest pictures, it held up better than was expected. The second night was better than the first. Played Wed., Thurs. Weather: Warm.—James Hardy, Crescent Theatre, Jasonville, Ind. Pop. 2,500.

G. I. Blues (Para)—Elvis Presley, Juliet Prowse, Leticia Roman. Played on double bill for Saturday. It was the fifth time it had played in this section. Did 'way above Saturday average. Wish Paramount would reissue "Loving You" and "King Creole."—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

Man Who Shot Liberty Valance, The (Para)—John Wayne, James Stewart, Vera Miles. This was sure a blood and guts picture. My patrons ate this one up. Paramount gave me a good deal. Business was above average. Played Thurs., Fri., Sat. Weather: Hot.—Al Aguiar, Lincoln Theatre, Lincoln, Calif. Pop. 3,226.

World of Suzie Wang, The (Para)—William Holden, Nancy Kwan, Michael Wilding. Played this on midweek and did surprisingly good business. This was enjoyed by those who came whether it was their first or second time to see it. Played Wed., Thurs. Weather: Warm.—Larry Thomas, Fayette, Fayetteville, W. Va. Pop. 2,000.

20TH CENTURY-FOX

Marines, Let's Go (20th-Fox)—Tom Tryon, David Hedison, Linda Hutchins. Excellent family entertainment, beautiful color and CinemaScope, and a very catchy title song. Play it and you will enjoy it, as will your patrons. Played Sat., Sun.—Harry Hawkinson, Orpheum Theatre, Marietta, Minn. Pop. 380.

Right Approach, The (20th-Fox)—Juliet Prowse, Frankie Vaughan, Martha Hyer. Probably everyone has had this one already, but if you haven't, don't! This is the "right approach" to the poor house. Biggest waste of time, money and film I've seen in 20 years in this business. Frankie Vaughan may be a hit in England, but he doesn't register with our people. Played Thurs., Fri., Sat. Weather: Fair.—C. W. "Bill" Curran, Ramona Theatre, Kremmling, Colo. Pop. 900.

Seven Women From Hell (20th-Fox)—Patricia Owens, Denise Darcel, Cesar Romero. Title and locale brought all the men in to see this one which they all seemed to enjoy. Good for the rough houses and the neighborhoods. Played Sun., Mon. Weather: Fine.—Dave S. Klein, Astra Theatre, Kitwe, Northern Rhodesia, Africa. Pop. 13,000.

State Fair (20th-Fox)—Pat Boone, Bobby Darin, Tom Ewell, Ann-Margret, Alice Faye. Not up to expectations. Too much advertising hurt this program. Too much of the same type of songs and music. This is the Twist Age and kids will go for it. Business average. Played Wed. through Sat. Weather: Hot.—Al Aguiar, Lincoln Theatre, Lincoln, Calif. Pop. 3,226.

UNITED ARTISTS

Apartment, The (UA)—Jack Lemmon, Shirley MacLaine, Fred MacMurray. Still an excellent picture but it did no business. It seems a shame for a picture like this to go to waste. Played Wed., Thurs. Weather: Worm.—Larry Thomas, Fayette Theatre, Fayetteville, W. Va. Pop. 2,000.

Packetful of Miracles (UA)—Glenn Ford, Bette Davis, Hope Lange, Peter Falk. What a swell show this was. Excellent cast, story and direction. This has comedy, tears and everything you want for entertainment. Played Sun., Mon., Tues. Weather: Good.—Mel Danner, Circle Theatre, Waynoka, Okla. Pop. 2,018.

UNIVERSAL-INTERNATIONAL

Posse From Hell (U-I)—Audie Murphy, John Saxon, Zohra Lampert. A better than average western with Audie Murphy. Sharp photography in color. We need more of these from Universal, but please don't put Audie in all of them! He's popular, but there are others we would like to see too. Joel McCrea used to be one of them, so was John Payne. What happened? Business good. There are fewer westerns on TV now. Played Thurs., Fri., Sat. Weather: Cool.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

Shadow of the Cat (U-I)—Barbara Shelley, Andre Morell, Fred Jackson. A good cast and story. Our Saturday audience enjoyed this rather adult entertainment. Think color would have helped this and us. Doubled it with a western for a fair day's business. Weather: Good.—P. B. Friedman, Grand Theatre, Lancaster, Ky. Pop. 3,000.

WARNER BROS.

Roman Spring of Mrs. Stone, The (WB)—Vivien Leigh, Warren Beatty, Lotte Lenya. If there are any small towns still considering this one— don't do it! It'll kill you. Fair first night, then word got around town, and second and third nights almost paid the cashier! Not for small towns. Played Sun., Mon., Tues. Weather: Fair.—C. W. "Bill" Curran, Ramona Theatre, Kremmling, Colo. Pop. 900.

Likes 'Dream' Best Of Elvis Pictures

For my money, "Follow That Dream," UA release, is the best picture Elvis Presley ever made. It pleased kids, teenagers and most of all the grown-ups who usually don't care for his pictures. If there ever was a picture that word of mouth will sell, this is it. The story is good, the songs are good and the color is bright and clear. Open the boxoffice and get out of the way!! We played it for a week to good business.

CLIFF TURNER JR.

Trail Drive-In, Athens, Tex.

SHORT SUBJECT REVIEW

Night Journey

Nathan Kroll (Dance Featurette) 29 Minutes

Devotees of Martha Graham, known as the "High Priestess" of the dance, will be intensely interested in this well-photographed version of one of her finest efforts, based on the tragic "Oedipus Rex" legend by Sophocles. The striking Miss Graham, who conceived, choreographed and danced the role of Queen Jocasta, has a large following in key cities and in college towns, where this featurette rates marquee billing in the art spots. However, it is too special for regular moviegoers. Bertram Ross essays the role of Oedipus and Helen McGehee, Ethel Winter and Miss Graham's other regulars fill the roles of Chorus. William Schuman is responsible for the music and Alexander Hammid directed. Produced by Nathan Kroll.

Write—

YOUR REPORT OF THE PICTURE YOU HAVE JUST PLAYED FOR THE GUIDANCE OF FELLOW EXHIBITORS

—Right Now

TO:

The Exhibitor Has His Say

BOXOFFICE, 825 Van Brunt Blvd., Kansas City 24, Mo.

Title..... **Company**.....

Comment .....

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Days of Week Played.....

Weather .....

Title..... **Company**.....

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Days of Week Played.....

Weather .....

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Days of Week Played.....

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Title..... **Company**.....

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Days of Week Played.....

Weather .....

Exhibitor .....

Theatre..... **Population**.....

City..... **State**.....

Symbol Ⓒ denotes color; © CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panavision; Ⓡ Regalscope; Ⓣ Technirama. For story synopsis on each picture, see reverse side.

A Coming-Out Party

F Ratio: 1.85-1 Comedy

Union Film Distributors **98 Minutes** **Rel. Aug. '62**

When British comedies are good, they are "very, very good," to borrow a phrase, and this Julian Wintle-Leslie Parkyn production is a laugh riot in which Justice triumphs —and we do mean the bearded James Robertson, who has been featured in a score of British imports. While Justice's face is a familiar one to class patrons who patronize the art spots, this prison camp romp should give him a following comparable to England's Margaret Rutherford. It's a natural for the class houses and can also play situations where the "Carry On" type of film is popular. As "Very Important Person," the picture was one of Britain's Top Ten of 1961, as noted in BOXOFFICE Barometer. Well-directed by Ken Annakin from an original screenplay by Jack Davies and Henry Blyth, the story is made-to-order for Justice's portly frame and the actor milks every possible bit of comedy out of his arrogant, humorless scientist who makes a daring escape from a German prison camp in World War II. Like "Stalag 17," there is no battle action, just fun with a dash of slapstick and considerable suspense. The portrayal by Stanley Baxter, who doubles as a dour Scottish prisoner and a German commandant, is a comedy gem which had New York audiences howling.

James Robertson Justice, Leslie Phillips, Stanley Baxter, Jeremy Lloyd, John Forrest, Richard Wattis, Eric Sykes.

Waltz of the Toreadors

F Ratio: 1.85-1 Comedy-Drama Ⓒ

Continental **105 Minutes** **Rel. Sept. '62**

The picturization of the Broadway and London stage hit, which later won further acclaim on TV's "Play of the Week," has now become a tour-de-force for Britain's top comedian, Peter Sellers, who contributes his finest serio-comic performance to date and will insure strong marquee draw not only in class spots but in many regular situations. Margaret Leighton, currently starring on Broadway in "The Night of the Iguana," will add name value in metropolitan centers. The French locale of Jean Anouilh's period play has been switched to rural England, in deference to its British players, and director John Guillerman has enlarged and broadened several chase sequences (only mentioned in the play) to a near-Mack Sennett style which keeps audiences in a state of hilarity. However, this comic mood now seems to clash with the dramatic scenes, in which the aging Sellers laments his lost youth and is tormented by his bed-ridden wife, who whines and berates him constantly. Both Sellers and Miss Leighton are splendid in these episodes but the latter is able to demonstrate her good looks only in one brief flashback. Eastman Color enhances the charm of the turn-of-the-century costumes and settings. A Julian Wintle-Leslie Parkyn production.

Peter Sellers, Margaret Leighton, Dany Robin, Cyril Cusack, John Fraser, Vanda Godsell, Raymond Huntley.

Make Way for Lila

F Ratio: 1.85-1 Adventure Drama Ⓒ

Parade Releasing **90 Minutes** **Rel. ———**

This Rhombus-Sandrew production for UFA-Filmverlieh projects an intriguing premise—a Scandinavian girl (Erika Remberg) growing up in the certainly colorful atmosphere of Laplanders, eventually encountering romance in person of a Laplander, jealous Birger Malmsten and Norwegian merchant Joachim Hansen—and while the inevitable fadeout of the conventionally developed-and-delineated Adolph Shutz-Rolf Husberg screenplay (based on a J. A. Friis novel) is never really in doubt (she pairs off with the handsome Hansen), director Rolf Husberg manages to sustain a mood of dramatic immediacy, a significant aspect of any showman's imaginative promotional campaign. The Riley Jackson-Robert Patrick presentation is embellished considerably by Eastman Color and all hands concerned provide some spirited moments, particularly in the climactic sequence when Malmsten tries to kill his love rival, only to find that his intended father-in-law, gruff Edvin Adolphson is finally ready, in public, to disclose Miss Remberg's parentage (a young Scandinavian couple killed by wolves in a raging snowstorm). Sven Nykvist's camera effects are very much in keeping with the vast canvas of natural splendor against which the human thespians play out their assigned stints. Dubbed in English.

Erika Remberg, Joachim Hansen, Birger Malmsten, Edvin Adolphson, Alfred Maurstad, Isa Quensel.

The 300 Spartans

F Ratio: 2.35-1 Action Spectacle © Ⓒ

20th-Fox (219) **114 Minutes** **Rel. Sept. '62**

Highlighted by some of the most stirring and realistic battle action, including furious hand-to-hand encounters between Greek and Spartan warriors, this spectacle of ancient Greece is exciting fare for the action-minded males and the youngsters. For the ladies, it has Richard Egan and Barry Coe, both looking handsome in their Grecian robes, plus a rather pallid romantic element. Entirely produced in Greece by Rudolph Mate, who also directed, and George St. George, the Cinema-Scope-De Luxe Color backgrounds of temples and mountainous terrain are visually impressive while the four big battles employ thousands of men in sound and fury comparable to that in "Spartacus" or "El Cid." The story, written by St. George, is based on the legend of King Leonidas and his 300 valiant warriors, who are all annihilated at the Battle of Thermopylae—a tragic ending for an historical tale. The film is slow in getting under way while the Persian king schemes to invade Greece and the Spartans plan to stop him but, once the warfare commences, the action is continuous and thrilling. Egan makes a rugged Spartan leader, Sir Ralph Richardson uses his voice to eloquent effect as the master politician of Athens and British Donald Houston and Kieron Moore also stand out. Hollywood's Diane Baker seems lost in this.

Richard Egan, Sir Ralph Richardson, Barry Coe, Diane Baker, David Farrar, Donald Houston, Anna Synodinou.

The Scarface Mob

F Ratio: 1.85-1 Crime Drama

Desilu **105 Minutes** **Rel. Aug. '62**

If ever a contemporary motion picture theme contained what the imaginative showman likes to characterize as built-in selling factors, this initial release from the promising program of Desilu Film Distributing's theatrical attractions should win by sheer impact alone. It has riding for boxoffice potential the tremendously high rating accorded the long-running ABC-TV series (with grim-visaged Robert Stack in his now famed portrayal of 1929 prohibition agent Eliot Ness), narrated by internationally syndicated Walter Winchell, and the cast presence of some of Hollywood's best-known crime drama talents—among them Bruce Gordon, the notorious Frank Nitti; Paul Picerni (Tony Liguir)—and, on the side of law and order, Keenan Wynn, as Stack's driver; Patricia Crowley, as Stack's girl friend; Joe Mantell, Stack's underworld informer, and Barbara Nichols, as latter's strip-teaser better-half. Quinn Martin produced and Phil Karlson directed from a Paul Monash screenplay. The Neville Brand delineation of Al Capone, king of a mighty hoodlum empire across the length and breadth of prohibition-era Chicago, is one to be emulated by those actors who come after him; he is snarling, suave, arrogantly sure of his domineering position. In Brand, Stack has an adversary of depth and proportion.

Robert Stack, Keenan Wynn, Barbara Nichols, Patricia Crowley, Neville Brand, Bill Williams.

The Centurion

F Ratio: 1.85-1 Spectacle Ⓒ

Producers Int'l **77 Minutes** **Rel. ———**

John Drew Barrymore, Jacques Sernas, Genevieve Grad and Anna Maria Canale perform the principal roles in this brisk-paced Mario Costa production, filmed on location in picturesque southern Greece in the Color-Scope process. A welcome entry to the roster of spectacles-from-another-era, it competently encompasses the ingredients of adult fury and childhood fantasy, recounting the valiant efforts by Greek legions to preserve the glory that once was theirs. Nino Stresa's screenplay is gratifyingly uncomplicated, early spelling out the forces of good (Roman emissary Sernas and his intended, Genevieve Grad) and evil (Gianni Santuccio and his hatchetman, John Drew Barrymore, working with jealous Anna Maria Canale, who wishes Sernas would be romantically inclined towards her). Then it builds swiftly to the inevitable dramatic denouement, wherein the villainous Barrymore goes to his death in a snakepit meant for Miss Grad and the Roman warriors, led by newcomer Mitchel Gordon, bringing down retribution on the heads of those weaklings who would have challenged the empire's power and glory. Barrymore does well with his dark deeds, and the redoubtable Sernas brings purposefulness to his pivotal portrayal. A William Hunter presentation.

John Drew Barrymore, Jacques Sernas, Genevieve Grad, Anna Maria Canale, Gianni Santuccio, Mitchel Gordon.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for $1.00, postage paid.

FEATURE REVIEWS Story Synopsis; Exploits; Adlines for Newspapers and Programs

THE STORY: **"The 300 Spartans" (20th-Fox)**

In 480 B.C., David Farrar, King of Persia, is planning to invade northern Greece with his army composed of tribes from all over Asia and Africa. As the master politicians meet in Corinth, Richard Egan, King of Sparta, is able to unite the Greeks into using his strategy of going through a narrow mountain pass to meet the enemy. Egan's 300 Spartan warriors manage to hold this pass until treachery instigated by Kieron Moore, a young goatherd, enables Farrar's legions to use the same pass and eventually surround the Spartans. The brave Spartans huddle together covered by their shields, but the rain of arrows from Farrar's legions find their marks and the men are all slain.

EXPLOITIPS:

Stress the realistic battle action to attract the action-minded males and the youngsters. Use stills of the handsome Richard Egan and of Barry Coe and Diane Baker, as the romantic duo, to interest women fans. Sir Ralph Richardson won an Academy Award for "The Heiress" and has been acclaimed for his starring role in the forthcoming "Long Day's Journey Into Night."

CATCHLINES:

The Legend of the Brave Spartans Who Held the Persian Legions at Bay . . . The Battle That Startled the World and Made Ancient History . . . See Ancient Greece Spring to Life on the CinemaScope-De Luxe Color Screen . . . Actually Filmed in Historic Greece.

THE STORY: **"A Coming-Out Party" (Union)**

As James Robertson Justice is being reunited with World War II pals on a "This Is Your Life" TV show, his mind flashes back to 1942 when he, a Director of Scientific Radar Research is ordered aboard a bomber to observe radar equipment over Germany. Captured, Justice is sent to a prison camp, where he keeps his real identity a secret. He ignores his flighty hu. companions at first until word reaches the camp escape group that Justice is important to the British and must escape Burrowing underground fails so Justice and three others impersonate visiting Swiss representatives and, with forged passes, go right through the front gate. Back in England, the pompous Justice displays his human side when he orders seats for a burlesque show for him and his fellow-escapees. Years later, Justice meets his former pals on the "This Is Your Life" show.

EXPLOITIPS:

Invite patrons who can prove they were imprisoned in German camps to a preview or to the first evening showing—with resultant publicity in the local press.

CATCHLINES:

It's Justice at Last—When the Bearded James Robertson Makes Monkeys of His German Captors . . . You'll Howl at the Daffy Doings When the Prisoners Have a Coming-Out Party . . . One of the Year's Jolliest Films Which Turns a Prison Camp Upside Down.

THE STORY: **"The Scarface Mob" (Desilu)**

Al Capone's underworld empire of 1929 is grossing $120 million annually—from liquor, beer, vice, and gambling. A special squad of U.S. Department of Justice prohibition agents, under Robert Stack raids Chicago's Cafe Montmare, social headquarters of Capone (Neville Brand), but a tip-off precludes a showdown with Capone. Stack, convinced that Capone graft is buying police protection, gets permission from U.S. District Attorney Frank Wilcox to organize a special squad of hand-picked men who can't be bought with hoodlum money. Secrecy surrounding Capone's breweries and stills, however, prevents Stack's ascertaining a single setup. Hoodlum John Beradino, offering a bribe, is refused by Ness, who spurs him on to more money, believing the gesture will lead him to Capone. Hoodlum Bruce Gordon urges that Stack be murdered. Tipster Joe Mantell, married to strip-teaser Barbara Nichols, aids the Stack forces. Back from a ten-month prison sentence (for carrying a gun) Capone swings into vicious retaliation, but the plan backfires, and Capone eventually is imprisoned for income tax evasion.

EXPLOITIPS:

Where ABC-TV's "The Untouchables" is featured, TV station promotion personnel should lend a willing hand. A truck of 30 years ago can be bannered for street ballyhoo.

CATCHLINES:

On the Big Motion Picture Screen for the First Time . . . Love, Loot, Lawlessness—This Was Their Creed!

THE STORY: **"Waltz of the Toreadors" (Cont'l)**

At the turn of the century, Peter Sellers, a retired general who is saddled with a complaining, bed-ridden wife, Margaret Leighton, indulges himself by pinching his young housemaids while secretly longing for his unrequited love for Dany Robin, a French girl who has been waiting for him for 17 years. When Dany shows up with proof of his wife's infidelity, Sellers makes plans to elope with her after a stormy session with Margaret, who informs him she knows all about his love for Dany. Meanwhile, Dany has met and is attracted to John Fraser, Sellers' shy young aide. When Sellers finally decides to take Dany away with him, he finds Fraser has accomplished what he had been unable to do in 17 years—have an affair with her. Sellers then reveals that Fraser is actually his son and he gives Dany his blessing as he becomes resigned to life with Margaret and an occasional romp with a new housemaid.

EXPLOITIPS:

The fame of the Broadway and London stage hit, which starred Sir Ralph Richardson, and the subsequent TV show, which starred Hugh Griffith, is a selling point in metropolitan centers, where Margaret Leighton is a familiar name through her current stage hit, "The Night of the Iguana," and numerous British films. Elsewhere, stress Sellers.

CATCHLINES:

The Roguish Rake Who Discovered Early in His Career That the Yen Is Mightier Than the Sword.

THE STORY: **"The Centurion" (PIP)**

With submission of Macedonia to Roman Moral Rule in 146 A.D., Greece is forced to follow suit; however, the Achea League aspires for its independence and the glory symbolical of Alexander the Great. Gianni Santuccio, Corinth's military strategist, is confronted in Assembly by the Centurion, Jacques Sernas, who spells out the Roman terms. Nando Tamberlani, minority group leader, disagrees with Santuccio, suggesting that Corinth accept Rome's orders; in the ensuing squabble, Sernas is wounded, escaping to Santuccio's villa. Anna Maria Canale, jealous of Genevieve Grad's love for Sernas, informs John Drew Barrymore, Santuccio's hatchetman, of Sernas' hiding place, and Barrymore, an opportunist, offers, to Genevieve, Sernas' freedom in exchange for her love. Tamberlani's forces set Sernas free. In the meantime, the Roman Senate assigns General Mitchel Gordon to head a punitive task mission, its objective to destroy Corinth. Anna Maria Canale, in a knife vs. whip duel with Genevieve, is mortally wounded. Sernas now helps to get the Corinthians and Romans back on an even keel; he finds Genevieve, about to be killed in a snake pit by Barrymore; Barrymore himself ends in the pit.

EXPLOITIPS:

A week before opening, costume aides.

CATCHLINES:

Let No Man Stop Us and Hope to Live! . . . The Era of Roman Conquest and Power!

THE STORY: **"Make Way for Lila" (Parade)**

A young Scandinavian couple, returning from their infant daughter's christening in reindeer-drawn sleighs during a raging snowstorm, are attacked and killed by wolves, the baby thrown clear and left lying in the snow, later found and rescued by Lapland chieftain Edvin Adolphson and wife Isa Quensel. They name her Lila (Erika Remberg) and raise her as their own. Years later, grown to maturity, Lila forms a great attachment for a reindeer, planning to have adopted guardian Alfred Maurstad drive the animal in the yearly Lapland reindeer race. Maurstad, drunk, is replaced by Erika, who drives Stormwind, the reindeer, to victory—quite a feat for a girl. Erica finds romantic interest wavering between Laplander Birger Malmsten and Joachim Hansen, Norwegian merchant, but Adolphson says a Laplander must wed a Laplander. The jealous Malmsten attacks Hansen, leaving him to die in a ravine. At the wedding, Adolphson relents, revealing the girl's true identity, and Erika clinches with Hansen.

EXPLOITIPS:

Laplanders always greet a guest with coffee; set up a tie-in with an enterprising restaurant or coffee shop for lobby promotion. Set up a roping competition on stage opening night.

CATCHLINES:

From the Land of the Midnight Sun—an Unforgettable Story, Adventure in Color! . . . Make Room in Your Heart for a Girl You'll Remember Forever! . . . A Wonderful Experience for Audiences of All Ages!

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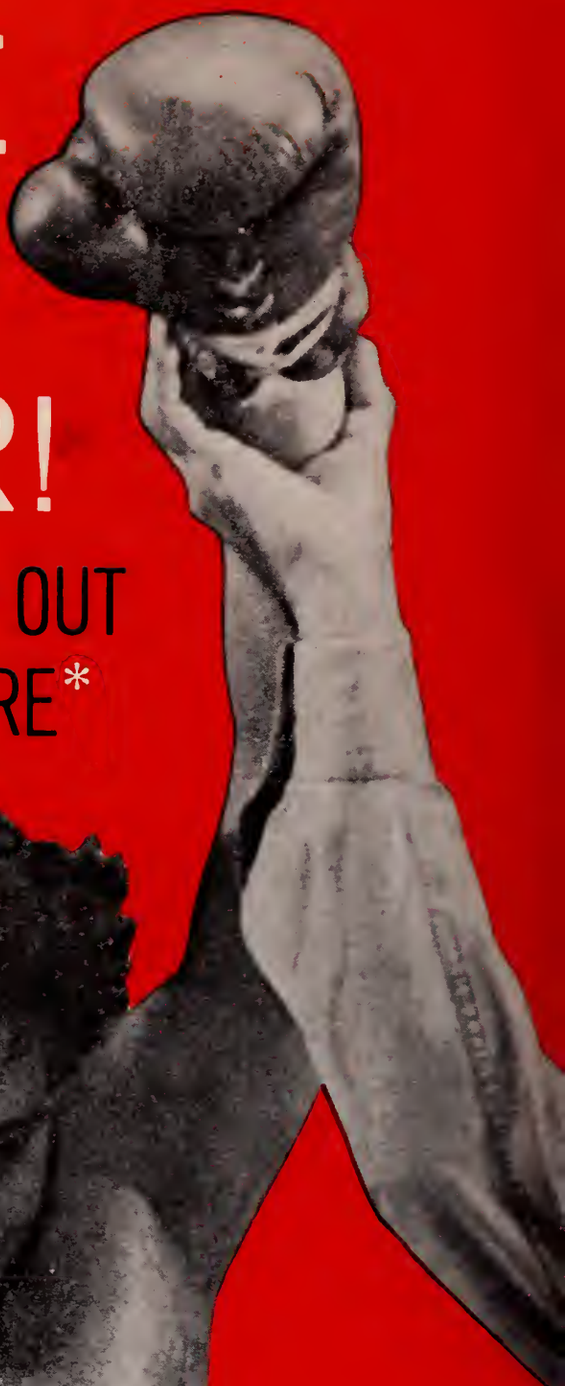
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SEPTEMBER 3, 1962

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The Pulse of the Motion Picture Ind

Thomas J. Watson
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IN THIS ISSUE:
THE MODERN THEATRE SECTION

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TIME FOR AN OVERHAULING

THERE is a great deal of merit in the proposal made by Samuel Goldwyn that all the various segments of the motion picture industry join together in formulating a Code of Ethics whereby it can restore "the greatness it should enjoy." Not an easy task to accomplish, it is, nevertheless, a necessary one, for without unification of effort and understanding cooperation on the part of all concerned, the industry's problems will become further aggravated, instead of being resolved.

As Mr. Goldwyn says, he advocated such a plan about 15 years ago, but it was not then thought feasible because of the antitrust laws. He feels that, now, it would be given a green light, provided the code is properly drawn. That may be no easy nut to crack, but it certainly would be worth the try.

It must be remembered, not only by the people in the industry, but by the government, that the revitalization, success and continuing growth of the motion picture business is of vital importance to the nation. The fact that the American motion picture has had great influence in expanding the markets for American goods must not be lost sight of; nor that it also renders unduplicated service from the political point of view. From this standpoint, the government should also extend far more cooperation to the industry than has been its wont during the last decade or more.

The government was fully cognizant of the motion picture's values in times of war; it should also recognize the film's effectiveness in many directions in times of peace. Special considerations should be given this industry, just as they have been given to the oil and other so-called "essential" industries. This may come about in time, but, in the interim, the industry must fortify its position and endeavor to secure its future by doing all that it can do for itself, by itself. That is, by those within its ranks, be they engaged in any of the phases of production, distribution or exhibition.

Each of these branches and each segment thereof is an integral part of this business. Unless all are integrated and meshed to work together, the "machinery" is thrown out of gear. And there has been too much of that already. It is high time for an overhauling of this machinery, for synchronizing its every part, for oiling it up and tuning it up to run at its smoothest.

★ ★

To be sure, there have been attempts in the past to unify and coordinate this industry's components. They have failed when selfishness and greed entered the picture, deterring the cooperation necessary to make any plan work. Lack of patience, shortsighted, instead of farsighted, thinking have been other deterrents. And the "dog-eat-dog" tendency that so many justify as necessary in commercial competition. Were it not for these human failings, the problems that have arisen from talent shortage, which, in turn, brought about product shortage, or vice-versa, would not have been so acute as they have been allowed to become.

There could be a solution to the underlying cause of the talent shortage—IF the producing companies would pool their efforts to seek out, train and develop new personalities. There would be no such sky-rocketing of production costs, as has been experienced—IF some good, common sense entered the negotiations for stars; and IF the stars showed some regard for those who made them stars. There would be an increase in Hollywood production—IF the unreasonableness and selfishness that curtailed it could be mitigated. These, to name a few, and many other of the industry's ills would, at least, be alleviated —IF the proper spirit prevailed. And none would be the loser! For it all would lead to the making of more and better pictures, for more widespread employment, giving impetus to the revival of the activity that took this business to its greatest heights.

★ ★

There's another side to bringing the industry's factions together on a common ground and to work together in a common cause. For example, there is the Council of Motion Picture Organizations, which, to a more limited degree, was organized a dozen years ago to bring some order out of the chaos that then existed. About ten years prior, there was the United Motion Picture Industry setup that, also, was created at Chicago. More recently, the American Congress of Exhibitors was formed. And we have numerous guilds, both east and west, the Motion Picture Producers Ass'n, its West Coast affiliate, and innumerable splinter organizations whose members earn their livelihoods from this business. But there is no single organization that can speak and act for the industry.

Other industries—some, perhaps, more complex than ours—have been able to speak and act for their businesses as a whole. Aren't the chances for their stepping over the traces of the antitrust laws as great as ours? Perhaps those industries, too, suffered from governmental restraints, but, evidently, they did something to remove such shackles, if any.

As is quite obvious, this industry is not lacking in organizations. The trouble is, it has too many organizations, each going its separate way, when what is needed is to coordinate them into a sound working whole. In such unity there would, indeed, be strength!

Ben Shlyen

MAJOR CHANGES TAKING SHAPE AT FOX; POE TO HEAD SALES

Levathes Quits Studio Post; Silverstone Retires; Three Pictures Postponed

NEW YORK—The first of a series of contemplated changes at 20th Century-Fox since Darryl F. Zanuck became president came to pass last Monday as follows:

• Seymour Poe was appointed vice-president in charge of world distribution.

• Murray Silverstone resigned as president of 20th Century-Fox International, but will serve in an advisory capacity for six years.

• Peter Levathes stepped down as executive vice-president in charge of production, but will retain his post as president of 20th Century-Fox Television.

• Glenn Norris resigned as general sales manager, but is expected to remain with the company in an executive capacity in distribution.

• Joseph H. Moskowitz resigned as vice-president and eastern studio representative, but has accepted advisory employment with the company for a number of years.

• Stan Hough was appointed Zanuck's personal representative at the studio during the interim months of change and streamlining. Hough had been serving as production manager at the studio for the last several months.

THREE PICTURES POSTPONED

In addition, Zanuck announced the postponement of three pictures which had been scheduled for filming within the next several months. There were "Promise at Dawn," "Take Her, She's Mine" and "Ulysses." He stressed that they were being postponed and not cancelled.



Seymour Poe

Under the new setup, the domestic and foreign distribution departments will be merged into one organization under Poe's direction. In the near future, Poe will appoint executive assistants for both divisions.

The entire distribution organization will be reorganized and streamlined to accommodate modern methods, Zanuck said. He said the idea of a global head of distribution was not unique, inasmuch as such policies were in operation at Warner Bros., United Artists and Paramount.

Zanuck pointed out that in the ten-year period from 1952 to 1961, revenues from domestic distribution had declined from a high of $67,000,000 to a low of $38,000,000 in 1961 and that during that period, operating expenses had not been substantially reduced. The foreign distribution department in the same period increased revenues from $35,000,000 in 1952 to $53,000,000 in 1955. From this point, Zanuck said, they had declined to $41,000,000 in 1961 and that, during those years, expenses had risen steadily. In 1952, expenses represented 34 per cent of film rentals; in 1961, expenses had gone up to 43 per cent of film rentals.



Murray Silverstone



Peter Levathes



Glenn Norris



Joseph Moskowitz

"For the balance of 1962," Zanuck said, "we are bound by the product in release or in the final phases of production. However, we are determined to take immediate steps to reduce the cost of distribution without endangering the worldwide sale of our merchandise."

Poe has been in the film industry since 1934 and currently is president of Producers Representatives, Inc., which represents independent producers. His first job in the business was as a member of the United Artists sales department. In 1935, he was promoted to assistant eastern division manager and later became head of the company's sales promotion department.

In 1938, Poe was named assistant western division manager for UA and in 1941 became the company's contact with Fox West Coast Theatres. He left UA in 1942 to form his own producers representatives organization. Five years later, in association with Irving Lesser, he formed Producers Representatives, Inc. He was appointed executive vice-president of IFE Releasing Corp. in 1955, while retaining his equity in Producers Representatives. His partnership with Lesser was dissolved in 1956.

A CHALLENGING PROBLEM

In accepting the appointment, Poe said a most difficult and challenging problem had been undertaken by Zanuck and that he welcomed the opportunity to serve with him in his dedication to revitalize 20th-Fox.

"This accomplishment," Poe said, "is imperative for the combined health of our industry, as it will guarantee a continuation of a major source of supply for the exhibitors of the world."

Silverstone had been scheduled to retire as head of the international division in December. He said he was retiring so that his successor could take over the handling of such product as "The Longest Day," "The Lion," "Gigot," "Nine Hours to Rama" and "Cleopatra" rather than "in midstream."

Before entering the film business, Silverstone was on the legal staff of the New York District Attorney. His first industry post was with Cosmopolitan Productions, of which he became general manager. He then became United Artists' representative in Central America, Australia and other foreign territories, moving next to London, where he was UA's managing director for several years. He ultimately became chief of worldwide operations until 1941, when he formed a company to release pictures through UA. In 1943, he joined 20th-Fox as vice-president of foreign distribution and became president of the foreign subsidiary the following year.

Henderson, Kelly Named To Fox Financial Posts

NEW YORK—Donald A. Henderson has been elected to the newly created post of financial vice-president and will be in charge of the company's financial interests and several of its subsidiaries. His former title was treasurer and secretary.



Donald Henderson



Francis Kelly

Francis T. Kelly has been promoted from assistant treasurer to treasurer. Both elevations were made by Darryl F. Zanuck, president, and were approved by the executive committee of the board of directors.

Henderson became treasurer of 20th-Fox in 1945 after more than 20 years on Wall Street where he was associated with Halsey, Stuart & Co. and Lehman Brothers. He also is a director of General Public Utilities Corp. and the P. Lorillard Co. and is active in the affairs of Athens College in Greece in the capacities of treasurer and chairman of the financial committee.

Kelly entered the motion picture business in 1930 and has been associated with 20th-Fox for the last 27 years in various posts. He had been assistant treasurer for the last 16 years.

TO MEET CHALLENGES

Goldwyn Urges Unity Via Code of Ethics

HOLLYWOOD — On his 80th birthday, Samuel Goldwyn proposed a code of ethics for all branches of the motion picture industry "in order to offset the serious setback we have suffered in recent years that has brought about serious challenges for leadership by foreign countries." At a press conference, he said, "For approximately 50 years, Hollywood was the flagship of the world motion picture industry. However, I am as optimistic about its future today as I was 50 years ago when I first started."

"Being optimistic, however, does not mean everything is going to be cured overnight. Hollywood is still in the midst of a revolution where only the fittest can survive, but I believe that the people here have finally realized that drastic changes and a new approach are necessary.

"Hollywood has great responsibilities to the public. We must not only provide fine entertainment but also see to it that the money which goes into making pictures and which comes from the public is not squandered. In addition, we must also make sure that our standards of conduct—personal and business—are restored to the highest possible levels.

"There is something we can, and must, do to meet those responsibilities.

"In my considered judgment, it is imperative for every branch of the industry —creative talent, labor, all the guilds and unions, the agents and business managers, and the companies—to join together to formulate a Code of Ethics for our industry. It must be a code that will embody the highest standards of respect for contractual obligations, and fairness, honesty and integrity in every phase of picture-making.

MUST HAVE DETERMINATION

"If we all have the will and the determination to declare that no individuals, no matter how great their talents, have the right to bring our entire industry into disrepute by disregarding the rights of their co-workers and the companies paying them vast sums; if we agree among ourselves not to use unfair economic pressures, no matter what strength we have; if we agree to make it a first order of business to improve the opportunities for new blood in all companies and guilds and unions; if we make sure that all accounting is scrupulously fair so that creative talent will feel that a share of profits is more than an empty phrase; if we can formulate a Code of Ethics which embodies principles like those—and live up to what we say—Hollywood will once more be well on the road to the greatness it should enjoy.

"It is unnecessary to go into further detail now about the specifics of such a code, but it should be drawn in such a manner as to meet with the full approval of the Attorney General, so that there can be no question of violation of the antitrust or any other laws.

"Such a Code of Ethics will have no magic formula . . . No matter how sincere its words may be, it will accomplish nothing, if its spirit does not live up to its letter.

"Setting down the ethical guide-lines which everyone will abide by is not going to be an easy job, but it is one which 'must be done,' if we are to regain the confidence of the public and our position of world leadership."

Goldwyn revealed that he had been "thinking about a code for more than 15 years." He tried to create a Code of Ethics some years ago with the old Hays office, at which time he and others brought retired Supreme Court Justice James Byrnes to Hollywood from Washington. Byrnes at that time said it couldn't be done with sanction of the Department of Justice. But Goldwyn thinks it can be done today.

He made it clear that the proposed code has nothing to do with censorship, noting, "I don't believe in mass censorship, as each individual must be his own censor."

Walter Reade Merges With Sterling Firm

NEW YORK — Walter Reade-Sterling, Inc., a new company with interests covering film production, distribution, exhibition and television, came into existence August 23 with the merger of Walter Reade, Inc., and Sterling Television. Walter Reade jr. is chairman of the board and Saul J. Turrell is president of the new firm.



Saul J. Turrell



Walter Reade jr.

The merger and the resultant exchange of more than 94 per cent of the outstanding shares of Sterling Television for stock in Walter Reade-Sterling made a publicly owned company of Walter Reade, Inc., privately held for more than 50 years.

A joint statement issued by Reade and Turrell pointed out that the new firm now is in a position to completely guide a film entertainment through production, distribution and exhibition, to television. Sterling has been prominent in TV film production and distribution and in the 16mm field. Screen News Digest, produced by Hearst Metrotone News, is distributed by Sterling and is the largest sponsored public service operation in the nation's schools. Walter Reade, Inc., operates 28 or more theatres in eastern states in addition to a vending and concession business with a growing in-plant feeding department. It also is engaged in theatrical film importing, distribution and coproduction through its affiliate, Continental Distributing.

This variety of interests was emphasized in the Reade-Turrell statement, which pointed out that, with the combination of activities, "we emerge as an entertainment entity of unlimited potential. The showmanship potential and economies of operation are immediately self-evident. Equally important, we are now able to capitalize on the resources, manpower and experience of each other."

Zanuck Gives Reason For Studio Cutback

NEW YORK—Before leaving for Paris on August 30, Darryl F. Zanuck told the 20th Century-Fox executive committee that, in order to preserve and perpetuate the studio as an active and vital production force for the future, he had no alternative but to limit studio activities for a while.

Zanuck said that all studio personnel now not actively engaged in editing and completing "Cleopatra" or assigned to future television projects or preparing screenplays would be affected by his decision. He said his goal was to develop, as speedily as possible, a production program designed to reestablish 20th Century-Fox "second to none."

"I have examined and discarded temporary and makeshift production proposals," Zanuck told the committee. "I am thinking in terms of a solid, long-term program which will provide our employes in all branches of the industry with a realistic sense of permanency in their jobs."

The committee approved and adopted Zanuck's proposal and program.

Zanuck is due back in New York on September 4 and will bring with him the final release print of "The Longest Day," which will have its world premiere at the Warner Theatre in New York on October 4.

50th Anniversary Dinner Planned for A. H. Blank

DES MOINES—Approximately 150 leaders from the film industry and midwestern civic life are expected to attend a dinner here September 12 honoring A. H. Blank on his 50th anniversary as a motion picture theatre operator. Theme of the banquet, to be held at the Fort Des Moines Hotel, will be "Fifty Years a Showman and a Humanitarian."

Blank's son Myron, now president of Central States Theatre Corp., is in charge of arrangements for the dinner. No formal program has been planned and the master of ceremonies has not been selected.

He launched his motion picture career in 1911 with the Casino Theatre here, then rapidly expanded his holdings by acquiring properties in Davenport, Omaha and another in Des Moines. Subsequently, Blank formed the Tri-State and Central States Theatre circuits.

In the field of philanthropy, Blank is linked with the Red Cross, Iowa Jewish Home for the Aged, Jewish Welfare Fund, Raymond Blank Memorial Hospital, which he erected as a memorial to his son, Boy Scout Lodge at Boone, Iowa, the YMCA, Cancer Research and other welfare and charitable organizations.

Cassidy Retires From RKO; Paul Ringe Succeeds Him

NEW YORK—John A. Cassidy retired from RKO Theatres on Friday. He had been press representative for the circuit since 1921 when it was the B. F. Keith Circuit.

Cassidy is being replaced by Paul Ringe, senior associate editor of The Independent Film Journal.

Business associates and friends tendered Cassidy with a luncheon on his final day with RKO.

Exhibition Gives D-J Its Views on Pay TV

WASHINGTON—The presidents of the two national exhibitor organizations stated the position of exhibition on the matter of pay television to Robert Kennedy, U. S. Attorney General, and members of the Department of Justice here August 28. John Stembler, president of Theatre Owners of America, and Marshall H. Fine, Allied States Ass'n president, told the government officials that in their opinion, "sales to pay TV was economic suicide for the film companies."

Stembler and Fine asked for a clarification of the recent letter sent to the film companies by the Department regarding the sale of current films to the Hartford Phonevision pay TV test. RKO General, sponsor of the Hartford test, allegedly had complained that it could not obtain product from distribution sources.

Stembler and Fine were told that, at this point, the Department of Justice merely was inquiring of each company its individual policy and plans regarding the Hartford test, without undertaking to say what it should be.

Also attending the meeting were Judge Lee Loevinger, assistant Attorney General in charge of the Antitrust Division; Maurice Silverman, of the Judgments and Judgment Enforcement Section, and Margaret H. Brass, chief of the General Litigations Section.

Goldstein Drive Starts

NEW YORK—Warner Bros. this week will launch its "Welcome to Razz" sales drive, which will honor the new sales chief, Morey "Razz" Goldstein. The drive, which will run from September 2 to next February 2, carries awards of $35,000 to sales personnel for achievements in billings.

Kansas Board of Review Reverses 'Sky' Ruling

Kansas City, Kas.—Faced with a lawsuit against it by Embassy Pictures Corp., the Kansas State Board of Motion Picture Review reversed itself and issued a certificate of approval for the showing in Kansas of "The Sky Above —the Mud Below." Notification of the change in stand was contained in a letter received by Harold H. Harding, attorney for the film company, from Mrs. Kitty McMahon, board chairman.

The certificate was issued following another perusal of the film by the board. This came within two days after suit was filed by Embassy Pictures in Wyandotte County district court. The board had given as its reason for rejection "extreme male nudity throughout." In her letter to Harding, Mrs. McMahon expressed the board's recommendation that all advertising connected with the showing of the picture should specify that it is a documentary presentation of primitive tribal life. The Academy Award-winning documentary has been an outstanding box-office success in five out of six first-run playdates in key cities.

'Strongly Worded' Letters By D of J to Major Cos.

Washington — The Department of Justice's letters to the major distributors asking for their policies on providing product to pay television are said to have been "strongly worded" missives, with a veiled threat, BOXOFFICE learned.

It is reported that the companies were told that, if they refused to sell pictures to pay TV, they could be in violation of the antitrust laws. This was taken to mean that government action could be taken in the form of litigation.

As of last weekend, all of the companies had not yet replied to the Justice Department's letters. The contents of those letters received were being kept confidential and it is unlikely that the company policies will be revealed until all have been received; and, even then, possibility of their being publicized is remote.

To date, Paramount, Warner Bros. and Buena Vista have been booking their pictures on the Hartford experimental pay TV project and reports are that others will fall in line.

Gordon White Retires As Ad Code Director

NEW YORK—Gordon S. White retired August 31 as director of the Advertising Code Administration of the Motion Picture Ass'n of America. He had been with the MPAA since 1943.



Gordon S. White

White had planned to retire about a year ago but there was a series of postponements. He recently returned from a nationwide tour of key cities where he conferred with newspaper publishers on motion picture advertising copy. In addition to his advertising code duties, he was New York representative of the Production Code Administration.

Born in St. Louis, White worked on newspapers there and in Chicago before joining Educational Pictures as advertising and publicity director, a post he held until the company was liquidated in the 1940s. He served as president of Associated Motion Picture Advertisers from 1935 to 1937. He was with the U. S. Treasury Dept. on War Bond promotion in 1941 and 1942.

It is expected that Michael Linden will succeed White on a permanent basis. Linden, who has been associate director of ACA, took over the full chore when White made his national tour. He has been with the MPAA for 16 years and also serves as the association's director of research.

Allied Appeal to MGM On 'King' Sales Policy

DETROIT—Marshall H. Fine, president of Allied States Ass'n, has directed a written request to Metro-Goldwyn-Mayer asking that the company review its "no adjustment" on terms policy for "King of Kings." Fine's letter, to Robert M. Mochrie, MGM vice-president and general sales manager, was sent at the direction of the National Allied board following its recent session at Kiamesha Lake, N. Y.

The letter requested that MGM "review its policy and engagements on 'King of Kings' to the end that adjustments may be granted to all those theatres where the grosses on that picture were not consistent with the film rentals demanded and paid."

Referring to the policy on "Ben-Hur," Fine said that "it was generally known throughout the industry that Metro's future was indeed intertwined with the success of that magnificent film. Happily, the grosses achieved were so consistently outstanding that Metro retained its position as one of the great leaders of our industry . . . In the case of 'King of Kings," however, no such threat to Metro's future has hung in the balance, but, instead, it is the exhibitor—and particularly the small town and/or late-run exhibitor—whose day-to-day existence is highly in jeopardy.

"And just as the exhibitors of America felt it incumbent upon themselves to aid MGM in every way in its stock fights and product playoffs during MGM's lean years a few years back, these same exhibitors feel that, in all fairness, a strong and healthy MGM now faces a definite obligation to its customers, and now owes those customers some of the aid and solace that Metro was so quick to ask for—and to receive— in its time of need. For the time of need of the exhibitor who overpaid greatly on 'King of Kings' is now, right now, and any promises for the future will do little good to today's theatre that might not be here tomorrow."

Embassy Adds Nine Films To Fall Release Schedule

NEW YORK—Embassy Pictures has added nine pictures to its fall release schedule.

The new group consists of "Long Day's Journey Into Night," "Divorce—Italian Style," "Madme Sans Gene," "La Viaccia," "Seven Capital Sins," "Crime Does Not Pay," 'Love at Twenty," "Night Is My Future" and "Constantine and the Cross."

Previously announced for fall were "Boccaccio '70," "The Sky Above—the Mud Below," "No Place Like Homicide," "The Devil's Wanton" and "Bell' Antonio."

Satori Joins Medallion

NEW YORK—William Satori, former European manager for Allied Artists International Corp., will represent Medallion Pictures Corp. in Europe, with headquarters in Vienna.

'Sindbad' Gets Budget

NEW YORK—A budget of $1,000,000 has been assigned to the promotion of "Captain Sindbad," the King Brothers-Metro-Goldwyn-Mayer picture, which will be launched on an international scale.

GET GO



A NEW JOY HAS COME TO THE SCREEN...AND
THE WORLD IS A HAPPIER PLACE TO LIVE IN!



JACKIE GLEASON AS ✻GIGOT

✻ Pronounced GEE-GO



A SEVEN ARTS PRODUCTION
IN COLOR BY DE LUXE
WITH
KATHERINE KATH
PRODUCED BY
KENNETH HYMAN
DIRECTED BY
GENE KELLY
SCREENPLAY BY
JOHN PATRICK
ORIGINAL STORY AND MUSIC COMPOSED BY
JACKIE GLEASON
A 20TH RELEASE
CENTURY-FOX

THE FALL ATTRACTION AT RADIO CITY MUSIC HALL
AND THE FINEST THEATRES THROUGHOUT THE WORLD

PRINTED IN U.S.A.

STRONG FALL-WINTER PARA. FILMS SAYS BOASBERG



Paramount's sales executives attending the national meeting of regional sales managers included, from left: Edmund DeBerry, circuit sales manager; Hugh Owen, eastern sales manager; Charles Boasberg, vice-president and general sales manager; George Weltner, executive vice-president; Alfred Taylor, western and Canadian sales manager; and Tom Bridge, assistant general sales manager.

NEW YORK—Paramount is in a strong product position for the fall and winter, Charles Boasberg told the company's regional sales managers at his first meeting with sales executives since becoming vice-president and general sales manager. Boasberg listed eight features for the balance of this year and nine others for release in 1963.

The releases for the fall and winter, Boasberg said, were "The Pigeon That Took Rome," October; "Girls! Girls! Girls!" and "Wonderful to Be Young," November; "A Girl Named Tamiko" and "Who's Got the Action?" yearend holiday period, along with "It's Only Money" in December. Two rereleases, "Rear Window" and "Roman Holiday," will be released in September and November, respectively.

Completed and awaiting release in 1963 will be "Papa's Delicate Condition," "My Six Loves," "Hud Bannon," "Paris When It Sizzles," "Donovan's Reef," "Come Blow Your Horn," "The Nutty Professor," "All the Way Home" and "Where the Truth Lies."

Barney Balaban, Paramount president; George Weltner, executive vice-president, and Adolph Zukor, board chairman, attended the opening meeting at which Weltner "welcomed Charley back into the Paramount family." Boasberg previously had supervised world sales for Cecil B. DeMille's "The Ten Commandments."

Regional sales managers attending were John G. Moore, Boston; Herb Gillis, Washington; Gordon Bradley, Atlanta; Richard Frank, Chicago; H. Neal East, Los Angeles, and Mickey Stevenson, Canada.

Attending from the home office were Martin Davis, Joseph Friedman, Leonard Kaufman, E. Timberlake, Tom W. Bridge, Hugh Owen, Alfred Taylor, Edmund DeBerry, Jack Perley, Arthur Hessel and Myron Sattler.

Emmett Kelly Featured In NSS Holiday Trailer

NEW YORK — The 1962-63 "Seasons Greetings" trailer produced by National Screen Service Corp. will feature Emmett Kelly, world-famous clown and star of Barnum and Bailey's circus. Kelly is shown in a holiday setting and, through his inimitable pantomime, extends holiday greetings from theatre management to the patrons.

The trailer will be available in two versions, the long one containing a "header" to precede merchant ads, both of which may be had in either color or black and white prints.

Burton E. Robbins, NSS president, said he believed the universal appeal of the sad-faced clown to all ages will make the new holiday trailer a great success.

Astor Dickering for Rights To Welles' 'The Trial'

NEW YORK—Astor Pictures is negotiating for the rights to Orson Welles' "The Trial" which will be shown at the Venice Film Festival.

Astor recently resolved its financial difficulties which stemmed from inability to pick up notes on purchased features. The company has received the first $500,000 of a $1,000,000 loan which will enable it to pay off indebtedness and acquire new product.

Impound Unauthorized Prints of 16mm Films

NEW YORK—Copyright infringement suits have been filed against allegedly unauthorized distributors of 16mm versions of major company product. The suits were filed in Boston and Utica, N. Y.

In the U. S. District Court in Boston, 35 companies joined in filing a single complaint, charging Leon Duquette, of Fitchburg, Mass., with selling and offering for sale 16mm prints of more than 125 features without authorization. Prints of eight features were seized by the U. S. Marshal and impounded during the pendency of the suit. The films were those of Allied Artists, United Artists, 20th Century-Fox and Universal.

In Utica, Universal filed a complaint against Karl Martens of Vestal, N. Y., and Clayton Hawkes of Castle Creek, N. Y., doing business together at Martens Film Service, charging them with renting, without authority, 16mm prints of 49 Universal features and 44 cartoons. Prints of 29 features and 37 cartoons were seized and impounded by the U. S. Marshal.

In both suits, the New York law firm of Sargoy & Stein appears as counsel for the plaintiffs.

L. Lightstone Promoted To Embassy Exec. V-P

NEW YORK—Leonard Lightstone has been named executive vice-president of Embassy Pictures. Before joining Embassy in June 1961 as international sales director, he was vice-president and film buyer for Rugoff Theatres of New York.



Leonard Lightstone

He also was associated with the Island Theatre Circuit, Storch Theatres and the M.E.&H. Amusement Co.

In his new post, Lightstone will assume additional responsibilities in the formation and execution of Embassy's continuing expansion in the areas of production and distribution.

A native New Yorker, Lightstone's career covers 27 years in all phases of the motion picture industry.

Louis Formato New MGM Asst. General Sales Mgr.

NEW YORK—Louis Formato has been appointed assistant general sales manager of Metro-Goldwyn-Mayer by Robert Mochrie, vice-president and general sales manager. Formato, who fills the vacancy created by the retirement of Burtus Bishop jr., formerly was southern division sales manager with headquarters in Washington.



Louis Formato

Formato started with MGM in 1941 as a salesman in the Philadelphia branch and became branch manager three years later. He was named Philadelphia district manager in 1954 and appointed to the division post in 1957. He will make his headquarters in New York.

Herbert Bennin to Be MGM Southern Division Mgr.

NEW YORK—Herbert Bennin has been appointed southern division sales manager for Metro-Goldwyn-Mayer by Robert Mochrie, vice-president and general sales manager. Bennin will succeed Louis Formato, who recently was named assistant general sales manager.

Formerly assistant to Morris Lefko, in charge of "Ben-Hur" and "King of Kings" sales, Bennin started with MGM in 1928 in the poster department. He later became a salesman in the St. Louis branch and was named manager in 1946. He took over the Washington office in 1953 and was appointed assistant to Lefko in 1960.

Bennin will headquarter in Atlanta.

Withdraw 'War and Peace'

NEW YORK — The Paramount Pictures home office has notified all of its exchanges that "War and Peace" has been taken out of release temporarily.

WOMPI INTERNATIONAL CHAPTER PRESIDENTS



Bernice Hinton
Atlanta



Mack Wess
Charlotte



Thelma Jo Bailey
Dallas



Bernice Gilmore
Denver



Betty Hemstock
Des Moines



Anne Dillon
Jacksonville



Myrtle Cain
Kansas City



Mary K. Baker
Memphis



Helen Bila
New Orleans



Clarice Hausman
New York



Dorothy Dressel
St. Louis



Jean Uttley
Toronto

Women of Industry to Hold Heart of America Conclave

KANSAS CITY—Women of the Motion Picture Industry (WOMPI) members from 13 chapters will assemble at the Hotel Muehlebach here September 7-9 in their ninth annual convention, called the "Kay-Cee Jamboree," to hear reports on their industry and public service activities.

High interest also will be focused on the presentation of five awards: the Verlin Osborne Publicity Trophy, to the club presenting the best news coverage of its activities; the Mable Guinan Club Convention Attendance Cup, for the club with the most members traveling farthest to the convention; the Loraine Cass Award for Service, for humanitarian service during the year; the R. J. O'Donnell Award, for industry service projects, and the Canada Award, for the club with the most new members.

Preconvention meetings will begin Wednesday (5) with the association board meeting at 2 p.m. and the president's forum at 7 p.m., according to convention cochairmen Mary Heueisen and Hazel LeNoir. On Thursday, breakfast will be hosted by the Toronto club preceding a joint meeting of association officers and local club presidents. The general convention sessions will hear reports from committee chairmen, discuss proposed bylaw changes, ballot on the convention city for 1964, and elect new national officers.

Social events will include a visit to the Truman Library Thursday afternoon, a dinner that night at Glenwood Manor honoring association officers, and another, hosted by the Dallas club, honoring local club presidents. A reception at 9 p.m., sponsored by the Charlotte club, will honor association officers. Friday morning there will be a brunch in Macy's tea room and, at 6:30 p.m., a bierstube at the Terrace Grill of the hotel. The Saturday breakfast will be hosted by the Atlanta club in the Terrace Grill. Luncheon will feature a fashion show of hats with Mrs. Lloyd White speaking on "Philosophy Through Your Hat." Saturday night, the Motion Picture Ass'n of Greater Kansas City will host a cocktail party preceding the "Kay-Cee Jamboree" banquet. The Sunday breakfast will honor past association presidents and local club presidents. A buffet luncheon, hosted by the Memphis and New York clubs, will conclude the social activities.

The WOMPI clubs, organized in 1952 to promote goodwill for the motion picture industry through community service, have donated many hours to assisting various charitable campaigns and in other service activities. Outstanding for the past year were these:

ATLANTA

WOMPIs filled 600 Christmas stockings, wrapped 100 games for boys and dressed 100 dolls for girls. Elderly residents of the Highview Nursing Home were entertained at monthly bingo parties. Members contributed $20 to buy new Easter outfits for two girls. The Jolly Home for Children was given $100 worth of food. Several members assisted with swimming instructions for handicapped children. The club handled advance reservations for the Georgia Theatre Owners convention.

CHARLOTTE

Members donated $300 to provide 100 pairs of shoes and socks for needy school children. Parties were given at the Green Acres Home for Aged and residents received $1 on birthdays and cards at Christmas. Used eye glasses were sent to New Eyes for the Needy in Short Hills, N.J. Gowns and blankets were made for babies born at Good Samaritan Hospital and used clothing was donated to the hospital. Members worked for the United Appeal, rolled cancer bandages, worked for YWCA and acted as hostesses at theatres.

DALLAS

A kitchen was equipped for the Dallas Services for Blind Children. Food was delivered to 35 victims of Hurricane Carla. Members solicited blood donors for film industry members and their families. They dressed 187 dolls for the Salvation Army. About 800 children were entertained at a Christmas theatre party. Arnold Stang, whose voice was used in "Alakazam the Great," was taken on a tour of the Scottish Rite Hospital and his film was left for the children to see. The Premierettes served in local theatres seven times during the year, and WOMPIs also assisted the March of Dimes, cancer drive, Variety Club and others.

DENVER

The Holy Ghost Youth Center received funds, and WOMPIs taught classes in leathercraft, ballet, ballroom dancing, cooking and other handicrafts. The center is open during the school year and requires full attention of WOMPIs. Members collected and sent old Christmas cards to missionary workers in Formosa and sponsored a picnic for Filmrow employes.

DES MOINES

Men and women in the Polk County Infirmary were aided and entertained by WOMPIs. Films were booked for the Home of the Good Shepherd. Cakes and cookies were baked and delivered to the Polk County Juvenile Home. WOMPIs shopped and cared for an elderly woman, and at Christmas, Valentine's Day, Easter and on her birthday shopped for a little girl, whom the club sponsors. They continued services at the Capri Theatre as hostesses at openings and donated clerical services to United Campaign, Heart and Easter Seal drives.

JACKSONVILLE

WOMPIs received an award for service from the Muscular Dystrophy Ass'n and special recognition for outstanding service to the Heart Fund and the March of Dimes drives. They assisted the Motion Picture Charity Club with the Jacksonville Fair. Movies were shown once a month at McClenny Mental Hospital and a screen was purchased for the Juvenile Shelter. Several families were aided at Christmas with food, clothing and toys.

KANSAS CITY

In addition to preparing for the "Kay-Cee Jamboree," members continued birthday parties at the Catherine Hale Home for Blind Women, furnishing gifts, cake and coffee. They provided entertainment monthly for veterans at Wadsworth Hos-

pital. The bosses luncheon was attended by 98 Filmrow men and women. At Christmas, a needy family was assisted with food, clothing and toys. WOMPIs worked at the Cancer Society and Heart Ass'n headquarters during campaigns.

MEMPHIS

Members assisted Tri-State Theatre Owners Ass'n in setting up events for its convention and received a special resolution of thanks. A sweater donated by Elvis Presley was raffled off as a fund-raising project. Several needy families were aided with food and clothing. Service hours were given to American Cancer Society, USO, March of Dimes, Muscular Dystrophy and other organizations.

NEW ORLEANS

Food, clothing and toys were distributed to needy families, with special baskets given at Easter, Thanksgiving and Christmas. Bingo parties were held monthly at St. Anna's Home, with prizes and refreshments furnished by WOMPIs. Theatre parties were given children from eight orphanages and, at the Christmas party, gifts from Santa were distributed. A bosses luncheon was held. Members addressed envelopes for Crippled Children's Hospital and the Tuberculosis Ass'n and many service hours were donated to the Heart Ass'n in booking and delivering its trailer to area theatres.

NEW YORK

The Girls Club of New York, main project of the club, was entertained each Saturday with motion pictures and refreshments. At Easter, each child was given an Easter bunny and served popcorn, lollipops and other refreshments. WOMPIs made and distributed 175 stuffed animals to the Jacobi Hospital in the Bronx at Christmas. Members served as hostesses at the USO the first Monday of each month. This club also helped the Indianapolis club organize.

ST. LOUIS

Members participated in the Will Rogers audience collections for two weeks. A clothing drive was sponsored by St. Louis Chronic Hospital. The annual bosses dinner was held. Members delivered 87 stuffed animals to children at City and Shriner's hospitals in time for Easter. They made cookies at Christmas for patients of St. Louis Chronic Hospital. Numerous hours were donated in stuffing envelopes for the Easter Seal drive.

TORONTO

Assistance to the Red Cross continued each week with WOMPIs making telephone calls for blood donors. Screenings were held monthly for the people in the Second Mile Club, with sandwiches and cakes served. Members typed letters and stuffed envelopes for the Variety Club yearly baseball game and sold programs at the game. Several hours per week were donated to Mt. Sinai, East General, and Sunnybrook Veterans hospitals. The club continued to look after an elderly couple, providing groceries for them every two weeks. It furnished eight Christmas baskets to needy families. One of its favorite projects was sponsorship of an 8-year-old Italian girl, Rachelle.

INDIANAPOLIS

This club was organized July 25 and held its charter dinner August 25. Officers are Peggy Williams, president; Pat Dowling, first vice-president; Doris Thorpe, second vice-president; Carol Hanley, recording secretary; Judy Brown, corresponding secretary, and Betty Merritt, treasurer.

Pickus Is Candidate For Political Office

STRATFORD, CONN.—Albert Pickus, former president of Theatre Owners of America and owner of the Stratford Theatre here, will be a candidate for election to the state House of Representatives on election day, November 6. Pickus, a Republican, long has been active in politics.

'Mutiny' Overseas Debut In London November 19

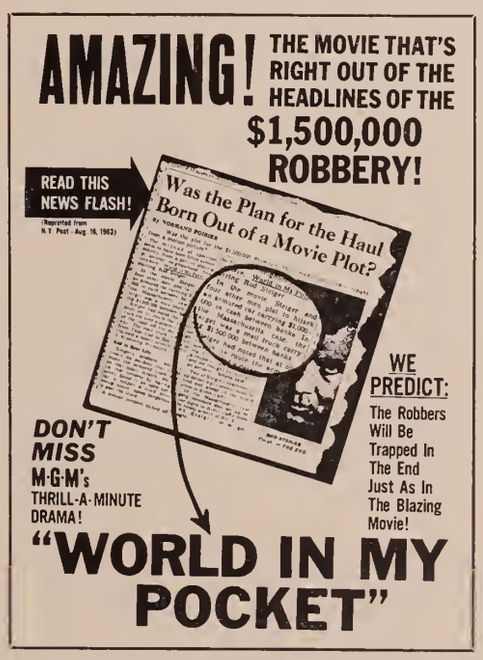
NEW YORK—The first overseas opening for "Mutiny on the Bounty" will be held November 19 at the Royalty Theatre in London, Metro-Goldwyn-Mayer announced this week. The event will be a charity premiere in aid of the Edwina Mountbatten Trust Fund, sponsored by the Variety Club of England.

Plans call for the presence of Queen Elizabeth II and the Duke of Edinburgh, Lord Mountbatten, heads of the British Admiralty and other notables.

Detroit Premiere for U's 'No Man Is an Island'

NEW YORK—Universal's "No Man Is an Island" will have its world premiere at the Michigan Theatre in Detroit on September 20, launching a series of territorial openings.

The Detroit premiere will be followed by territorial openings in Texas on September 27 and in the Atlanta area the following day. The picture will bow in the New York area on October 10.



Illustrating a fine example of alert showmanship is the above layout which Si Seadler, of MGM's New York advertising department, put into work immediately after reading the news of the big robbery that was front-paged by newspapers all over the country. This was reproduced as an eye-catching one-sheet that shortly will be appearing on theatre fronts playing "World in My Pocket."

$50,000 Check Starts Rogers Memorial Fund

NEW YORK—With a $50,000 contribution from the nine member companies of the Motion Picture Ass'n of America, the



fund for establishing a memorial to Abe Montague, late president of the Will Rogers Memorial Fund, is given a strong start. Ned E. Depinet (left), new president of the Will Rogers Hospital, is shown receiving the check from Eric Johnston, president of the MPAA. The joint contributors are: Allied Artists, Columbia, MGM, Paramount, 20th Century-Fox, United Artists, Universal, Walt Disney and Warner Bros.

IFIDA Selects January 15 For Awards Dinner-Dance

NEW YORK — The Independent Film Importers & Distributors of America will hold its International Film Awards dinner-dance on January 15 in the Imperial Ballroom of the American Hotel in New York.

Michael Mayer, executive director of the IFIDA, said that the event would probably showcase the award ceremonies to give further recognition to the increasing stature and prestige of the imports, their creators and artists. He stated it would be the most gala affair ever held in the United States to keynote the growth and broadened acceptance of foreign films by American audiences. He said the annual Joseph Burstyn presentation to the most distinguished foreign feature would be augmented by additional awards.

Rodgers to Score Music For 'Lawrence of Arabia'

NEW YORK—Richard Rodgers, famous composer, has been signed by producer Sam Spiegel to create the musical score for the motion picture, "Lawrence of Arabia." The Spiegel-David Lean directed production has completed principal location photography after more than 18 months in production.

The film will receive its world premiere at a Command Performance in London on December 10. The American premiere will be in the following week at New York's Criterion Theatre.

Hollywood Report

By CHRIS DUTRA

John Frankenheimer Signs Pact With Mirisch Co.

John Frankenheimer has signed a multi-picture contract as producer-director with the Mirisch Co., it was announced by Harold J. Mirisch, president of the independent filmmaking organization.

Simultaneously, Mirisch announced pre-publication purchase of "The Confessor," a new novel by Jack Donahue, which will be the first project under the non-exclusive deal.

Frankenheimer joins Billy Wilder, William Wyler, Robert Wise, Fred Zinnemann among other top film creators functioning under the Mirisch banner. He has checked into Mirisch offices at Goldwyn studios assisted by his partner-managers, Freddie Fields Associates, to immediately begin preparing "Confessor."

The producer-director came to motion pictures via TV where he gained recognition in directing many top "Playhouse 90" segments. He recently completed directing "Bird Man of Alcatraz," "All Fall Down" and "The Manchurian Candidate," which he also produced with George Axelrod.

The Mirisch Co. also announced the signing of film director J. Lee Thompson to a four-picture deal as producer and director. Thompson megged "The Guns of Navarone" and the upcoming "Taras Bulba." This non-exclusive multiple picture contract is in addition to Thompson's current commitment to direct "The Mound Builders," starring Academy Award winner Yul Brynner, which will begin filming for the Mirisch Co. and United Artists this December.

Joan O'Brien Set to Star In New Presley Film

Metro-Goldwyn-Mayer has signed Joan O'Brien to star opposite Elvis Presley in "Take Me to the Fair," being produced by Ted Richmond and directed by Norman Taurog. At the same time, the studio also took options on Miss O'Brien for three more features.

"Fair" will be filmed in CinemaScope and Metrocolor and will go before the cameras this month with two or three weeks of location at the Seattle World's Fair.

Zimbalist-Krasne to Produce MGM African Adventure

A feature film deal between the new production team of Al Zimbalist-Philip N. Krasne and MGM has been announced by studio head Robert Weitman. Zimbalist and Krasne, teamed for the first time, are currently finalizing pre-production work on an untitled African adventure story which is slated to roll later this month in Panavision and Metrocolor with interiors and exteriors being shot at the studio. James B. Clark will direct . . . William Roberts has completed a treatment for MGM's "Out of the Everywhere," and starts immediately on the screenplay, which he will produce as well as write. Original story deals with a night club entertainer, whose chance for the big time is complicated by the problems of his teenage daughter.

Robert Mulligan Will Direct 'Towners' for Manulis

Producer Martin Manulis has signed Robert Mulligan to direct "Out of Towners," Deborah Kerr starrer, which is set to roll in January from an original Tad Mosel screenplay. The producer still has not set a male star to play opposite Miss Kerr or made a distribution tieup.

Manulis is currently working on the final stages of "Days of Wine and Roses," Warner Bros. release which Blake Edwards directed.

Rexford Productions Buys 'Swifter Than Eagles'

Rexford Productions, independent unit headed by actor James Garner, has purchased "Swifter Than Eagles," book by Col. Benjamin Kagan of the Israel Air Force, as a starring vehicle for Garner. Business manager Irving Leonard and writer Ron Alexander are partners in the company, with the latter currently scripting the screenplay for a possible July starting date in Israel. The trio also secured U.S. publishing rights . . . D. H. Lawrence's "The Princess" has been purchased by Douglas Lawrence and Dale Wasserman, who have partnered to produce the late author's work.

Ralph Hirshhorn to Film 'October '43' in Denmark

Ralph S. Hirshhorn has set March '63 as the starting date for the filming of "October '43" from the Elliot West screenplay based on the book by Dr. Aage Bertlesen, which will be filmed under Hirshhorn's Bacara Productions banner on location in Denmark.

Budget has been set at under $1,000,000 with Erik Balling (Danish) signed to direct. Hirshhorn leaves shortly for Denmark to scout locations, after agreement with the Danish government which is allowing reconstruction of wartime areas in the story concerning Danish resistance to the Gestapo during World War II. No major casting has been set except for Claude Rains to do a cameo. Discussions are on with Columbia for possible release tieup due to the producer's earlier association with the studio.

Hirshhorn also has "One of Our Elevators Is Missing" in preparation, with William Link and Richard Levinson scripting, and Albert Camus' "The Plague," with completed treatment by Joseph Scott.

New Animated Film Series Begun for Animation, Inc.

LOS ANGELES—"Sgt. Kling and His Wonder Dog George," an animated film series being made for theatre distribution, is being readied for early release, according to Earl Klein, president of Animation Inc., producer of the series. First segment is completed. Six are planned. "This is the first major series of animated cartoon short subjects to be geared to the growing theatre audiences," Klein said. The voice of Kling is that of Howard McNear.

Dorothy Malone Is Signed For 'The Soul Merchants'

Dorothy Malone has been signed by Curtis Roberts to star in "The Soul Merchants," independent production which Roberts will coproduce with David Kramarsky. Screenplay has been completed. No release deal has been made, but negotiations are on with UA . . . G&E Productions, headed by Blake Edwards and Martin Jurow, has added a sixth property to its production slate with the scheduling of Edwards' original comedy "Tanya and the Broad-Jumper," which deals with a Russian femme track star and an American broad-jumping champ at the '64 Olympics. Edwards will direct on location with Jurow producing.

Cahn and Van Heusen to Do Song for Sinatra Film

Sammy Cahn and Jimmy Van Heusen have been signed to compose the title song for "Come Blow Your Horn," starring Frank Sinatra for Paramount release.

The film, slated to role as a Tandem Production in association with Essex Productions on September 10, marks the third picture in a row on which Cahn and Van Heusen have worked for Paramount distribution, the other two being "My Six Loves" and "Papa's Delicate Condition."

MISCELLANEOUS NEWS—Writer-director Burt Kennedy has been signed by producer Robert Blees to direct seven additional episodes of the Selmur Productions network series, "Combat" . . . John T. Kelley, upon his completion of the screenplay of "Alien Seed" for Jack Cummings at MGM, has been assigned to script "Say It With Flowers" for Joe Pasternak as a Doris Day starrer . . . Editing has been completed on "Two in a Sleeping Bag," Fouad Said Production which stars Susan Kramer and Han Nielsen, produced on location in Bavaria and Switzerland for independent release . . . Michael Callan has reported to Columbia for wardrobe fittings for his co-starring role in Carl Foreman's "The Victors" . . . Paul Jones has been signed by Paramount to produce its next Jerry Lewis starrer, tentatively titled "The Boy With Two Heads," with options on the filmmaker's services for an additional three-year period. Harry Tugend will write the screenplay for original material . . . Alan Ladd will star in "Marseilles," which Michael Kraike is producing for Ladd's Jaguar Productions. Alan Caillou is writing the screenplay from his novel.

Change 'Reprieve' Title

Allied Artists has changed the name of "Reprieve" to "Convicts 4" and is issuing all-new advertising paper, posters and pressbooks referring to the film under its new title. Main titles on the prints of the film also have been changed, an AA spokesman said. The film was reviewed under its original title in BOXOFFICE April 9 this year.

Union Film Distributing Co. Acquired by M.J.P. Int'l

NEW YORK—Controlling stock interest of Union Film Distributing Co., has been purchased by M.J.P. International Corp. Until the recent death of Ed Kingsley, Union served as the releasing organization for Kingsley International and was a pioneer company in the foreign film market.

J. Jay Frankel, president of M.J.P., said that included in the transaction was the controlling interest in Art in Motion Pictures, Inc., a subsidiary of Union, and a substantial interest in Brigadier Film Associates, Inc. He said the acquisitions would result in no changes in the present management of the companies involved. Peter Horner, president of Union, and Phil Levine, vice-president, will continue in their present capacities. A similar agreement was reached with Erwin Lesser and Herbert Gelbspan, the management team of Brigadier.

Union's current releases are "Viridiana," "A Coming-Out Party" and "The Girl With the Golden Eyes," with four others to be available soon. Brigadier has Edgar Allan Poe's "Tell-Tale Heart" and "The Night They Killed Rasputin," and is preparing to present "Kamikaze" and "The Smashing of the Reich."

M.J.P. International is the parent company of M.J.P. Enterprises. In addition to motion picture distribution, Frankel has the controlling interest in Artia-Parliament Industries, a recording company whose labels consist of Artia, Parliament, Forum, Supraphon and MK.

Stan Davis Joins Audubon As Assistant Sales Mgr.

NEW YORK—Stan Davis will join the staff of Audubon Films as assistant sales manager, it was announced by Radley H. Metzger, director of the company. Davis will work directly under Ava Leighton, general sales manager, and will headquarter at the company's home office at 1600 Broadway.

For the past three and one-half years, Davis has been northeastern division manager of Continental Distributing, Inc. Prior to that he was Boston branch manager of Rank Film Distributors of America.

According to Metzger, the present expansion of the company has been necessitated by the success of the company's new product. Among the new releases are "Sweet Ecstasy" and "I Spit on Your Grave."

Frank Murphy to Return To Cleveland for Loew's

NEW YORK—Frank Murphy, who has been assistant to Charles E. Kurtzman, general manager of Loew's Theatres, for the last year and a half, has returned to his former post as city manager in Cleveland for the circuit, in charge of Loew's three theatres and properties there.

Frank Arena, who has been acting city manager in Cleveland, will return to Buffalo as city manager of Shea's (Loew's) Buffalo theatres.

Lou Jaffe, manager of Shea's Buffalo Theatre, has been transferred to Manhattan as manager of Loew's 175th Street Theatre.

London Report

By ANTHONY GRUNER

IT NOW APPEARS that there is a good chance for a British Film Festival to be organized in the near future, backed by the full resources of the producers, the trade unions, the technicians, the independent exhibitors and the Variety Club of Great Britain. S. K. Lewis, past president of the Cinematograph Exhibitors Ass'n, has accepted the chairmanship of the exploratory committee, which is to consider the general prospects for such a festival being held in this country.

A meeting of all interested parties is expected to be called in a month or six weeks and among the representatives there appears to be a very keen feeling that this matter can lead to some practical results. The idea of the British industry being responsible for its own festival is the outcome of a resolution passed at the last annual meeting of the Ass'n of Cinematograph and Television Technicians.

* * *

Board of Trade officials are now examining all the British industry views on the subject of coproduction. They will, then, shortly frame recommendations to the president of the Board of Trade, Frederick Erroll, indicating a variety of courses of action that he can take.

The matter is now becoming urgent in view of the resumption of Common Market discussions fixed for next month, and the pressure among European countries for further coproduction deals, particularly from France, Germany and Italy. It is now possible that the government will try to negotiate a coproduction agreement with one continental country at a time, probably starting with France as a first step.

* * *

A new feature, "Resistance," is being made by Paul Rotha next month. Rotha will direct this feature which will be made in Dutch and English in the Netherlands with an all-Dutch cast, who speak perfect English. He wrote the screenplay from an outline by L. D. E. Jong, the famous Netherlands war historian. The producer is Rudi Meyer, who made the Dutch comedy, "Fanfare."

The story is based on an actual incident which took place in Holland in 1944, when a group of the Resistance skillfully raided a prison and liberated 50 important political prisoners without a shot being fired or a man being wounded.

* * *

As soon as Peter O'Toole winds up his stint for Sam Spiegel and David Lean as T. E. Lawrence in "Lawrence of Arabia," he will immediately make a film for himself. This is "Waiting for Godot," based on the famous play by William Beckett. The film will be shot on the west coast of Ireland next month and Jose Ferrer will also star. Producer Jules Buck, who is O'Toole's partner in the film company, Keep Films, says that the picture should be shot in two weeks at an estimated cost of £20,000. It will run for one-and-one-half hours and is purely "an art house proposition." Robin Midgely will direct "Waiting for Godot," which also stars Jack McGowran and Kenneth Griffin. Keep Films will also set up a large-scale production starring O'Toole early next year.

* * *

James Woolf and Warner Bros. can be highly delighted with the enormous boxoffice success of "Term of Trial," starring Sir Laurence Olivier, Simone Signoret and a new girl actress, Sarah Miles, which was premiered at the Warner Theatre.

The story of a schoolmaster who is accused of attempting to assault one of his girl pupils seems hardly the stuff for boxoffice entertainment; but in the hands of Olivier, "Term of Trial" becomes a piece of compulsive filmmaking and is obviously drawing the masses to the West End in a big way. Boxoffice receipts for the picture have been one of the highest recorded during the summer months for the Warners. It was backed by strong promotion and the equally effective pre-selling name of Simone Signoret.

Peter Glenville, director of "Term of Trial," plans to direct "Becket" from his own scripts based on the play by Jean Anouilh, probably in a British studio next year. Glenville directed the play for the New York stage with Olivier as Becket and Anthony Quinn as King Henry II. The picture will be produced by Hal Wallis and will be in color. Paramount Pictures will release. No stars, as yet, have been selected for the principal parts.

* * *

Wendy Craig has been cast by Michael Relph and Basil Dearden, for "The Mindbenders," their production for Anglo-Amalgamated, which is being filmed at Pinewood Studios. The picture, scripted by James Kennaway, stars Dirk Bogarde, Mary Ure and John Clements. It is a story of a dangerous experiment in change of personality, forced on a young scientist, in order to clear the name of a colleague accused of treason.

M. J. Frankovich, first vice-president of Columbia Pictures headquartering in London, has been named a Commendatore of the Italian Empire by the Italian government. This award is considered Italy's second most important honor to persons of distinction in various fields. Frankovich is responsible for the overseas production activities of Columbia.

* * *

News in Brief—Otto Preminger has devoted the stalls at the Odeon Theatre, Leicester Square, to the Parliamentary Press Club Fund and the National Union of Journalists, Widows and Orphans Fund for the European premiere of "Advise and Consent." . . . James Mason stars in Bruno Vailati's production of "Destination Beta Som" for Galatia-Rome. Charles Friend and Jack Wittingham are writing the English dialog based on an Italian screenplay. Lili Palmer and Gabriel Ferzetti play opposite Mason. The executive producer is Vailati . . . Vincent Edwards, television's "Ben Casey," arrived in London to film in "The Victors" for Carl Foreman. A few days later, he was joined by George Hamilton, who is also starring in the picture.



Anthony Quinn, in the roll of Barabbas, is shown in one of the many tense dramatic scenes in the Dino De Laurentiis production.

FEATURE REVIEW

'BARABBAS'

Columbia

By AL STEEN

Par Lagerkvist's novel has been transplanted to the screen with the profound imagination that went into the book. It took a great deal of imagination to write the novel inasmuch as the reference to Barabbas in the Bible is covered in a comparatively few lines, His escape from the cross is briefly recounted and, after his release by the will of the people, that's the last mention of the murderer and thief.

As a picture, "Barabbas" is one of great magnitude, rich in color, suspenseful and often gory and brutal. Certain sequences have a similarity to segments of "Ben-Hur" and "Spartacus," especially those in the arena.

In the title role, Anthony Quinn gives a commendable performance in a most difficult assignment, while Jack Palance and Vittorio Gassman come through with convincing realism, the former as a cruel gladiatorial chief and the latter as a faithful Christian and fellow prisoner of Barabbas. Romance is on the lesser side, a torrid exploit with Sara, played by Katy Jurado, after Barabbas' release from prison, and his rejection by Rachel, played by Silvana Mangano, who has become a Christian, much to his disgust.

Director Richard Fleischer has hewed to the story line of Christopher Fry's screenplay, but it is obvious that he has injected many of his own ideas to give jolting response to the many harrowing segments.

The story in brief is this: As was customary on certain holidays, about 1962 years ago, one prisoner was given his freedom on the day of his scheduled execution. The Biblical story tells how Barabbas, a murderer, was let go so that Christ could take his place on the cross. That's as far as the Bible story goes, but the novel and picture take up where the Bible leaves off. Barabbas, after being turned away by Rachel, tries to learn about the new faith and, when he goes back to his old habits, is promptly arrested and sent to what might be termed a living death in the Sicilian sulphur mines. He is shackled to Sahak (Vittoria Gassman) and they slave underground for 20 years until the mines collapse and the two are the only survivors. The Romans then send them to the school for gladiators. These scenes are somewhat reminiscent of "Spartacus." When, by a ruse, Barabbas outwits the favorite and sadistic gladiator, portrayed by Jack Palance, he is made a free man. Barabbas, who previously had denied all faith in Christianity, becomes one of them and dies on the cross.

There are several scenes which should create much word-of-mouth. The horror of the sulphur mines, the training of the gladiators, the violent arena combats, the stoning of Rachel and the burning of Rome are big talking points.

As a boxoffice attraction, it will depend greatly on promotion. As a spectacular, "Barabbas" has had few peers. Its appeal to feminine patrons may be problematical on the basis of its story content and the violence of many of the segments. The sets are superb and the costuming is tops. Musical background is in keeping with the theme.

COLUMBIA PICTURES
presents
"BARABBAS"

A Dino De Laurentiis productian in Technirama 70
Print by Technicolor
Running time: 134 minutes, plus intermissian
Aspect ratio: 2 to 1

CREDITS

Produced by Dino De Laurentiis and directed by Richard Fleischer. Screenplay by Christopher Fry. Based on Par Lagerkvist's novel. Music scare by Maria Nascimbene. Director of photagraphy, Aldo Tonti.

THE CAST

Barabbas	Anthony Quinn
Rachel	Silvana Mangano
Pilate	Arthur Kennedy
Sara	Katy Jurada
St. Peter	Harry Andrews
Julia	Valentina Cortese
Sahak	Vittoria Gassman
Torvald	Jack Palance
Lucius	Ernest Borgnine
Joseph of Aramathea	Arnolda Foa
Disciple	Laurence Payne
Lazarus	Michael Gwynn
Blind Man	Tullio Tomadani
Rufia	Narman Wooland
Emperar	Ivan Triesault
Christ	Roy Mangano
Commander of Gladiators	Bobby Hall
Gladiator	Jae Rabinson

Over $200,000 Raised For Charities With 'Advise'

WASHINGTON, D. C.—More than $200,000 was raised for various charities in 30 states through the showing of "Advise and Consent," it was reported to members of the U. S. Senate by Sen. Jacob K. Javits of New York. The senator made arrangements for the showings of Otto Preminger's film.

The unusual charity previews were part of a nationwide series of benefits for organizations selected by members of the Senate. Preminger intended these benefits as a token of his appreciation for the cooperation and hospitality of the Senate during the filming of the picture.

Columbia Pictures is distributing the Panavision presentation.

Kastner, Shpetner to Do First Broadway Play

HOLLYWOOD—Elliott Kastner and Stan Shpetner will produce their first Broadway play, "The Wayward Stork," an original comedy by Harry Tugend, in a deal completed with the author.

Kastner and Shpetner, who won out after two weeks of hot bidding on the play, have opened negotiations with Tom Ewell to essay the leading role. "The Wayward Stork" marks Tugend's entry into the legit field after nearly 30 years as a top screen writer.

Through their film company, International Cinema, Kastner and Shpetner are preparing "Hanno's Doll," Jane Fonda starrer for Columbia which Joe Stefano is scripting, "The Fifth Season," "10 Rillington Place" and "His Own Man," a joint venture with Pennebaker Productions. Separately, Kastner will produce "The Children of Sanchez."

20th Century-Fox Acquires 'Thirty Years of Fun'

NEW YORK — Worldwide distribution rights to Robert Youngson's newest compilation of comedy highlights of the past have been acquired by 20th Century-Fox. Titled "Thirty Years of Fun," the feature will be added to the company's winter release schedule.

Twentieth-Fox released Youngson's two previous pictures; namely, "When Comedy Was King" and "Days of Thrills and Laughter." The newest feature will present sequences made by various famous comedians over the years and will cover many techniques in picture-making, according to the company.

Axelrod on European Tour

PARIS—Producer George Axelrod has been set for a seven-city European tour in October for "The Manchurian Candidate," Frank Sinatra, Laurence Harvey starrer which Axelrod scripted and co-produced with John Frankenheimer. Axelrod currently is here producing "Paris When It Sizzles," starring Audrey Hepburn and William Holden.

Trans-Lux Announces Dividend

NEW YORK—A 15 cents per share quarterly dividend was declared by the Trans-Lux Corp. board of directors recently. Percival E. Furber, chairman, stated that it would be paid on Sept. 28, 1962 to stockholders of record as of Sept. 14, 1962.

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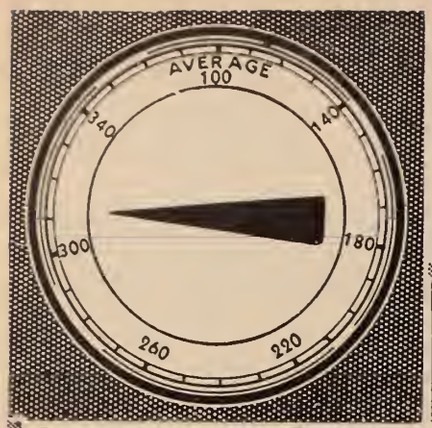
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BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Advise and Consent (Col)	125	250	95	195	75		190		135	200	210	150	125	120	110	175	130	150	150	150	**152**
Belle Sommers (Col)					100		80	100		100			80								**92**
Bernadette of Lourdes (Janus)		225			90					150					90	120	90				**128**
Big Red (BV)	130	140		175	90		150	125	110	240	75	150	150	100			150	165	125	125	**138**
Bird Man of Alcatraz (UA)	150	250	200	210	100	150		130	125	160	325	100		120		200					**171**
Black Tights (Magna)	130			160	150	275	100	150		325	300	200		100		200	105		200		**184**
Bon Voyage (BV)	140	150	115	200	250		360	125		365	290	150	200	150	105	175	325	165	150	150	**198**
Boys' Night Out (MGM)	140	400	135	225	100		150	125	135	200	205	300		175	110	195		150	125	125	**176**
Bridge, The (AA)		150		175	100	115	150		110				150	110	90	200			250		**145**
Brushfire (Para)								100		100	100		100		90			100			**98**
Burn, Witch, Burn (AIP)		150	120		125					110		90	100		80				85		**108**
Cabinet of Caligari, The (20th-Fox)	100	175	85	145			100	70	100	115	190		95	100	90	135	100		100		**113**
Colossus of Rhodes, The (MGM)	125		90		85	190		140	135	100	75	150	100		90		115		130	100	**116**
Counterfeit Traitor, The (Para)	140		125	150	95		150	135	100	130	185			300	115	200	110	150	150	100	**146**
Desert Patrol (U-I)							90	100	100			100					85	100			**96**
Doctor in Love (Governor)	130	175	120	155	100	110	125		125		205	90	225	100					250		**147**
Escape From Zahrain (Para)	110	150	110	150			110	110	90	110	105	100	115	100	90		90	125	100		**110**
Experiment in Terror (Col)	120		125	160	100	130	80			100	110	110	100	100	90	165	85	150	200	110	**120**
Five Finger Exercise (Col)	130	150	100	195	100		65		90		100		100	90	95	185	70	125	95		**113**
Follow That Dream (UA)	140	160	110		100		125	125	150	220	95	175	225	110	110	140	250	135		150	**148**
Forever My Love (Para)	100	175		170	90						90					190					**136**
Guns of Darkness (WB)			125		95					95						110			90		**103**
Hatari! (Para)	100	250	150	250	100	175	200	130	125	375	185	300	300	450	140	195		155	200		**210**
H'way's Advs Young Man (20-Fox)		150	115	200				150		230	145		150	100	115	160			115		**148**
Interns, The (Col)			300	200		250	200	135						160							**208**
Jack the Giant Killer (UA)		135			115		150			125	110		250			135		135	100	100	**136**
Judgment at Nuremberg (UA)	200	200	140	250	150	175	250		225	400	200	225	225	120	130	200		250		250	**211**
Jules and Jim (Janus)		130		150					90						115	175					**132**
Mighty Ursus, The (UA)								100		100	80		100					100			**96**
Miracle Worker, The (UA)	150	250		250		100	190				285			100		195					**190**
Music Man, The (WB)	175	300	225	255	225	325	375	165	225	300	530	250	300	300	200		290	175		350	**276**
Notorious Landlady, The (Col)		250	115	200	125		100	110	110	280		170	125	150	120	185	135	150	175		**156**
Safe at Home! (Col)		190	90		110			105			70	90	80	65				100	80		**98**
Sky Above—Mud Below (Embassy)		200	130			150		100								195					**155**
Spiral Road, The (U-I)	130	250		150					135	200	80			120		150		135	125		**148**
Tales of Terror (AIP)		160	130		125					125	140								125		**134**
That Touch of Mink (U-I)	200	200	200	300	250	250	200	300	250	500	130	200	300	200	140	225	225	175	250	200	**235**
Three Stooges in Orbit, The (Col)					110		90			150									125	90	**113**
Two Weeks in Another Town (MGM)		270		195		110	90									125			130		**153**
Victim (Astor)	150		65	155	100	150	125	90			250	100	175	100	100	190					**135**
Watch Your Stern (Magna)					110	85	160		90	285	150	100	185	125	100						**139**
Wond'ful W'ld Bros. Grimm (MGM-Cin)		300		275	200	240	300		250	400				250		200					**268**

TOP HITS — OF — THE WEEK

Individual runs, not an average. Listings are confined to opening week figures on new releases only.

1. **Boccaccio '70** (Embassy)
   Detroit 310
2. **Wonderful World of the Bros. Grimm** (MGM-Cinerama)
   Indianapolis 250
3. **Hemingway's Adventures of a Young Man** (20th-Fox)
   Kansas City 230
4. **Music Man, The** (WB)
   Indianapolis 225
   New Haven 200
5. **Judgment at Nuremberg** (UA)
   Milwaukee 225
6. **Interns, The** (Col)
   Detroit 200
7. **Spiral Road, The** (U-I)
   Kansas City 200

'Hatari!' Tops Omaha In Excellent Week

OMAHA—The boxoffice condition for Omaha first-run theatres continued to be one of robust health last week and extended-run pictures piled up more good grosses. At the Orpheum, "The Music Man" nearly doubled the average in its fifth week. As "Cinerama Holiday" drew near a close at the Cooper the figure was well above average for its 16th week. "El Cid" had its fourth big week at the Admiral. Tri-States was well pleased with "Hatari" which more than doubled the usual figure in its first week at the Omaha.

(Average Is 100)

Admiral—**El Cid** (AA), 4th wk. 210
Cooper—**Cineroma Holiday** (Cinerama), 16th wk. 150
Dundee—**A View From the Bridge** (Cont'l) 105
Omaha—**Hatari!** (Para) 215
Orpheum—**The Music Man** (WB), 5th wk.....190
State—**Two Weeks in Another Town** (MGM).....120

'Grimm' and 'Hatari!' Share High Marks in Minneapolis

MINNEAPOLIS—"Hatari!" in its third week at the Park Theatre again led all first-run offerings here with a big 275 per cent. Not far behind was "The Wonderful World of the Brothers Grimm," in its third week at the Cooper Theatre, with 225 per cent. Most other attractions were near the average mark.

Academy—**The Miracle Worker** (UA), 2nd wk. 90
Century—**Guns of Darkness** (WB)..... 90
Cooper—**The Wonderful World of the Brothers Grimm** (MGM), 3rd wk. 225
Gopher—**Tom and Jerry Festivol of Fun** (MGM).. 80
Lyric—**The Spiral Road** (U-I), 3rd wk..... 90
Mann—**West Side Story** (UA), 28th wk. 140
Orpheum—**The Music Mon** (WB), 5th wk. 130
Park—**Hotari!** (Poro), 3rd wk. 275
State—**The Interns** (Col), 3rd wk. 80
Suburban World—**A Taste of Honey** (Cont'l), 3rd wk. 120
Uptown—**The Counterfeit Traitor** (Para), 9th wk. 90
World—**Two Weeks in Another Town** (MGM).....100

'Grimm' Rings 300 Bell In Improved Milwaukee

MILWAUKEE—"The Wonderful World of the Brothers Grimm" opened at the Palace Theatre with a bang, and held up throughout the week to take first place as best grosser of the week. "Lolita" in its fifth week at the Telenews was in second place doing great. Business throughout the Milwaukee area was good.

Dawner—**Viridiana** (Kingsley) 150
Palace—**The Wonderful World of the Brothers Grimm** (MGM-Cineramo) 300
Riverside—**Hotari!** (Paro), 4th wk. 200
Strand—**West Side Story** (UA), 23rd wk. 200
Telenews—**Lolita** (MGM), 5th wk. 225
Times—**Watch Your Stern** (Mogna), 2nd wk. 100
Towne—**The Counterfeit Traitor** (Para).....125
Worner—**The Music Mon** (WB), 5th wk. 150
Wisconsin—**Judgment at Nuremberg** (UA), 2nd wk. 175

Services Held in Montana For Frank P. Larson Sr.

OMAHA—Burial services were held at Missoula, Mont., for Frank P. Larson sr., associated with Fox Intermountain for many years and father of Frank P. Larson jr., exchange manager for 20th-Fox here.

Larson died in Denver as the result of a heart attack. He had retired and had made his home at Sun City, Ariz., but had been working as relief manager in Colorado this summer. He was at Aurora when he was stricken. He was formerly manager of the Fox Theatre in North Platte, Neb.

Survivors include his wife, daughter and two sons.

Vince Edwards, who is Ben Casey on TV, will star in Columbia's "The Victors."

At Milwaukee Variety Golf Tourney



Attendance at the Variety Club's 13th annual golf tournament and outing, held recently at the Brynwood Country Club in Milwaukee, was nearly 150. People from all parts of the industry from Wisconsin, and a few from Michigan, Illinois and Missouri enjoyed the event. Top photo, left to right: Sol Gordon and George Reagan, Chicago; Russ Mortensen, Jack Lorentz, Meyer Kahn, Milwaukee; Robert Kahn, Chicago; Ray Schultz, Milwaukee; John Long, Kansas City; Jack Eckhardt, Chicago, and Francis Bickler, Milwaukee. The girls are models who helped the golfers get started. At left photo, below, are Hugo Vogel, Morrie Anderson and Charles Gordon. Right, below, are Father Scott, Pat Halloran, Don Perlewitz and Al Camillo.

Antitrust Suit Decision Appealed by Jack Wright

MINNEAPOLIS—An adverse lower court decision in his $100,000 triple damage antitrust suit against James Fraser, operator of the Auditorium Theatre at Red Wing, five Auditorium board members, the city of Red Wing, the Red Wing Daily Republican Eagle and its editor and the Red Wing city council has been appealed by Jack Wright, who formerly operated the Chief Theatre in Red Wing. Wright now lives here.

It is expected that the case will be heard by the federal circuit court of appeals in St. Louis this fall.

Wright alleges that the defendants conspired to put his former Chief out of business and were successful, so that the Auditorium would be without competition. When the suit was filed, the city of Red Wing was operating the Auditorium as a theatre, but Fraser later leased it.

After a long trial in federal district court, St. Paul, Judge Dennis Donovan decided in the defendants' favor. Judge Donovan ruled that the Chief Theatre's drop in revenue was a consequence of the damaging effect of television on theatre attendance.

Wright tried to show that the defendants conspired to have the residents of Red Wing boycott the Chief and that Fraser ended a split of product and encouraged the film companies to start competitive bidding. It also was charged that the Auditorium bid so high that the Chief was unable to get top product and break even.

Drive-In Ordinance Delayed in Lincoln

LINCOLN, NEB.—A two-week delay on enforcement of a new drive-in theatre control ordinance that hits directly at two Dubinsky Bros. outdoor shows within the city limits has been granted by the Lincoln City Council.

The city fathers agreed to the delay after Dubinsky attorney Hymen Rosenberg asked the council to rescind the ordinance on the basis that "it has a good many defects which concerned my client (Irwin Dubinsky, president of Dubinsky Theatres)."

The delay was approved though council members didn't rescind the ordinance. The former action will permit a city committee and theatre representatives to review the ordinance and suggest possible amendments.

Councilman Edward Becker, who voted against the ordinance when it was passed August 13 said at the August 20 session that "this ordinance has many items incapable of enforcement. It is also unfair to the theatre industry."

The ordinance in part provides a $250 annual occupation tax, specifies no child under 12 can attend the drive-ins unless with a parent or a person 16 years of age or older, and sets restrictions for traffic, noise, a 1:30 p.m. closing hour, and no use of liquor on the premises.

(Continued on following page)

LINCOLN

Cowboy movie star Hoot Gibson's death at 70 on August 23 recalled that the silent movie days, horse-riding hero may have been a native Nebraskan but he apparently never visited the capital city after his climb to fame. He was known on the screen, though, from the start, as veteran theatreman Robert Livingston of Lincoln can tell you. Bob remembers running Hoot Gibson's initial one-reel, 15-minute movies at the old Strand, now also only a memory. The five-reelers for about an hour or more of entertainment with the cowboy as the star also were big drawing cards later at the same oldtime houses. Walt Jancke, another Lincoln theatreman, said he never even heard of Hoot Gibson coming back to his native Tekamah, Neb., but remembers meeting him in Colorado at the height of his career. It apparently was in Tekamah that the cowboy acquired his nickname, hunting for hoot owls in caves as a kid. He was 16 when he left Tekamah to drive horses from Nevada to California.

It was a white tuxedo date for Jancke, Nebraska Theatres city manager, September 1 when he was one of the judges picking "Miss State Fair" at the 1962 annual Nebraska State Fair. A week or two ago Walt also brought out the summer wardrobe acquisition as he emceed the Great Lakes Naval Band concert at Pinewood Bowl in Pioneer Park, only to discover that the director and commanding officer had crossed him up, wearing summer tans instead of the promised formal whites. Walt is president of the Lincoln Council of the Navy League.

Gene Buhrdorf, assistant manager at the Varsity, and his wife were out in western Nebraska for several days visiting members of her family . . . Late downtown visitors one recent August evening may have had difficulty spotting "The Spiral Road." Closing-up staff members of the Stuart Theatre were all set to locate the motion picture title of that name on the marquee when a downpour started and delayed the film title installation until the next morning.

Although no longer president of the Nebraska Theatre Owners Ass'n, Bob Livingston is looking at the November page of the calendar at his home here and seriously contemplating a trip to Miami about then —then to the National Theatre Owners Ass'n's annual convention to see and visit old friends.

"El Cid," now in its third week at the Varsity Theatre and drawing good crowds, demonstrates Walt Jancke's contention that "a good picture will draw folks away from their free television shows." Pictures like "El Cid," "The Music Man" and others, good for three or more weeks at a blow, make it possible to build up a reserve of other outstanding shows, Walt believes, as he reviews some top ones yet to come to the Varsity during September and October. This, in his opinion, is far better than fielding two lesser quality films per week.

Renovation in Full Swing At Shenandoah State

SHENANDOAH, IOWA—Frank Kennedy, manager of the local State Theatre, said that when carpenters and other workmen get through with the remodeling and refurnishing job now in progress, just about everything will be changed—even the theatre name, which will be the "New Page."

Commonwealth Theatres is carrying out extensive overhauling plans, including installation of a wall-to-wall screen which will be ten feet farther from the audience than the old screen to allow for better viewing.

There will be a ceramic tile front, a combination office and boxoffice, revisions in the lobby and concession stand and all new seats and carpeting. In the balcony, restrooms will be refurnished and seating will be rearranged and the capacity enlarged.

Other improvements will include a complete new sound system, new air conditioning and heating and new decorations. The manager said the old seats are being offered for sale at 50 cents apiece.

Des Moines Man Confesses Moving Obscene Films

MINNEAPOLIS—Gerald M. Sloan, 29, of Des Moines pleaded guilty in federal district court here to interstate transportation of obscene films. He was one of a trio of Iowans arrested with obscene motion picture films in Jackson, Minn., April 29. Over 100 reels of film brought into Minnesota from Iowa were confiscated.

The other two persons already have been sentenced. Sloan is free on $1,000 bond while under presentence investigation order by Judge Gunnar H. Nordbye.

Titanus' color film "The Legionnaire," an MGM release, uses Nile Valley and Tunisian locales.

Drive-In Ordinance Delayed in Lincoln

(Continued from preceding page)

City Attorney Ralph Nelson, who presented the ordinance, said it was patterned after similar legislation in other cities.

Dubinsky's Starview Theatre in East Lincoln now is surrounded by growing residential developments, and the West O Drive-In is in recently-annexed West Lincoln.

All of Lincoln's theatremen generally are reportedly concerned with another section of the ordinance dealing with "indecent and misleading advertising."

They look with apprehension upon the phrase "indecent, obscene, immoral or suggestive advertising" which operators believe deals with an area involving censorship.

Prior to the council meeting, Dubinsky said no such ordinances are in effect in South Sioux City and Love Park, Ill., where he operates other outdoor theatres, or in Omaha where he has conventional theatre interests.

The third drive-in at Lincoln is the 84th and O, which is still outside the city limits. It is owned by Russell Brehm of Lincoln and U.S. Sen. Roman Hruska of Omaha, also operators of drive-ins at Omaha.

OMAHA

Adrian Mueting, exhibitor at Pocahontas and Denison, Iowa, took the winning midget baseball league team at Pocahontas to Minneapolis by bus to see the Yanks play. They saw Minneapolis win in ten innings . . . Bob Hirz, Warner city manager, is back from vacation with a lot of golf under his belt. He tried the Offutt Air Force Base course and several in Omaha but did most of his playing on his home course in Plattsmouth . . . Harman Grunke, who has the drive-in at O'Neill, spent two weeks at National Guard camp in Minnesota . . . Pat Halloran and his family vacationed at Lake Okoboji.

Eskel Lund, exhibitor at Viborg, and his wife and daughter were in town to attend the Fred Waring Festival of Music at Ak-Sar-Ben, which included a thousand voices from churches of all denominations in the area. The Lunds met their daughter here on her way back to Santa Ana, where she is a teacher. Eskel said that he is approaching a 30-year mark for playing Fox news reels continuously . . . Jerry Harper has his new drive-in under operation at Missouri Valley, Iowa.

Ernie Van Wey, veteran exhibitor at Gothenburg and a Nebraska Masonic Grand Lodge official, was in Lincoln for the high school Shrine game and came on to Omaha . . . Mr. and Mrs. Dwight Hanson, who have

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the Golden Buckle Theatre at Rockwell City, have returned from the Mayo Clinic, where Mrs. Hanson was given the okay after a checkup . . . Paul Fine of the Omaha National Theatre Supply office said his daughter Pam is about to return to her teaching job at Anaheim, Calif.

Walt Bradley, for many years owner and operator of the theatre at Neligh now run by his son Bill, has returned to his home in Phoenix, Ariz., after a long visit in Nebraska . . . Willis Warner, Fort Dodge, Iowa, exhibitor, has opened the Ridgeway Lanes, new 16-alley bowling palace, there . . . Charles Legg, who has the drive-in at Estherville, Iowa, entered the hospital last week for major surgery . . . Al Gran of the Sioux Theatre at Sioux Rapids, Iowa, went to Canada on a fishing trip.

Frank Hollingsworth of the Holly Theatre at Beatrice said he and his wife had received good news from their daughter in California. Their granddaughter, who was injured in an auto accident some time ago, is reported doing fine and will not have to undergo an operation.

Gary Miller, who replaced retired Frank Janicek as Fox shipper, was to be married the first of the month . . . Ken Claypool, Paramount salesman for this territory, and his family are vacationing in the Badlands.

Heinie Saggau, Denison exhibitor, was in town a few days from his summer home in Park Rapids, Minn. . . . Janie Moore, daughter of Ken Moore, is reopening the Pix Theatre at Woodbine, Iowa . . . Dorothy Weaver, Fox cashier, spent the weekend in Sioux City, went to the horse races in Jefferson City, S.D., the dog races in South Sioux City and still had enough funds left to get back home.

Exhibitors on the Row included Nebraskans Charles Thoene, Lyons; Leonard Leise, Randolph; Sid Metcalf, Nebraska City; Warren Hall, Burwell; Ernie Van Wey, Gothenburg; Clarence Frasier, Havelock, and Iowans Al Haals, Harlan; Mr. and Mrs. Jim Travis, their daughter, and son of Milford; Richard Johnson, Red Oak, and Eskel Lund, Viborg, S.D.

George Monroe, 86, father of Kearney Fort Theatre Manager George Monroe, was taken to the Hastings hospital for observation. The elder Monroe is one of the oldest exhibitors in Nebraska and at one time had theatres in Omaha . . . May Witthauer, manager's secretary at 20th-Fox, said her two-year-old grandson Johnny went to a ball game and came home with a black eye. While his daddy Dick was playing with the First Baptist team in the Council Bluffs Church League, Johnny fell in the bleachers.

Strick Inks Shelley Winters To Star in 'The Balcony'

From Western Edition

HOLLYWOOD — Shelley Winters has been signed by producer-director Joseph Strick to star in the filmization of Jean Genet's controversial play, "The Balcony." Miss Winters, who recently closed the highly successful "Night of the Iguana" on Broadway, arrives here September 7 to begin preproduction preparation for "Balcony." Film, scripted by Ben Maddow, rolls this autumn. The play had a successful two-year run on Broadway.

MILWAUKEE

John McKay, Riverside Theatre manager, wound up a whing-ding campaign on "Hatari!" and has been packing 'em in for the past four weeks. He used radio, TV, newspapers and a special screening for the youngsters which brought six bus loads of children in one group, contests and other approaches.

Dan Baier, Tosa and Times theatres, has put together a promotion which has all the earmarks of a long run for "Black Tights." He first garnered a spot on TV wherein he and chief booker-buyer Joe Strother were interviewed in connection with the film and other matters pertaining to the movie industry. He wangled displays in the Brower stores, with Brower furnishing the tights, slippers, etc., and threw a screening for groups such as Better Films Council, PTA, Federation of Women's Clubs and several others. There was a possibility of frowning on the film's content, said Baier, but not after the screening. He said the comments were mighty favorable and the guests reported that they would carry this message to their respective groups.

While on the subject of screenings, 20th Century-Fox held a screening for press, radio, TV and a goodly cross section of the public at the Varsity Theatre Wednesday, August 22. The film was "Gigot," with publicist Louis Orlove in charge of the affair. A moment before the picture was scheduled to be presented, Orlove spoke to the audience relative to the merits of the film, got in a few nice plugs on "Five Weeks in a Balloon" and wound up asking all present to really go out and talk up the picture. Just as he was about to be seated, a friend arose and said that before Orlove seated himself, the audience might be interested in knowing that ". . . today is Louie's birthday. Let's all sing 'Happy Birthday'." And the audience did just that. Judging from the cards turned in after the performance, from all sectors, including clergy, "It is a wonderful picture."

Al Wright, Ironwood Theatre manager, chosen "Man of the Year" by the Ironwood Chamber of Commerce, may wind up among the top entries for award honors, resulting from his truly impressive promotion on "Hemingway's Adventures of a Young Man," the picture that was filmed in his area. When notified that Ironwood was to get the premiere, he went into action: got proclamations from five local and nearby mayors and from the governors of Wisconsin and Michigan; had practically every merchant in town and nearby towns put displays in their respective windows and banner the streets; got full cooperation from radio, TV, newspapers and visiting firemen (convention) and had an Indian set on top of the Ironwood canopy for five days up to the premiere. The whole exploitation produced more "ink" than any single event for years.

Bits From Here 'n' There: Actress Nancy Olson, a 1946 graduate of Wauwatosa High School, suburb of Milwaukee, has disclosed she will wed Alan Wendell Livingston, president of Capitol Records, September 8. She recently finished a starring role with Fred MacMurray in "Son of Flubber" at the Disney studio.

Ray Boyle, managing director of the Swan Theatre here, appearing on TV for an interview, intimated the reason for much of the "red ink" and stage play failures at the boxoffice, was due to the lack of stage and screen star material in the plays. He added that he was dickering with numerous stars for forthcoming productions.

As of August 10, the MGM office here was converted to an IBM system, all accounting now being done at the Chicago office . . . The Trampe boys, Ray and Ollie (Film Service), were hosts to members of the Allied board of directors at the Trampe summer home, Phantom Lake.

Table settings at the Wisconsin State Fair, based on the show's motion picture theme this year, brought first prize for the four-place setting based on "Cleopatra." Other winners included those based on "The Corn Is Green," "The High and Mighty" and "On the Waterfront."

After spending a month at their Milwaukee home, Mr. and Mrs. Ralph S. Evinrude will fly back to their Jensen, Fla., home and their newest venture. Mrs. Evinrude (Frances Langford of stage and screen) will supervise the construction of the Frances Langford Outrigger restaurant, near Jensen. She says she has not left the entertainment field, but has dreamed of turning the mud hole near the home into a Polynesian restaurant. Upon arrival in Florida, the Evinrudes will have as house guests actress Ginger Rogers and her husband, William Marshall. Frances says they are going to discuss a show she has in mind.

Two Circuits Hold Stock In New Parking Facility

LINCOLN — Cooper Foundation and Nebraska Theatre Corp. are among the 11 stockholders in Peterson Building Corp., which built and owns the city's new Rampark, a $1 million car parking facility in the heart of downtown Lincoln.

The 400-car, six-level parking building is one of only six in the U.S. and Canada which is constructed with an outside down-traveling car ramp. Access up to the levels is by conventional interior ramp. The outside ramp has inner curb lighting and will be thermal heated to keep ice and snow cleared during Nebraska winters.

The unique construction is next door to Nebraska Theatres' Varsity Theatre, only half a block west of Cooper's Stuart Theatre and diagonally across 12th and P streets from Cooper's Nebraska Theatre.

Columbia's "Reach for Glory" has won a Silver Sail Award at the Locarno Film Festival.



Joe Gerbrach Leaving Exhibition After Career That Began in 1912

AMES, IOWA—Joe V. Gerbrach, owner of four local theatres, will retire this fall shortly after his 50th anniversary as an active theatreman. He will retain his 50 per cent interest in the theatres, the Collegian, New Ames, Varsity and Ranch Drive-In, but will delegate direction of the houses to Myron Blank, president of Central States Theatre Corp., with which the theatres have long been affiliated.



J. V. Gerbrach

Gerbrach was a senior at Ames High School in the autumn of 1912, when his father suggested to him, his two older sisters and younger brother that they should go into business. With a $5,000 loan from their father, they bought and refurbished the old Scenic Theatre and reopened it under the name, Twin Star. The young people operated the house alone except for the projection booth, which Harry Davis handled.

FATHER DESIGNED SCREEN

"Our screen," Gerbrach recalled, "was 'way ahead of its time. It was designed by my father and built by U.S. Griffith, father of M. B. Griffith. Each portion was equidistant from the projector lens."

Helen Ada, oldest of the four, handled the theatre boxoffice, Gerbrach said, adding, "She really had a way with the public. I don't think she ever refused admittance to a child who didn't have the money. Instead, she would put in the money, write the child's name in a little book and cross it off when the admission was repaid. Seldom did anyone fail to pay her back."

Della, the other sister, played background piano for the films. Wilford, who was only 13 and not a partner, busied himself with various odd jobs. He later became manager of the two Central States theatres in Chariton, then at Estherville.

Joe handled bookings, advertising and general managerial duties, all the while keeping up his studies at high school where he was an honor student and playing guard and tackle on the football team. He attended Iowa State University for one year.

While he spent two years as a marine during World War I, his sisters kept the theatre operations going. In 1919, Joe and Helen Ada bought out the interests of Della and that same year bought the downtown Princess, which later became the Capitol. They also purchased the American, now the New Ames. Three years later, Joe bought out Helen Ada's interest and became sole owner. In 1927, he sold half of his interest, 25 per cent each, to A. H. Blank and Harry Weinberg, both of the Tri-States Theatres, Des Moines.

The association was a happy one. Gerbrach said, "Mr. Blank was the greatest help to me anyone could be. He gave me advice, loaned me money and helped me solve my problems."

Gerbrach has kept the motion picture theatre business in Ames colorful and interesting during the past half century. In the early years of exhibition, he held old fiddlers, charleston and amateur contests, style shows and hair fashion shows. Two weddings were performed on the New Ames stage a number of years ago. During the drought years of the '30s, he collected tons of food for destitute people by having patrons bring specified non-perishable food items for admittance for one afternoon and evening. Clothing was collected for homeless Russians during the German siege on that country in World War II.

The new Collegian was opened in 1937, and the Varsity in 1938. The Ranch Drive-In was built in 1949. The Twin Star was closed in the late '30s and the Capitol in the '50s.

Success in business, Gerbrach maintains, is not a matter of luck. It is deciding what you want to do and then staying with it. It's working hard and using your imagination. For 20 to 30 years, Gerbrach put in 14 to 15 hours every day, seven days per week. He made it a practice to attend conventions connected with the theatre business in order to keep up on new ideas and practices.

Gerbrach is known as "the old grandmother" of the circuit, when it comes to theatre housekeeping. He sets an example of meticulous neatness and promptness for his 70 employes.

"Sometimes they complain," he said, "but later on seem to feel that the discipline has been good training and often write and tell me so."

Gerbrach and his wife, Mildred, will leave Ames on November 1 to make their home in Florida for eight or nine months of each year. They will spend summers at their Clear Lake, Iowa, resort home and in Ames.



Daystar Signs AFM Pact To Use Only Live Music

From Western Edition

HOLLYWOOD—Daystar Productions became the first non-Alliance television producing company in Hollywood to agree to use only live, American music for scoring, in a negotiation arranged by president John Tahchitella and vice-president Max Herman of Local 47 of the American Federation of Musicians with Dominic Frontiere, Daystar executive vice-president and musical director.

The agreement will mean over 1,800 man hours of work for Local 47 members on Daystar's current "Stoney Burke" series alone and guarantees that these union members will record all music to be used on any future Daystar TV projects.

MINNEAPOLIS

Pioneer Theatres had its annual managers meeting August 30, 31 in Carroll, Iowa, to set up fall bookings and its fall contest. The meeting usually is held in Minneapolis. Leonard Field, vice-president of the circuit, came in from California to speak to the managers on product. Also attending were Harold Field, president, and Don Smith, general manager, from Minneapolis, and Gordon McKinnon of Spencer, Iowa, who is district manager.

Ralph Pielow's Quad-States Theatre Service is now doing the buying and booking for the Princess Theatre and Midway Drive-In at Miller, S.D., operated by Ernie Schweigerdt . . . Fred Finnegan, booker at Columbia, vacationed in Seattle . . . Roger Germann, booker at Paramount, was on a camping trip in northern Minnesota.

Bill Burke, office manager at MGM, has been promoted to division manager in charge of accounts receivable for the Dallas division of MGM. He will headquarter in Dallas effective October 11. This is a new position. Burke has been office manager here for three years and previous to that was a booker for nine years.

John Branton, vice-president of Maco, is recuperating from pneumonia after being confined to St. Mary's Hospital . . . Bill Lang, controller for Minnesota Amusement Co., is recuperating at St. Mary's Hospital from a serious heart operation.

A print of "Breakfast at Tiffany's," stolen from the boxoffice at the Timberlane Drive-In at Bemidji, was found in the woods near the town's golf course. The sheriff there is investigating in an effort to determine who took the film . . . Chuck Bliss, office manager at Universal, vacationed at Askov and Bemidji.

Outstate exhibitors on the Row were Mike Guttman, Aberdeen, S.D.; Herb Stolzman, Bemidji; Meredith Themer, Mapleton; Chick Everhart, Walker, and Paul Perrizo, Blue Earth and Winnebago . . . Irene Frazer, office manager at National Screen Service, vacationed in southern Illinois . . . Paul Ayotte, manager of NSS, vacationed in North Dakota and Canada.

A Twin Cities News truck carrying film from Minneapolis exchanges tipped over near Brainerd to avoid hitting a train. A few reels rolled onto the track and were run over by the train . . . The O'Brien Theatre at Tracy has been demolished.

Eprad Adds 2,000 Sq. Ft. To Its Toledo Facilities

From Mideast Edition

TOLEDO — Eprad, manufacturer of sound, communication, and electronic equipment for theatres and other firms, is enlarging its sound laboratory by 2,000 square feet and installing new equipment.

James McSorley, marketing manager, said with the installation of new equipment the laboratory will have sweep signal generators, distortion analyzer, X-Y plotter, sona-sweep, transistor testers, oscilloscopes, regulated power supplies, vacuum tube volt meters, power meters, sound survey meters, optical and magnetic soundheads.

The laboratory is headed by Helmut Seike, transistor and sound expert who was formerly with Grundig Radio of Germany.

Construction • Equipment • Concessions • Maintenance

THE MODERN THEATRE

SEPTEMBER 3, 1962

SECTION OF BOXOFFICE



Trans-Lux Theatres recently completed a $50,000 remodeling of the Krim Theatre in Detroit, all of which was spent on a new front and marquee. The three-sided marquee features over-size letters, and its soffit is studded with downlights to create an exceptionally bright front. Exterior walls are white brick, the box-office is built into one side of the building and the lobby is completely visible from the street through the wide expanse of glass entrance and exit doors. The center panel of glass is a full length window with a floral display behind it. New, illuminated display cases were installed on the front and one side of the theatre.

featuring

Marquee Lobby and Display



YOUR FORMER PATRONS ARE WATCHING A BRIGHT PICTURE IN THAT LITTLE BLACK BOX

Actual brightness readings with Panavision brightness meters on numerous TV tubes of various vintages show an average brightness of 13.4 foot lamberts.

5 TIMES BRIGHTER THAN THE AVERAGE DRIVE-IN SCREEN

Although technical groups recommend a minimum of 4.5 foot lamberts for drive-in screens, surveys disclose that the actual measurements read as low as 1 foot lambert and only as high as 4 foot lamberts.

If you hope to bring back those patrons you must have a screen brilliance that at least competes with TV.

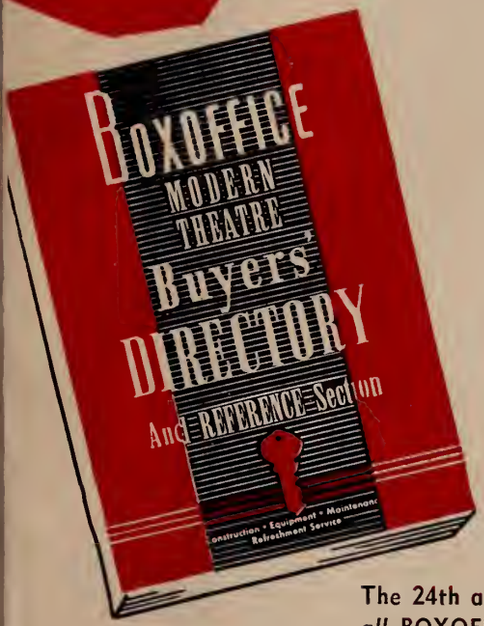
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MODERN THEATRE Buyers' DIRECTORY and Reference Issue

Here's the master reference and directory both indoor and drive-in theatremen *really* count on all year long.

At buying time . . . at looking-up time . . . *whenever plans are made* . . . The MODERN THEATRE BUYERS' DIRECTORY and REFERENCE Issue is their working partner . . . their master buying guide for *decision* . . . for *action.*

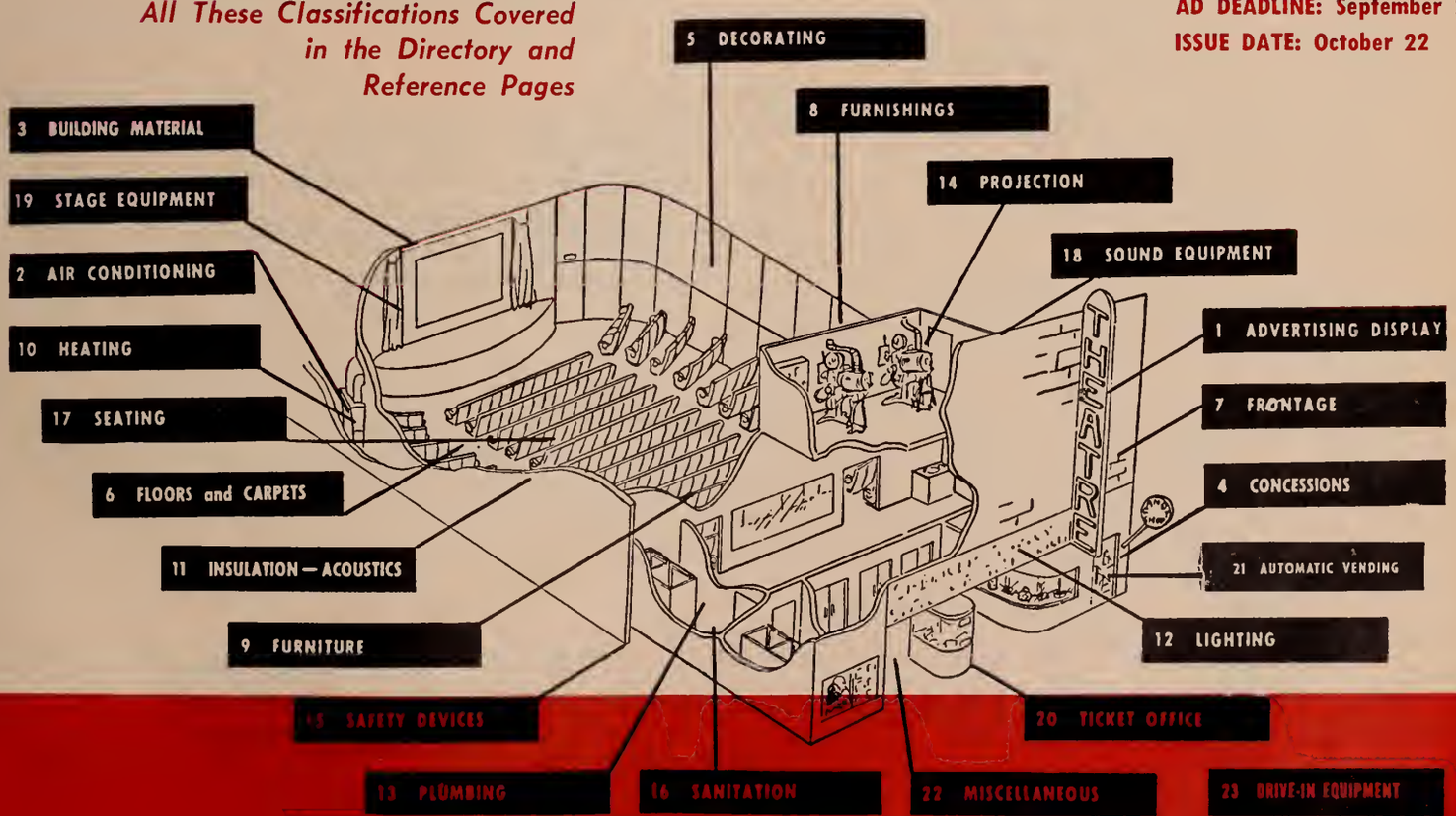
The MODERN THEATRE BUYERS' DIRECTORY and REFERENCE Issue is the most complete reference of its kind for the huge multi-million dollar drive-in and indoor theatre markets. It covers *all* phases of theatre operation, construction, equipment, furnishings, refreshment merchandising, and services. And it's a handy, separately bound section of BOXOFFICE—the world's most widely read motion picture trade journal.

The 24th annual edition of this famous master buying guide will be published October 22. And it will reach *all* BOXOFFICE subscribers—including 18,000 indoor and drive-in theatremen who have the say on buying for *practically every theatre both indoor and drive-in in the U.S. and Canada.*

Your advertisement in The MODERN THEATRE BUYERS' DIRECTORY and REFERENCE Issue will bring your sales presentation "home" to these BIG-BUYING theatre markets . . . when and where it counts most all year long . . . and at *lowest* cost per thousand subscribers. *Mail your space reservation today!* BOXOFFICE-MODERN THEATRE, 825 Van Brunt Blvd., Kansas City 24, Mo.

All These Classifications Covered in the Directory and Reference Pages

AD DEADLINE: September 21
ISSUE DATE: October 22



THE INDUSTRY'S MOST COMPLETE DIRECTORY LISTINGS—WITH GREATEST READERSHIP



SEPTEMBER 3, 1962

contents

UNLIKE ITS patrons, the theatre hoists its welcome high that it may be seen from afar and from many directions, rather than on a mat at the threshold.

All kinds of showmanship and promotion are needed to build patronage, but the marquee and name sign, as well as the display cases below, are the theatre's point-of-purchase merchandising tools. And wise is the exhibitor who looks to their care to assure that they are always bright and shining.

With the exception of some of the art houses, the trend is to the larger, more imposing type of marquee, and a good example of this may be seen on the front cover of this issue of BOXOFFICE where a dramatic effect has been created for the Fabian Theatre, Paterson, N. J., in spite of a comparatively narrow front.

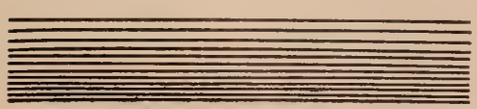
With a wider front (see cover of Modern Theatre Section), a street-dominating effect has been created for the Krim Theatre in Detroit, although the marquee is not so high.

In both examples, the use of the new, over-size changeable letters, which "even he who runs may read," is notable.

Also, in both cases, handsome, beautifully framed and well-illuminated display cases are used to sell the product.

For still another type of marquee treatment, the reader may turn to page 23 of Modern Theatre for a view of the new Music Hall in San Francisco. In this case, the huge name sign and marquee are mounted at the top and one side of the theatre and, again, the extra-tall letters are used.

Each of these examples cited, in its own distinctive styling, has that magic "Come Hither" look that attracts patrons.



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ON THE COVER

The marquee at the Detroit Krim Theatre was built and installed by Artkraft-Strauss of New York, using Adler changeable letters and background panels.

I. L. THATCHER, Managing Editor

The MODERN THEATRE Section of BOXOFFICE is included in the first issue of each month. Editorial or general business correspondence should be addressed to Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo. Wesley Trout, Technical Editor; Eastern Representative: D. M. Mersereau, 1270 Sixth Ave., Rockefeller Center, New York 20, N. Y.; Central Representatives: Louis Didier, Jack Broderick, 5809 N. Lincoln, Chicago 45, Ill., Western Representative: Wettstein, Nowell & Johnson, Inc., New York Life Bldg., 2801 West Sixth St., Los Angeles 57, Calif.

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—*says* GEORGE MAYER
National Carbon Sales Engineer



George Mayer

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For example, we can alter the *negative* carbon angle from 0 to 90°, with respect to the *positive* carbon axis. The lamp will take any size negative, either copper-coated or black. Jaws are available to burn either copper-coated or black positive carbons. Rotational speeds range from 0 to 20 rpm, and feed rate can be varied from 1 to 120 inches per hour. Power variations range from 5 to 300 amps under normal conditions. Up to 800 amps have been carried for short periods of time.

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Focal point in the lobby of the Fabian Theatre, Paterson, N.J., is this dramatic central door to the standee area. The other two sets of doors are played down, but this one, in all white against a background of red plastic with gold anadized aluminum decorator strips, is a standout. Other walls are gold-on-white plastic and the ceiling dome is white. Carpet here, as elsewhere in the theatre, is all wool, and has a black and gold pattern on a red ground color. The Fabian is located in downtown Paterson. The reopening of the theatre was signaled by special newspaper publicity and advertising and the paper headed its pages: "The Paterson Marning Call, Fabian Day, June 27, 1962."

MODERN ELEGANCE FOR 1925 HOUSE

Paterson, N. J., Theatre Given Half-Million-Dollar Beauty Treatment

WHEN THE FABIAN Theatre, Paterson, N.J., held its recent grand opening, after a half-million-dollar updating, first nighters of this space age were as delighted with its modern decor as were the first nighters of 1925 when the theatre was first opened to reveal its massive marble balustrades, carved like rare ivory; ornate decorations; mahogany panels and a two-ton, 500-bulb candelabra.

The new Fabian is just as elegant in its new dress, but the accent is on simple, clean lines, contrasting and appealing colors, and the luxury and comfort that the intervening years have made possible in such things as theatre seats, carpeting and improved screen presentation methods.

From its scintillating new marquee and front (See BOXOFFICE cover this issue) through its spacious and beautiful lobby and auditorium to the behind-the-scenes restrooms, the remodeled Fabian is a magnificent new showcase.

The facade and entrance walls are polished white granite, smooth and richly bejewelled in gold, white and red mosaic tiles set in gold trim; materials which are repeated in the two-girl boxoffice which is angle-recessed into one side. The large



This 18-foot-long, custom-made refreshment stand is located in the Fabian lobby. The counter is white and gray Farmica with gold ornamental plaques. Gold mirrors, 15 of them, cover the backbar wall from floor to ceiling. Recessed down lights above stand highlight merchandise. Drink venders at sides.



Gald draperies, 35-feet-high, are hung in the Fabian auditorium from balcony facade to balcany facade, and are highlighted by floodlights in the ceiling. All the seats in the theatre are new, spaced an 38-inch centers; and the archestra seating is staggered. The seats are in Venetian blue. Auditorium walls are composed of panels of white-an-gold damask and gold-striped damask. The ceiling is regimental red with turquaise and gold accents. Aisle carpet is red, black and gold.

display frames are in gold and the glass doors are framed in gold. The V-shaped marquee has a gold anodized trim, and uses ten and 17-inch plastic letters.

A "wall of air," created by blowers from the ceiling which push air down to the floor at the entrance to the lobby keeps winter's cold and summer's heat from entering the building when doors are opened.

In the lobby, a red carpet is laid for everyone—with black and gold top colors. Most dramatic feature of the lobby is its center of three sets of doors to the standee area. This stately door, with ornate carved figures, all in white, attracts immediate attention against its regimental-red plastic background, accented with gold anodized aluminum decorator strips. Other walls are white marbleized plastic.

The beautiful, white domed ceiling is indirectly lighted in addition to the handsome chandelier. A separate air-conditioning system serves the lobby.

STANDEE AREA COMPLETELY ENCLOSED

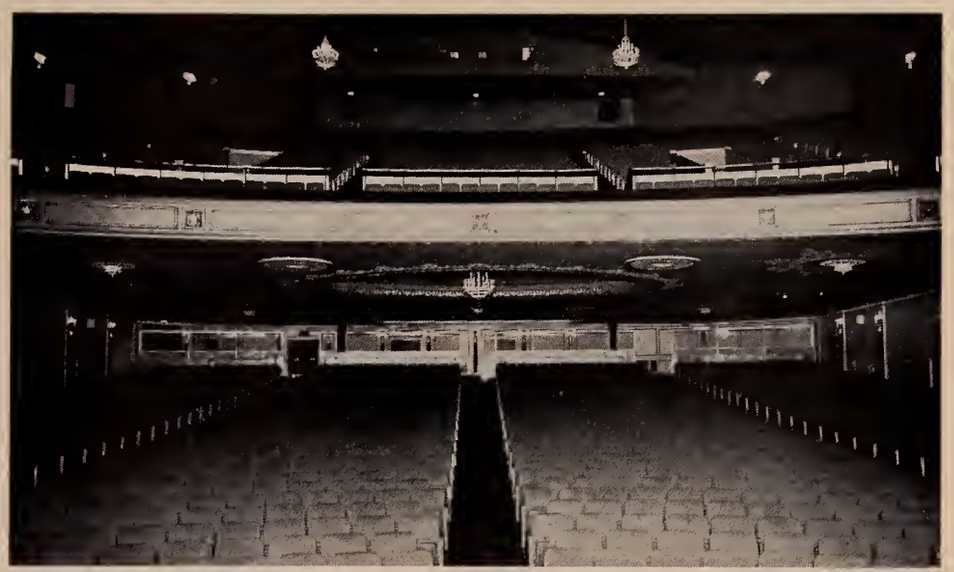
The standee area at the rear of the auditorium is completely closed off from the main auditorium with glass panels set on top of the rail. The latter was done over in gray and white Formica, accented with gold anodized aluminum medallions. Chandeliers are trimmed in gold and white.

In the auditorium, new Venetian-blue theatre chairs replace the old red mohair seats, and capacity has been reduced from 3,228 to 2,724. Chairs are on 38-inch centers, a full ten inches wider than before; and, for easier and quicker location in semidarkness, the standards have been done in off-white. The same red carpet of the lobby was continued into the auditorium.

The new 50x26-foot screen stretches entirely across the stage and gold draperies, 35 feet high, extend from the balcony facade clear around the theatre across the proscenium arch to the opposite balcony, covering the spaces where boxes were formerly located on either side. The draperies are highlighted from the ceiling by 32 150-watt floodlights.

Auditorium walls are covered with six

Cantinued on following page



View from stage to rear of the Fabian. A completely new booth was built for all new equipment.



The promenade is completely enclosed from the orchestra floor, with glass above Formica.



Gold, white and red, predominant in the theatre color scheme, are carried out in the decor of the mezzanine lounge. Baroque-type chandeliers light it.



Powder room on the main floor is in aqua, gold and white, with gold carpet, beveled mirrors and gold upholstered furniture. Mirror wall is gold and white.

MODERN ELEGANCE FOR 1925 HOUSE

Continued from preceding page

gold panels on white damask, the remaining panels with gold-striped damask. Rear of the auditorium is in white with gold trim. The main ceiling is painted in regimental red, accented with turquoise and gold. The old, massive chandelier has been removed, and a graceful, modern chandelier hung in its place.

A completely new projection booth is furnished with the latest equipment for 35-70mm projection, and a six-track stereophonic sound system was also installed.

The mezzanine lounge carries out the decor of the rest of the theatre, in gold, white and charcoal gray. Chairs are upholstered in red, and the carpet used elsewhere is repeated here. The first floor lounge and restrooms, as well as two smaller restrooms on the mezzanine crossover, have also been entirely redone.

The powder room on the main floor has three walls finished with turquoise and gold plastic, and a fourth one in white and gold-striped plastic. Makeup mirrors are on the latter wall. The carpet is in gold twist, and the gold-colored chairs set off the white dressing tables. In the washroom, fixtures are in Manchu yellow, and partitions are wheat-colored with gray doors. Walls are tiled from floor to ceiling, three in pink, one in pink, white and gray vertical stripes.

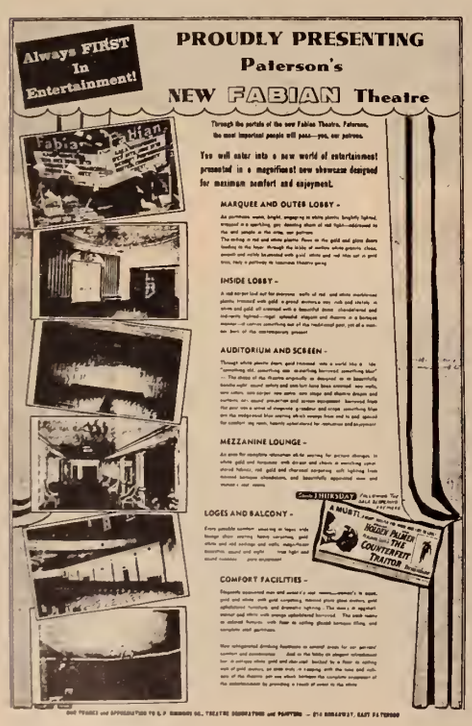
In the men's restroom, walls are done in white plastic, floors are vinyl asbestos tile in copper and off-white squares. Two walls in the toilet room are done in blue tile, one wall in white and one in pink, white and gray vertical stripes. Fixtures are blue.

Marble throughout the theatre has been retained, but cleaned and repolished by the same company which installed it 37 years ago (there are only two firms in the nation that do such work).

A holdover from the theatre's first days is a Wurlitzer Hope Jones organ, originally bought for $28,000, which has been cleaned and reworked. The orchestra pit is closed over during shows, and can be opened for future, planned stage shows, for which new footlights have been installed.

Throughout the theatre, all electrical wiring was replaced or double-checked by city authorities. New directional signs have been installed, and fire doors have new panic bars which will swiftly open upon the slightest pressure.

The Fabian, a downtown house, is owned by Stanley Warner Management Corp. Charles A. Smakwitz is zone manager and George Birkner, house manager.



Always FIRST In Entertainment!

PROUDLY PRESENTING
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Through the portals of the new Fabian Theatre, Paterson, the most important people will pass—you, our patrons.

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INSIDE LOBBY -

AUDITORIUM AND SCREEN -

MEZZANINE LOUNGE -

LOGES AND BALCONY -

COMFORT FACILITIES -

Stanley Warner took this full-page profusely illustratcd advertisement in the local newspaper to promote the reopening of the completely remodeled and redecorated theatre. The newspaper responded with a full page about the premiere, company executives and cooperative, congratulatory advertising on the back of the one reproduced here.

CREDITS:

Air Conditioning: CARRIER
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Popcorn Warmer: SUPURDISPLAY
Projectors: PHILIPS NORELCO
Screen: HURLEY
Seats: AMERICAN
Sound: CENTURY
Vending Machines: STONER
Vinyl Tile: ARMSTRONG

Joins Long Sign Co. As Sales Executive



Lawrence (Jack) Kidle

Lawrence (Jack) Kidle has been appointed director of sales by Edward A. Long, president of the Long Sign Co., Detroit, Mich.

Kidle was previously an account executive of Outdoor Advertising for Walker & Co., and for 17 years was manager of the Electric Sign Division of the same company. For many years, according to Long, Kidle has been an important figure in the sign business in the state of Michigan.

Hyndman Promoted at Kodak

Donald E. Hyndman was elected an assistant vice-president of Eastman Kodak Co. August 16 at a meeting of the Kodak board of directors in Rochester, N.Y.

Hyndman, who is manager of the company's professional motion picture film department, has been associated with Kodak since 1926.

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More theatres incorporate Wagner Attraction Panels in their marquee than any other type. It's easy to find out why. Ask any theatre operator or sign builder—or mail the coupon.



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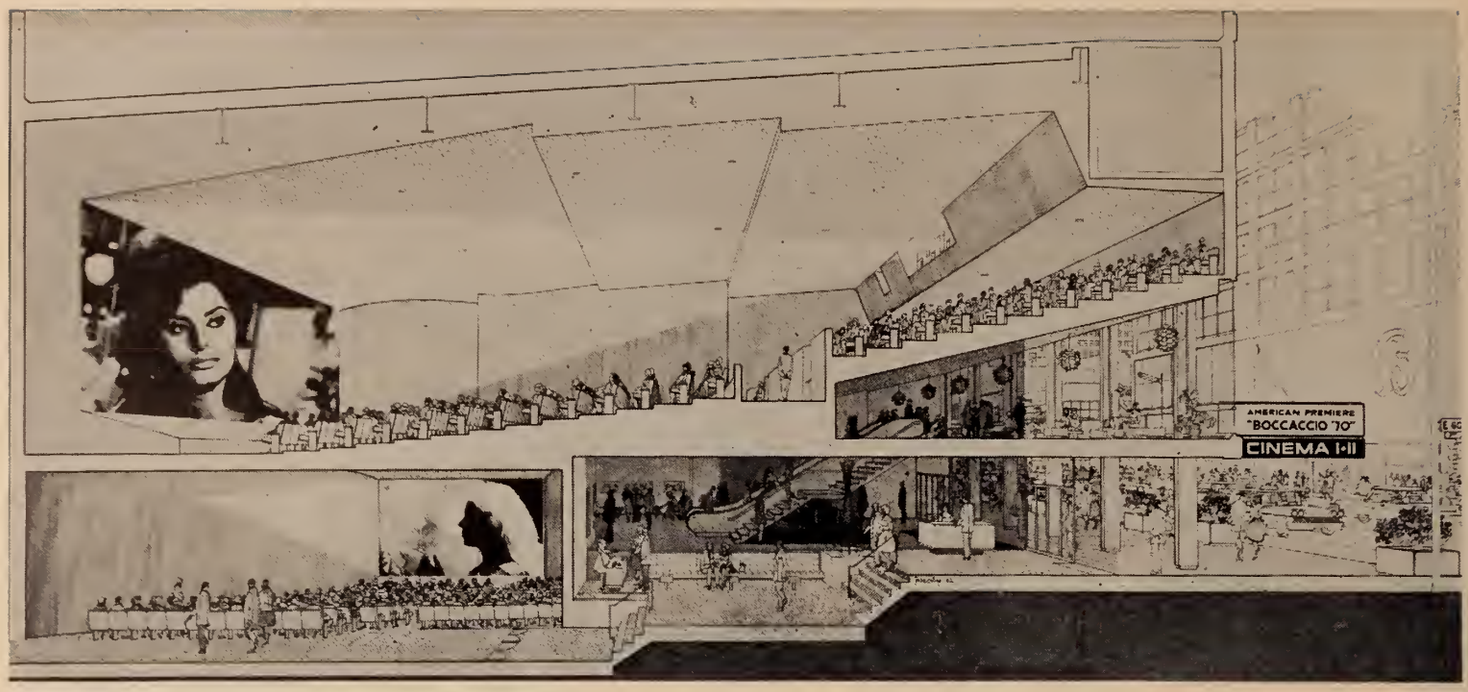
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Artist's rendering shows how the double-decker theatre idea works out at the Rugoff Theatres' Cinema I-Cinema II in New York City. The screen in each theatre constitutes the entire fourth wall of the auditorium, without framing. Upper theatre, Cinema I, runs east-west; lower theatre, Cinema II, runs north-south. Upper theatre is reached by escalator. The area behind marquee sign on right is the 75-foot coffee lounge of Cinema I; patrons will sit at tables.

Twin Construction May Start a New Trend

Theatremen See Advantages in Two Auditoriums Under One Roof

By AL STEEN

Is THE TWIN theatre concept becoming a trend? Architects are of the opinion that a trend could develop but the numerous "double" theatres now under construction or planned in different parts of the U.S. and Canada do not necessarily constitute a trend because it is too early to form an opinion. However, if the revolutionary idea catches on with the public and is commercially successful, then anything could happen, according to the designers.

The first of the new twin theatres under construction in the U.S. to start operating is the Rugoff Theatres' Cinema I and Cinema II on Third Ave. in New York. Walter Reade is constructing another almost adjacent to the Rugoff project, while Joseph Levine has set a Labor Day target for a twin theatre in Boston. General Drive-In has two such projects on the drawing boards for Houston.

FIRST TWIN IN MEXICO CITY

One of the first, if not the first, so-called twin theatre was the Rosa in Mexico City which was operating in the 1920s. There, a patron could go into one segment of the theatre and see a program and then cross a short lobby to the other segment and see another program, both for one admission price. Visiting Americans used to be intrigued by the setup and wondered why the pattern had not been adopted in the United States.

So far as is known, the first dual auditorium theatre in the U.S. was the Bexley Art Theatre, Columbus, Ohio, opened in 1936 by Ted Lindenberg sr. and jr., and still operating as a twin. This theatre has a single entrance and exit, with individual entrances to each 240-seat auditorium from the lounge. Advantages of the two auditoriums at this theatre are the ability to show a foreign and an American film or to start the same feature on the hour in each auditorium.

WATCHED WITH INTEREST

Whether the Mexican house was the grandfather of the upcoming new theatres would be difficult to pinpoint. Nevertheless, something new here has been started and its outcome is going to be watched with interest by prospective theatre builders.

The Rugoff twins were given a grand opening July 25 and, it is claimed, are the first theatres in New York to be built from the ground up, in a self-contained theatre building not devoted to other purposes, since 1932.

The Walter Reade double theatre will be of the piggy-back type, with one theatre above the other. The lower theatre, the Baronet, an art theatre for many years, will have the Coronet above it. The latter will have 585 seats, while the Baronet will have a capacity of 430 seats.

Joe Levine's Boston enterprise also is a one-above-the-other project, the upper level to have 700 seats and the lower level 500 seats.

The twin indoor theatre project planned for Houston by General Drive-In calls for two 1,000-seat theatres joined by a common lobby, all on one floor, in the Gulfgate City Shopping Center. There are to be more than 1,600 parking spaces available. An outstanding feature will be a lobby art gallery, a trademark of General Drive-In's indoor houses. It will be the first new indoor theatre in Houston for many years, and will probably be known as the Gulfgate Twin Cinema.

A second twin cinema in Houston is being contemplated by the same company for the Northline Shopping Center.

General Drive-In will use the same plans for the new Twin Cinema scheduled for construction in Philadelphia as used for the Houston theatres. The Philadelphia theatres will be built on a 13-acre tract on Welsh Road, adjacent to the North East Shopping Center.

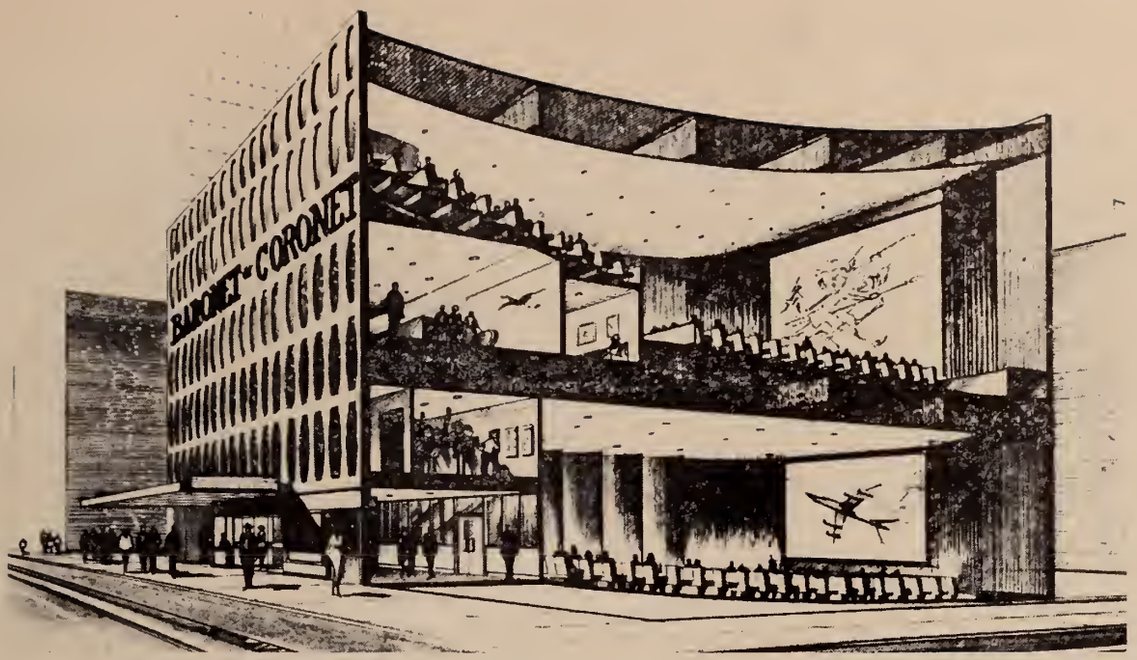
One projection booth will serve both auditoriums and plans now call for three projectors, one to spare. The central lobby will contain all the concessions stands and there will be one boxoffice.

MERITS OF A TWIN

General's reason for building the twin theatres is to offer better service, in that there will be a staggered time schedule for features. This is calculated to eliminate the accumulation of large crowds at the boxoffice which sometimes results from a similar showing in a single auditorium with total of the twin houses.

Also, the twin cinema can be utilized for the presentation of two different pictures, thus making the theatres' entertainment policy more flexible than that of any normal showplace.

Rugoff claims several "firsts" for his



Walter Reade's piggy-back theatre in New York City. The 430-seat Baronet was extensively remodeled a number of years ago and has been operating as an art house. The new Coronet, with a balcony as well as mezzanine, above the Baronet will have 585 seats. Screens in both theatres will be in the same direction, and there will be two booths.

Cinema I and Cinema II. It is said to be the first to be built at a construction cost of more than $1,000 per seat, or about twice the average cost per seat of normal new theatre construction. The theatres also are said to be the first open-facade theatre building built in New York. The entire second floor—glass-tile-marble faced—will be open to view from the street below, resulting in a foyer reminiscent in character and proportions of that of the Paris Opera House. In fact, according to Donald Rugoff, president, no theatre built since the Paris Opera House devotes so large a share of its space to patron comfort (lounges, lobbies, foyers, etc.) in ratio to seating capacity.

The main auditorium of Cinema I is said to be the first theatre in New York City to have continental seating; that is, aisles running down the sides, but no aisle in the middle. This, it is believed, will reduce to a minimum the interference created by patrons entering or leaving the theatre. The 40-inch back-to-back clearance between rows also will afford "living room comfort," Rugoff said.

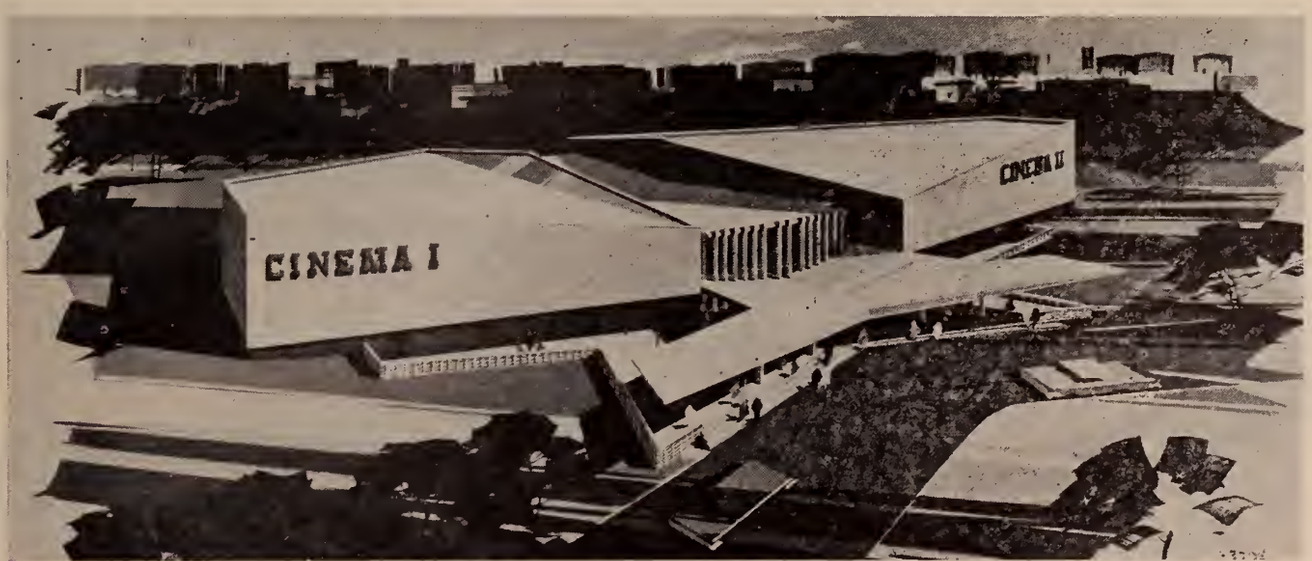
Cinema I and Cinema II, showing the same feature, will have the same attraction at staggered hours. In this way, patrons coming to the joint building always know they can see a film from its start "every hour on the hour," in one auditorium or the other.

A 75-foot-long gallery overlooking the street on the second floor is the coffee lounge of Cinema I. This has what is claimed to be the first mobile coffee service in theatre history. Instead of patrons going to the coffee stand to request service, they sit at their ease and coffee carts move back and forth to dispense demitasses at their places.

Cinema I has 750 seats and Cinema II has 300. Abraham Geller was the architect, with Ben Schlanger as consultant. It was built by Turtle Bay Theatre Corp. under the supervision of Ralph Abrams. The general contractor was H. L. & M. C. Seelig, Inc.

The Walter Reade piggy-back theatres will be similar in concept. There will be two boxoffices under a single unit facade and continuous marquee. The seat rows will be 36 inches apart. An escalator will transport patrons from the lower level to the upper level. John McNamara is the architect. A fall opening is planned.

Continued on following page



This is the design for Cinema I and Cinema II which General Drive-In Corp. will use for its new twin theatres in Houston and in Philadelphia, both shopping center locations, and, probably, for other of its announced twins. One projection room will serve both theatres.

TWIN THEATRE CONSTRUCTION

Continued from preceding page

The Levine twin theatres also is a two-level project, with 500 seats in the lower theatre and 700 in the upper. It, too, will have continental seating. One boxoffice is planned. Schlanger is the consulting architect on this one, too.

Herman Meiselman has opened a new twin auditorium theatre in Columbia, S.C., in order to offer patrons two choices of feature times. It is in the same building with a new discount department store, in a suburban location, and will share the store's spacious parking lot.

North of the border, in Canada, two twin theatres recently have been opened. One is the Arcade, a double-policy house, in an attractive building in the heart of the downtown district.

The other is the Dorval in Montreal owned by the United Amusement Corp. One of the Dorval auditoriums is the Salle Doree and the other the Red Room, which seat 600 and 800, respectively. The Dorval is situated in the Dorval Gardens shopping center and has parking facilities for 1,000 automobiles. Among the luxurious appointments are deep, luxurious oversize seats with double arm rests. Architect was Eliasoph & Berkowitz.

Now open in suburban Winnipeg is the Pace Cinema, a twin theatre, and the first new theatre to be built in the area since 1954. It was built under existing buildings at Winnipeg's huge Polo Park shopping center. Only one projector will be used in each of the two booths, with the entire film for each edited on one giant 5,000-foot reel. Each section has its own sound, film and light power so they can operate independently.

CHOICE OF PICTURES

Two pictures will be shown simultaneously, leaving customers to make a choice in viewing.

Famous Players has announced plans for a dual theatre in Toronto with 800 seats on one side and 600 on the other. It will be located in the newly developed east end of town.

Similar, but not quite the piggy-back type, is the twin operation of Durwood Theatres in Kansas City, Mo., which recently opened the Saxon in the main lobby and auditorium of the former Midland Theatre, and the Studio, with its own entrance around the corner, in what was a walnut-paneled lower lounge. The Saxon seats approximately 1,600 persons and the Studio, an art house, 150. The Studio has a stage at one end and the picture screen at the other, and director chairs are used so that they may be reversed according to whether a film or a stage performance is being presented.

THE PIGGY-BACK THEATRE

Of course, there is the Penthouse Cinema, a 750-seat theatre atop RKO's Proctor Theatre in Newark, N. J., which was reopened late last year after extensive remodeling, ending more than a year's darkness, which is in the piggy-back category.

Then there is the side-by-side operation of Valart Films which recently opened the new Paris Theatre next door to its Valley Art Theatre in Tempe, Ariz. All films booked for the Paris will be strictly first-run Continental pictures, and the theatre is staffed with French-speaking personnel and carries screen announcements in French.

These may be considered just the beginning. But a new pattern of theatre construction may depend on the outcome of these pioneer efforts. As the saying goes, "they laughed at Fulton's steamboat." Some people also laughed when industry pioneers envisioned luxurious theatres for the showing of the silent flickers. Who knows? The twin theatre may become the established form of motion picture exhibition. At least, it has its foot in the door.

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Teamwork Is Exhibitor and

By WESLEY TROUT



Wesley Trout

THE RE-CREATION of the fine performance of great artists projected on the screen, and the quality of sound reproduction—good or bad—depends, to a large degree, on the ability of the projectionist, and the condition of the sound and projection equipment. No projectionist, regardless of his ability, can do a good job with worn-out projectors, or poorly adjusted sound equipment. Do not expect a rock-steady picture if the sprocket (intermittent) is "undercut," tension shoes are worn so they will not hold the film steady, or the intermittent movement has badly worn components. It just can't be done!

NECESSITIES FOR THE BOOTH

A projectionist can do a much better job if supplied with good house reels, Griswold film splicer, steel film storage cabinet, electric rewind with an automatic cut-off switch, test films, screwdrivers, set of standard wrenches and pliers. If your rewind is not enclosed and equipped with an automatic switch, the latter can be purchased (the automatic switch) from Herman Silver, 991 Carroll Street, Brooklyn 25, N.Y. The switch is placed on the rewind bench with its actuator plate directly in the path of the film and when the end comes off the reel it automatically cuts off the motor. This device keeps down film damage and gives the projectionist more time to watch his projection while the film is being rewound.

The projection room should be provided with carbon-butt waste cans with covers, to avoid throwing carbon butts around on the floor. There should also be provided a set of headphones with not less than ten feet of cord for checking sound quality and unwanted noise in the sound system.

Every projection room should have a spare parts cabinet, and in it should be at least one complete set of sprockets for the sound reproducer and for the projector mechanism. If belting is used for the take-up mechanism, then there should be two belts ready to install as a belt can break anytime and shut down the projector until another one is made up for installation. There should be a supply of belt hooks and extra rewind belt. There should be kept on hand two complete sets of vacuum tubes for the power and pre-amplifiers, plus plenty of exciter lamps and tungar bulbs for the rectifiers, etc. There should be

Needed by the Projectionist

kept in a can or bottle a supply of good film cement; a small bottle with a brush should be on the rewind table and both containers should be kept corked tight as film cement will thicken if air gets to it any length of time and it will not make a good film weld.

The projectionist is working with his equipment every day and should know every part and unit in it, so that when his boss asks him about parts or supplies needed he will be able to tell him and keep his equipment in tip-top running condition. Working with his equipment daily, is it not wise, Mr. Manager or Theatre Owner, to consult him when contemplating any changes in purchasing new sound or projection equipment? A first-class projectionist will keep up with the trend of changes in sound and projection equipment and should know about improvements in equipment that will benefit his theatre. He should be consulted when replacement parts are needed, and when the equipment may need a major overhaul job. Every exhibitor should learn some of the rudimentary steps in the art of projection and sound reproduction so that when any problem may arise in the projection room, he will be able to intelligently talk over the matter with his projectionist.

Before we proceed further, let us make this statement: Projectionists, you are a very important cog in the successful operation of your theatre. Yours is a position of key importance. Everything that the director, actor, cinematographer, engineers, artists and production personnel have strived to achieve *is in your hands.* Now, the pleasure theatre patrons enjoy when they attend a movie is dependent on the manner in which you adhere to high standards necessary in the performance of your

Continued on following page



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THE EXHIBITOR - PROJECTIONIST TEAM

Continued from preceding page

duties. Patrons will not derive any pleasure from a good picture if the projection is sloppy, the sound level too high or low, and there is poor light on the screen plus sloppy changeovers. There is no need of inferior screen results or poor sound reproduction if the Man-in-the-Projection-Room takes an interest in his work and endeavors to put forth his best efforts.

If you have equipment in first class condition, not too old, your boss then has placed in your hands precision built equipment, usually capable of unexcelled performance. It is your duty to thoroughly acquaint yourself with the recommendations set forth in the operating instructions of this equipment and to maintain the high degree of efficiency your brother members of your profession are so justifiably proud of. Make perfect changeovers, cut out any unnecessary, bad changeover cues, check your changeover cues so they will be spaced right for a perfect changeover, adjust your arc so that the light will be good for the change to the other projector, keep your sound level carefully adjusted, etc.

There can be no argument with the fact that the projection room should be equipped with dependable equipment in order to maintain a steady image on the screen, sufficient light output from the arc in order to obtain good overall screen illumination, plus dependable sound system for crisp, clear sound reproduction. You cannot expect first-class projection with worn projector parts. Avoid sudden breakdowns by keeping your projector mechanisms, arc lamps, and soundheads in good working order by replacing worn parts when really needed. Isn't it false economy to operate with badly worn sprockets which might cause film damage? And is it not poor business to use vacuum tubes that have low emission so it is necessary to run the fader too high? Exciter lamps with sagging filament and darkened bulb will cause inferior sound and low volume.

It is necessary that the projectionist have at least a working knowledge of audio systems, mechanics, electricity and operation of projection arcs. He need not be an engineer, of course, but he should thoroughly understand the construction and operation of the equipment he is in charge of, so that he can keep it in good operating condition and make many repairs when needed.

THE CRAFTSMAN PROJECTIONIST

The proper installation, suitable maintenance, and skilful handling of projection and sound equipment should be of great interest to the projectionist. One can easily gain the necessary knowledge via the articles presented in MODERN THEATRE and my Service Manual. We have always endeavored to present this information in as non-technical a manner as possible but, one should understand, some technical terms are necessary. Projectionists should be craftsmen of a high order since they are in charge of equipment costing considerable money. Projectionists are members of a respected and skilled profession, the level of which they can raise to almost any plane they may desire by securing and utilizing the special knowledge of projection and sound problems which they should have.

Now, the picture projected on the screen and the sound coming from the loudspeakers are what the theatre patron pays for, plus, of course, comfortable chairs, and properly lighted auditorium while the program is being presented. No stone should be left unturned to install the best projection and sound equipment, and to secure projection room personnel who can handle this equipment in a professional manner. Sloppy work should not be tolerated in the presentation of a good program. If the projectionist is provided with good equipment, then he should efficiently operate it. To effectively handle modern equipment, the projectionist must be skilled and earnest in his endeavors and put forth every effort to present a fine, uninterrupted program, so that patrons will want to come back.

MUST HAVE GOOD EQUIPMENT

On the other hand, of course, if equipment is in poor running condition and old, then no matter how skilled the projectionist may be, he cannot do a good job. Obsolete sound or projection equipment should be replaced with new or rebuilt if you want your patrons to keep coming back.

We have been happy to find, during some of our treks, more and more exhibitors

70 mm release report

Released to date

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AROUND THE WORLD IN 80 OAYS
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PORGY ANO BESS
THE BIG FISHERMAN
BEN-HUR
SLEEPING BEAUTY
SOLOMON ANO SHEBA
SCENT OF MYSTERY
CAN-CAN
THE ALAMO
SPARTACUS
EXOOUS
THE WEST SIDE STORY
EL CID
KING OF KINGS
THE KING ANO I
BUDDHA
BLACK TIGHTS
LAFAYETTE

Announced or shooting

CLEOPATRA
MUTINY ON THE BOUNTY
BARRABAS
LAWRENCE OF ARABIA
THE GREATEST STORY EVER TOLD
MY GEISHA
MAOAMOISELLE
THE LAST OAYS OF POMPEII
OENTS DU OIABLE
THE SAVAGE INNOCENTS
ALI BABA & THE 7 MIRACLES OF THE WORLD
THE QUEENS GUAROS
THE KING MUST DIE
OE LUXE TOUR
IN THIS SIGN
MUSIC MAN
THE HELLIONS
THE WAY WEST
ISLANOIA
TRAVELS OF JAMI McPHEETERS
CHARLEMAGNE
THE REASON WHY
WILLIAM THE CONQUERER
JOHN BROWN'S BOOY
TRIAL OF OSCAR WILOE
OEAR & GLORIOUS PHYSICIAN
NIGHT RUNNERS OF BENGAL
MARCO POLO
CARTHAGE IN FLAMES
THE CAROINAL
I SAW THE AMERICAN FLAG
INNOCENTS ABROAD
THE SOUNO OF MUSIC
SIMON BOLIVAR
CARMEN
THE STORY OF PAUL BUNYAN
OLIVER CROMWELL
CAIN & ABEL
THE LONG SHIPS
OWYNEE
HAWAII
FLAMING YEARS
SOOOME ET GOMORRHE
MONTEZUMA
55 OAYS AT PEKING
THE FALL OF THE ROMAN EMPIRE
THE FRENCH REVOLUTION
THE CITY THAT LIVEO
I MILLIE FUOCHI
EMPEROR MEIJI
THE BLUE DANUBE
MEETING AT A FAR MERIOIAN
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working with their projectionists; exhibitors are waking up to the fact they should learn more about projection and sound equipment, so they can talk "shop" with their projection personnel when new equipment or parts are needed to keep their equipment in first-class running order. Recently, we talked with a small-town exhibitor and he said: "When I purchased this theatre I knew nothing about projector operation and sound equipment, but I got busy and did some reading, particularly your articles, and soon found out about things I should know in order to bring my equipment up to par.

"I found that it had been sadly neglected and we got busy and made several replacements and overhauled our equipment. The praise we received from our patrons, after completing our job, was well worth the effort I put forth. Now I can talk projection with my projectionist and can better understand some of his problems when they come up. Frankly, I think every exhibitor should do this—learn about the operation of his projection room."

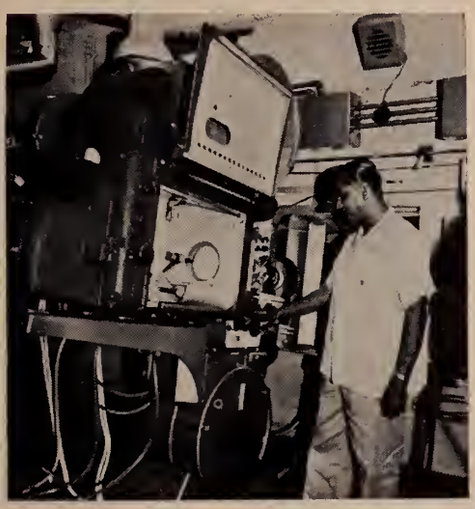
Many times, way back in my projection days, I would have certainly appreciated my bosses understanding more about the requirements of keeping the equipment in good running condition, why high quality projection lenses would have been better, a sharper focus could have been obtained. In theatres I have visited, over 25 per cent of them should have had better lenses; recommendations were made to procure lenses of a different focal length than those being used to show either anamorphic or wide-screen product to better advantage.

In so many cases where wrong-size lenses were used, part of the picture was lost because of undersized apertures. In many situations this condition was corrected, and a high quality lens installed to give a sharper projected image with increase in illumination. While we are on the subject of lenses, we point out that even a very high quality lens cannot produce a good picture if it is not kept clean and free of dirt and oil.

We have endeavored to cover many of the minor show-stopping troubles, namely, bad switches, weak tubes in amplifiers, dirty switch contacts, short-circuits in sound system (sometimes due to overheating), bad splices, lack of sufficient lubrication, bad connections in lamphouse arc, failure of power, blown fuses, etc. When trouble does occur, the projectionist should be alert and not get excited, but check for the cause calmly and systematically. You will find it much easier and can clear the trouble quicker. The projectionist should learn enough about the art of projection and sound system operation to be able to put his finger on any trouble and correct it as quickly as possible, because the buyer of the admission ticket looks forward to a flawless performance in any modern house.

In conclusion, the projectionist would be more happy, and satisfy his employer and the theatre patron, if more thought were given to the selection of the screen, sound and projection equipment. Every exhibitor and projectionist should look to each unit in the projection room for maximum efficiency and good performance. Of paramount importance, is the selection of lenses and right type of screen surface for maximum light output, clear, sharp picture image; projection lamp that will deliver sufficient light to fully cover the screen without dark shadows; sound equipment that will deliver high quality sound reproduction and have plenty of reserve power for weak recordings.

Norelco in Singapore



In for awoy Singapore, Federation of Malayo, there is o brand new installatian of Philips Norelco 70mm projectian equipment in the Odeon Theotre. Almost every notion in the free world naw has at least one Philips Norelco-equipped theotre, and in the United States alane there are more than 130 theatres so equipped, including a number af drive-ins.



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SPECIAL PROMOTIONS PAY OFF AT DRIVE-IN

Week-Long Anniversary Celebration Builds Goodwill and Boxoffice

By ALPHA LAFORCE

"WE'RE DEFINITELY promotion minded here at the 28th St. Drive-In," says genial Henry (Hank) Mueller, manager of the 725-car theatre in St. Petersburg, Fla., owned by Carl Floyd and P. J. Sones. This progressive theatre has found a way to promote customer goodwill, interest and increased patronage despite TV and other competition, through the regular and consistent use of giveaway promotions.

The theatre found out how successful promotions can be when it celebrated its first birthday anniversary 11 years ago. Since then, each year, from February 25 to March 3, they have a week-long anniversary celebration with special prizes and attractions each night. This past February (ordinarily a low-peak month), the management had a $100 to $150 increase in concessions business during anniversary week, and noticed many new faces.

Prizes for anniversary week are advertised on the screen approximately one month beforehand. When anniversary week arrives, spot announcements are made on the air and the theatre runs large ads in the papers. Flyers are distributed ballyhooing the specials and prizes, and weekly programs distributed at the boxoffice list each night's specials. Customers are given tickets for the drawings each night to be deposited in a box at the concessions stand; drawings are made at intermission time, which brings the crowd to the refreshment area to participate.



Little girl draws winning ticket for giveaway of down payment on home during recent theatre promotion at 28th St. Drive-In, St. Petersburg. Henry Mueller, manager, right; M. Lee Dorian, homes sales manager, announces doings over mike.



Presentation by Manager Mueller of the certificate for the down payment on the home to Harry E. Saffer, lucky winner. Of course, the presentation was made in the cafeteria area to draw patrons there to stimulate appetites.

Area merchants enthusiastically support the 28th St. Drive-In's week-long anniversary celebration and furnish the prizes to be given away. Mueller says that most of the merchants increase the value of their prizes year by year, since they benefit from the advertising also. The only cost to the theatre is for heralds, flyers and the screen trailer which advertises the merchants who have participated in the promotion.

This year's celebration began on Sunday night with a Kiddie's Birthday Party . . . free cake and ice cream. Each evening during the week, the first 11 cars are admitted free and the first six receive a pound package of wieners. Two steak dinners are given every night, plus five gallons of gasoline. In addition to these nightly specials, here is the program for the entire week:

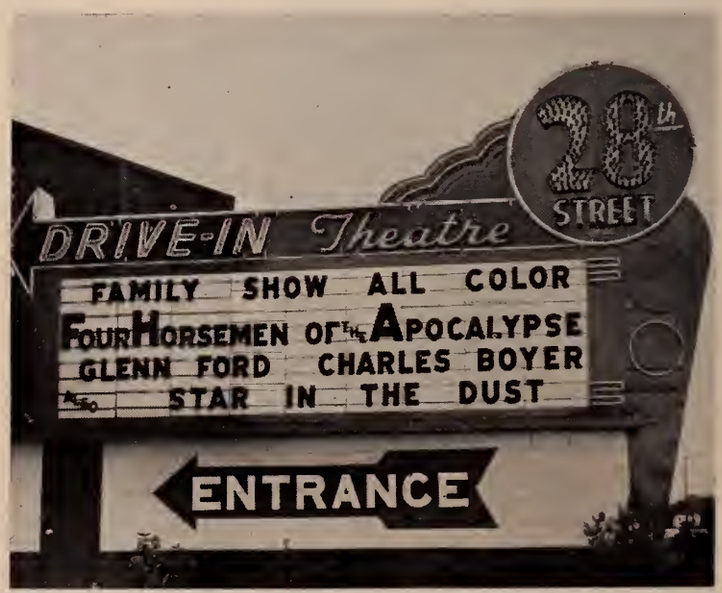
Monday: Free coffee to Mom and Dad
Free doughnuts to youngsters
Free Savings Bond (courtesy local merchant).

Tuesday: Free candy to kiddies
Free stereo Hi-Fi and radio, $99.95 value, donated by area TV shop.

Wednesday: Free gum for youngsters
Seven-piece dinette set, value $79.98 (courtesy area furniture store).



Boxoffice and entrance to the theatre, enhanced by shrubbery, clock and clown.



This colorful attraction board is one of twin signs at highway entrance.

Thursday: Free gum to youngsters
Free electric shaver.

Friday: Free potato chips and candy canes to youngsters
$25 gift certificate from local cleaners.

Saturday: Free oranges to kiddies
$25 gift certificate from local cleaners.

To make the most of anniversary week, the boxoffice opens early at 5:45 p.m. Many people come for supper, to enjoy the drive-in's specialties, pizza pie or hamburgers or hot dogs, while the children enjoy Kandy Kids City playground.

Programs given out at the boxoffice contain a certificate from a local gas station allowing a 50-cent discount on a $1 lubrication job. The free food items given during the week are donated to the theatre also.

TERRIFIC DRAWING POWER

The drawing power of these promotions is terrific, and many families attend each new program during the week.

So successful have these anniversary promotions been, that the theatre also sponsors three or four additional promotions during the year. January 20th, this year, the theatre gave away the down payment on a new home (value $350), donated by Crest Ridge Homes in St. Petersburg. Tickets on this promotion were given out for about three months beforehand, one ticket for each paid admission, and deposited at the concessions stand.

Before that, an automobile, valued about $200, was given away.

Mueller uses real ingenuity in thinking up promotions and prizes which will really enthuse the public and present a sufficiently strong attraction to lure people away from TV and from the many outside attractions available in a year-round resort city like St. Petersburg.

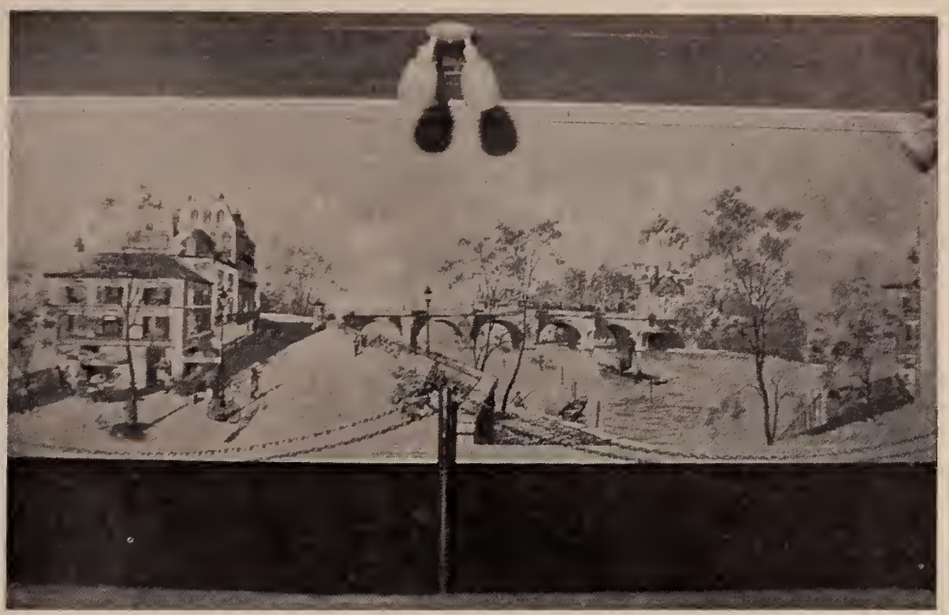
While promotions will introduce new people to the theatre and bring old customers back, steady attendance results from considering the public first, and foremost and always. The 28th St. Drive-In's slogan is "Utmost in Courtesy" at all times.

COURTESY IS PARAMOUNT

Mueller trains his concessions help in courtesy above all and is always available himself to offer friendly, smiling help to any customer who seeks him out. They offer baby bottle warming service, a truck to service stalled cars; restrooms (all tile), and concessions stand and playground are always in topnotch condition.

Every Friday evening, kiddies are given bubble gum or lollipops, with free dog biscuits for canine visitors. Free passes are given for each paid admission good for one carload, and every Wednesday and Thursday nights are free pass nights. The theatre averages between 500 and 600 cars on pass nights with excellent concessions business.

The latest in playground equipment is offered for the kiddies' enjoyment, and the playground is completely fenced in and opens only onto the concessions stand patio for safety's sake. The management goes all-out to beautify the surroundings, as is shown by the recent installation of a beautiful mural across the back wall of the concessions stand which has brought comments from many pleased theatre patrons.



Beautiful mural designed for the 28th St. Drive-In by D. W. Oliver, decarating the rear wall in the refreshment stand, has received much approval fram patrons.

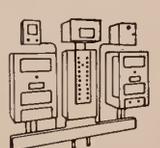
On Sunday mornings, the theatre opens its doors for open-air church services, with free coffee, doughnuts and orange juice before and after the services. The Rev. Tedd Springer is the pastor and services are nondenominational. People can attend the early bird morning service at 8 a.m. or the regular 10 a.m. service. An Easter egg hunt highlighted the church services Easter Sunday at the theatre this year.

"We believe in considering the public not only three or four times a year when we have our special promotions, but believe that customer service is a year-round affair, so we strive to always offer courteous, smiling service, well-planned promotional giveaways, and extra services such as the open-air church," explains Mueller. "We never have to worry about attendance as long as we continue to think what we can do to please our customers."



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BUILDING A SIX-FOOT-PLUS 'POPCORN MAN' WAS NO CINCH BUT LOOK WHAT HE DID FOR PER-PERSON, GROSS SALES



Every piece of popcorn was glued on, one at a time, on pre-constructed ball forms to create this lobby display at the Odeon-Carlton Theatre, Toronto, Canada.

WITH THE ASSISTANCE of the jolly "popcorn man" at the right, plus a specially trimmed concessions stand, popcorn sales during a three-week period in June zoomed to $811 at the Odeon-Carlton Theatre, Toronto, Canada.

This was an increase of $516 over the $295 quota for the same three-week period last year, and the cents-per-patron quota of 1.4 for last year was increased to 3.7 cents, a gain of 2.3 cents per person.

The special emphasis on displays to increase sales of popcorn produced these figures for the three weeks:

1st Week	$233
2nd Week	231
3rd Week	347
Total	$811

"Patron comments were absolutely terrific," said Victor Nowe, manager. "They just could not believe that the man was made from *real popcorn,* so they examined him very carefully. Many inquired, 'How did you do it?' 'How long did it take to make it?' In plain words, they loved it, and we loved their glowing comments.

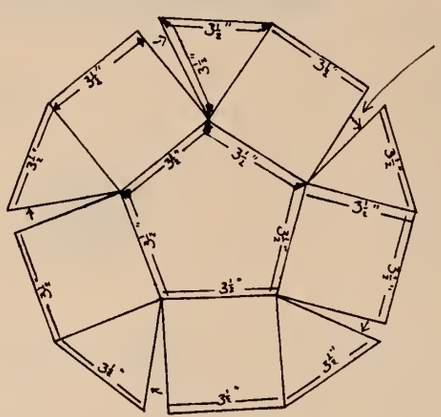
BIG JOB INVOLVED

"However," he said, "when the idea came to me of erecting a type of popcorn man in our theatre lobby to increase and attract attention to the sale of popcorn, I had no idea of the task which would be involved in trying to make a six-foot, eight-inch man, using the actual pieces of popcorn.

"Miss Joyce Manson of our evening confections staff, and a student of the Ontario College of Art, was so enthusiastic about the idea that she immediately planned all details for the construction of the popcorn man, and volunteered to stick the popcorn on piece by piece, in order to complete the job in perfect style."

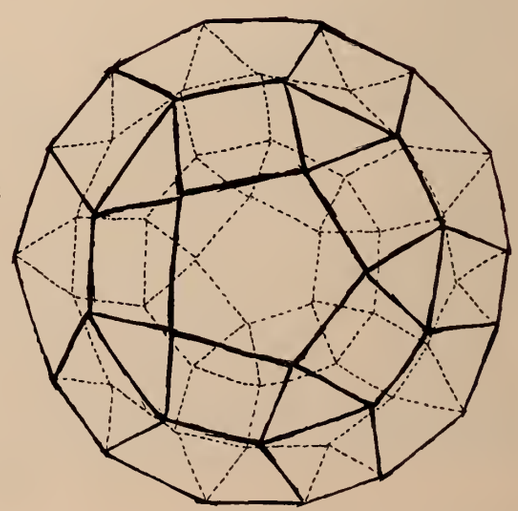
For the benefit of other exhibitors who would like to build a popcorn man and increase their popcorn sales, Nowe has provided the detailed description of the method which follows.

DIAGRAM FOR CONSTRUCTION OF BALLS TO FORM "POPCORN MAN"



when the triangles are joined to the squares there will be a slight upward bend which creates the roundness in the ball.

The length of the sides in the pentagons, triangles and squares in the
first (top) ball = 3½"
second " = 6½"
third (bottom) " = 8"



"THE POPCORN MAN"

Measurements:

Height: 6 ft. 8 in.

Head Circumference: 3 ft. 10 in.

Body Circumference: 7 ft. 4 in.

Base Circumference: 9 ft.

Step No. 1: TO CONSTRUCT THREE ROUND BALLS

12 pentagons, 30 squares and 20 triangles were cut out of cardboard (the length of the sides of each were equal —3½ in.

By joining the squares to each of the sides of the pentagon (a five-sided figure) and by fitting in the triangles between the squares, a ball was formed when this pattern was maintained.

By making 12 larger pentagons, 30 larger squares and 20 larger triangles, the length of the sides of each being 6½ in., the body was formed.

REPEAT PROCESS FOR THIRD BALL

This was repeated with still larger pentagons, squares and triangles, to make the third ball, all sides being 8 in. long.

Two of the long cardboard boxes in which butter cups are stored, were used for arms. These were attached near the top of the second ball, then folded in half to form elbows. The ends of each box were attached to the front of the ball.

Two balls were made out of 24 small pentagons to form the hands, which were attached to the ends of the arms. In order to prevent the hollow balls collapsing, a support was needed inside. A triangular cardboard support, the length of the ball, was placed inside vertically. The ball was then sealed. The same procedure was followed with each of the balls, making the weight centered vertically inside the man, rather than being spread around the outside of the balls.

ADDED STRENGTH GIVEN

Small pieces of newspaper were pasted all over the form, this when dry became hard, and gave the form more strength.

The three balls were then set up, and attached together with glue. There was sufficient flat surface on the bottom and top of each ball to make the glue stick securely. The entire form was given a coat of lacquer to strengthen it.

Step No. 2: TO STICK THE POPCORN ON THE FORM

Many types of glue and paste were tried, but failed. Because of the lacquered surface, paste would not stick and because of the irregular shape of the popcorn, it could not be stuck on in handfuls as anticipated.

The only solution was to stick on each individual piece of popcorn, one at a time, using a type of household cement. It took five full days to cover the form with popcorn (piece by piece).

Step No. 3: TO DRESS UP THE FORM

Eyes, a nose and a mouth were painted on a piece of cardboard, cut out, and pinned onto the face.

A black bow tie was placed on the neck. Three large peppermint patties, used for buttons, were pasted on the popcorn.

For the headpiece, a large popcorn box was used, shaped in the form of a hat, with long pieces of black licorice twisters used for the hair.

A long piece of black licorice was also used at the cuffs, and 15¢ and 25¢ sized popcorn boxes were displayed on the arms of the popcorn man.

It took two weeks to complete the construction of the Popcorn Man.

This huge popcorn man was displayed in the center of the main theatre lobby. It was placed on a one-foot podium, which was covered with green velvet material. A small wire fence surrounded the entire display, so patrons and viewers would not handle and remove the popcorn. Popcorn boxes were placed on top of the wire fence, with a display card reading: "The Popcorn Man Says—For a Healthy Nourishing Treat . . . Eat Popcorn—It Can't Be Beat!"

More Emphasis on Popcorn at Stand

In our main candy bar, we used big brightly colored letters to sell the name "popcorn" to our customers, and to everyone who came into the theatre lobby. These huge letters, all in different colors and mounted on attractive cardboard, were placed on a white lattice work, which gave a very good effect. Small colorful parasols were entwined along the lattice, to add the summerish touch to the display. In the center of the mirror, we erected a triangular-type display on which we placed the various sizes of popcorn boxes.

To promote the sales of popcorn in advance of "Follow That Dream," starring Elvis Presley, we gave center display space to a colorful banner bearing the copy: "Free Photo of Elvis Presley With Every 25-Cent Popcorn!" Popcorn boxes in the 25-cent size were placed in different sections of the candy bar, with the 25-cent buttercorn cups adjacent to the butter machine.

In our front glass display case, we used a flaming yellow Day-Glow banner, with the selling copy: "Fresh Popcorn Hot." —Victor Nowe



The Odeon-Carlton's dramatic, ceiling-high mirror behind the main floor concessions stand was given this decorative treatment during the big, three-week promotion of popcorn at the Toronto theatre. The triangular display at lower center of the mirror is composed of various sizes of popcorn containers.



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Capacity: 50 cones every 30 seconds.

The Bert's "SNOW MAGIC" machine combines eye-appealing beauty with perfect mechanical performance and large capacity. "Snow Magic" is easy to operate and is Fully Automatic. A Snow Cone costs 1¼ to 1½c and usually sells for 10c . . . that's profit!

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Contest Display for Curtiss 'Gypsy' Tiein



This stellar display of Baby Ruth and Butterfinger candy bars which are being "co-starred" in Warner Bros. forthcoming picture, "Gypsy," is striking evidence of Curtiss Candy Co.'s intentions to go all-out in promoting these bars. The adjustable, three-dimensional pole display features a contest so unique that it will assure consumer sales of the items shown. Top prizes (ten of them) are three-day, all-expenses-paid weekends in Hollywood for two. There are also 1,025 other prizes.

New Depreciation Guidelines

Exhibitors desiring to erect new theatres or modernize existing ones will be aided by the Treasury Department's new depreciation guidelines. Theatre buildings are given 40 years and equipment ten years.

However, the depreciation periods can be longer or shorter if facts and circumstances warrant the period chosen. Minton Rindler & Co., accountants for Theatre Owners of America, said:

"The new program covers all machinery, equipment and fixtures owned by the theatres as of the beginning of their fiscal year and all new items purchased since then. In other words, it is not limited to property bought after the enactment of the law. Also, if the depreciation rates presently being used are better than the new guidelines, no change need be made as long as such rates (due to special circumstances) can be substantiated."

"Depreciation Guidelines and Rules," U. S. Treasury Department Internal Revenue Service Publication No. 456 (7-6-2), which gives complete information, may be ordered from the Superintendent of Documents, U. S. Government Printing Office, Washington 25, D. C., for 25 cents a copy.

Wally Schmidt, 71, Dies; 54 Years With Mason

WALLACE J. SCHMIDT, pioneer salesman for Mason, Au & Magenheimer Confectionery Manufacturing Co., passed away at West Hempstead, N.Y., Saturday, July 28th. He was 71 years old.

He began his career with Mason Candies in 1908, coming out of high school to join the firm's office staff. After serving a hitch in World War I he returned and took up the post of southern sales representative. This was followed by his being named general sales manager, a position he held until 1950, when he was elevated to vice-president and went into semiretirement, handling special accounts for Mason.

He acted in this capacity until a recent operation forced him into convalescence.

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NEW MUSIC HALL A DELIGHT TO EYES AND EARS OF SAN FRANCISCANS



An imposing front of ceramic white and gold Italian terrazza tile in vertical strips is accented by a winged conopy that gives a reol "lift" to the exterior of the Music Hall in San Froncisco. The side-maunted morquee is on interesting feature ond may be seen for many blocks. The entronce arch is 16 feet high. At night the entire facade is illuminated with incandescent lighting.

By DOLORES BARUSCH

THE OPENING of San Francisco's new Music Hall Theatre, operated by the newly formed San Francisco Fine Arts Theatre Corp., brought to the area the latest innovations of comfort, acoustics and policy flexibility afforded by modern research.

Responsible for the planning and execution, San Francisco Architect Gale Santocono defined the simple theatre setup as one with proper projection, proper viewing and proper sound. Every phase of construction and equipment was carefully planned and selected. Everything from the fabric on the comfortable chairs, to the pastel shades in the interior color scheme was planned to create a feeling of restfulness and luxurious simplicity.

The interior color scheme of the auditorium is beige tan and pistachio green with an accent of tangerine. The foyer walls have been finished in planked walnut, making a background adaptable to decoration that will periodically change to create new interest.

Taking advantage of a new acoustical technique Santocono used Tectum on the side walls. Tectum—a material generally used for commercial roof planking and room insulation, was used in this manner for the first time. The Tectum, alternating in thicknesses from two to three inches, sloping slightly inward at the top, forms a cove for lighting the auditorium. The verticle strips give a decorative architectural effect as well as functional use. This, combined with a low ceiling, absorbs 95 per cent of all low cycle base notes.

Two furnaces have been placed as usual in the wing walls on each side of the screen —however, in the entrance a new type of thermostat has been installed so that each side of the auditorium can be controlled individually. Return air for furnaces is taken in, not only from the front area by the screen platform, but also from areas against rear walls, thereby assuring an even distribution of heat extending to the lowest areas of the auditorium.

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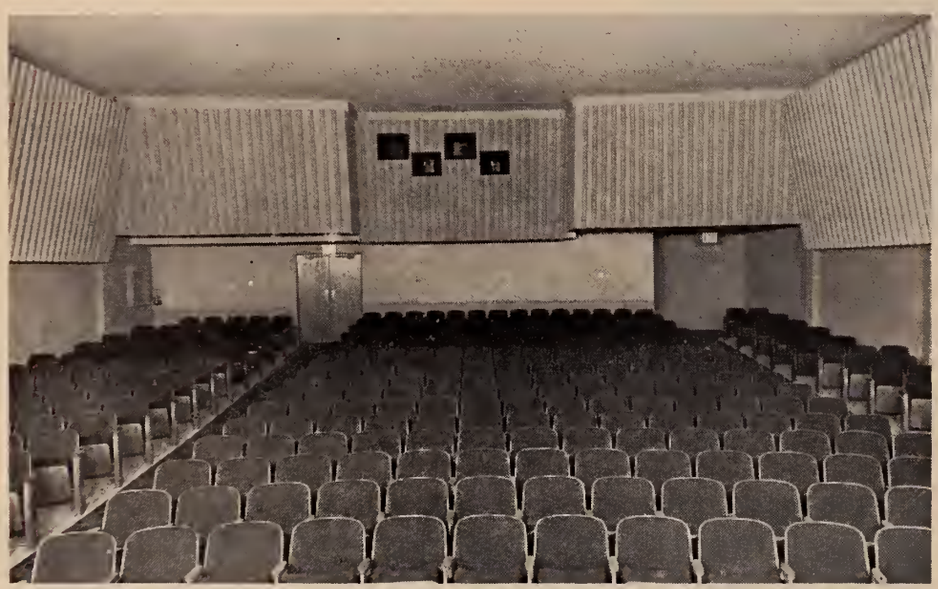


Walls of the foyer are planked walnut veneer, creating o quiet, but beautiful, backgraund far decaratians which may be changed periadically, including spotlighted art abjects and paintings. Custam-made carpeting in buff, gold, brown and black, ond plantings odd o luxurious ond refreshing touch.

MUSIC HALL • San Francisco



The auditorium of the Music Hall is finished in pastel shades—cheerful, relaxing, madern. Treatment is simple—no wall decarations or draperies, ather than the stage curtain.



The side and rear wall acoustical material was installed to resemble a miniature af the United Nations assembly room. The material, alternating in two to three-inch thicknesses, slapes slightly inward at the top to form a cove for lighting. The vertical stripes are both decarative and functional, as, combined with a low ceiling, 95 per cent of all low-cycle bass notes is absorbed.

Restrooms are located off the foyer. The men's room is finished in tan speckled tile from floor to ceiling. The ladies' room is finished in pink and gray, with terrazzo floor, tile walls and acoustical ceiling. In the powder room adjoining, the walls are done in simulated Japanese silk vinyl fabric. Dressing tables and upholstered chairs are of black wrought iron with Formica table tops. Three personalized mirrors above the tables afford privacy in this area.

The exterior of white and gold tile is accented by a winged canopy. The boxoffice has been located on one side of the splayed walls that recess from the front entrance, thus forming an architural feature of the entrance itself. The architect feels that no theatre should have a separate exterior boxoffice that is so reminiscent of the old "ticket wicket" of carnival days. His coment was, "to my knowledge the theatre business is the only merchandising enterprise that says to the public: 'you must pay me before you can enter to see what I have!'"

CREDITS:

Carpet: Alexander-Smith
Decorator: J. Wm. Sorensen, Inc.
Lamps: Peerless
Lenses: Bausch & Lomb, Kollmorgen
Marquee: Wagner, Wonderlite Neon
Plumbing: American Standard
Projectors: Simplex-National Theatre Supply
Rectifiers: Christie-McColpin-NTS
Rewinds: Goldberg-NTS
Screen: Walker-NTS
Seats: Heywood-Wakefield, B. F. Shearer
Sound: RCA

The opening of the Music Hall made real news in San Francisco because this brand new theatre is the first in the city for a long time, and notable because at least three have been demolished to make way for supermarkets, parking lots, etc.

Herbert Rosener Co. invested approximately $125,000 in the Music Hall which seats 364 persons and has an art and foreign-language picture policy. The downtown, de luxe location is served by three garages and two parking lots.

A "rotation" schedule of managers alternates Pearl Stimmel and Ben Groh as hostess and host to patrons, under the supervision of Hal Honore', district manager.

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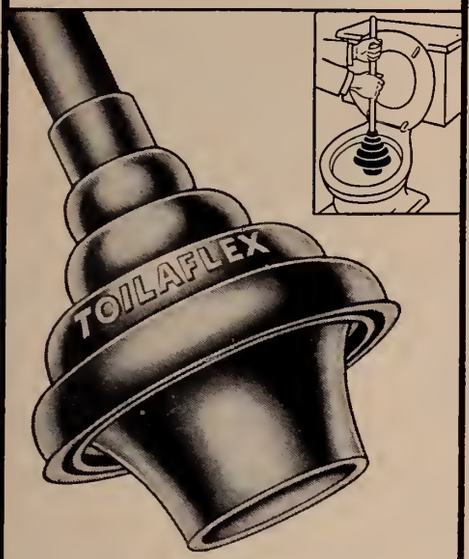
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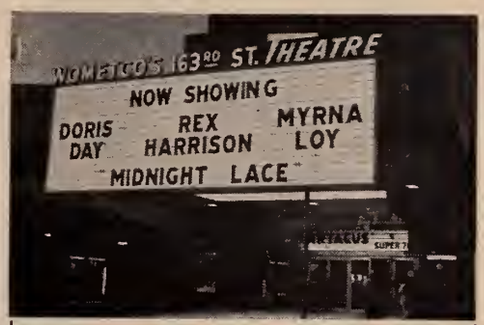


"Spruce-Up" and "Ever-Fresh" are two new antioxidants for fruits and vegetables which have been introduced by Cramore Products, Inc. Cramore says that with Spruce Up, peeled potatoes can be stored dry for four to six days under refrigeration, 12 to 18 hours at room temperature. Further, it is claimed, boiled potatoes will stay whiter and French fries will have a consistent, appealing color when prepared with Spruce-Up. Ever-Fresh, for fruit and vegetable salad, is said to preserve all the natural color, flavor and taste for 48 hours or more, and will eliminate spoilage and waste for just a few pennies a day. Both antioxidants are FDA-approved and, Cramore states, will stop "bleeding," are tasteless and colorless and will not rust equipment.

Automatic, Continuous Flow Hot Chocolate Dispenser

A new, fully automatic, continuous flow hot chocolate dispenser called the Chocolatemaster is now available from Helmco-Lacy, division of Star Manufacturing Co. Since it dispenses in a continuous flow, any size or type of cup may be used. Each cup is freshly mixed and whipped as it is dispensed. The manufacturer states that there are no leftovers and no pre-mixing, with full profits on every cup served. The unit will handle any liquid syrup. With a capacity of four quarts of syrup, it serves over 128 six-ounce cups without refilling. An improved, all-metal faucet permits simple adjustment in a second to accommodate any viscosity of syrup. The unit features automatic thermostat-controlled temperature; easy fingertip dispensing; fast loading of syrup; quick, easy cleaning. It contains no motors or agitators and operates on 115 volts, AC, at 650 watts. It is finished in hammered cocoatone.





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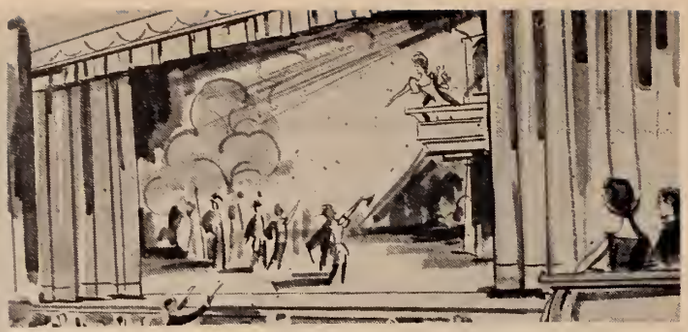
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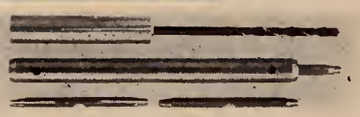
Gold Medal Products Co. has announced its 1963 Whiz Bang popcorn machine which it claims is more attractive, lighter weight, more portable, has longer life, is more precision made, more compact outside yet has more working room inside, although there is no increase in price over the 1962 model. A 12-ounce kettle capacity produces $24 an hour in sales. The unit has a gleaming, aluminum, noncorrosive cabinet, fully one-quarter-inch plastic doors, and cast aluminum alloy kettle to cut maintenance costs and make servicing easier, less frequent. All electric components are easily replaceable and the machine operates on standard 110 volt, 50/60 cycle, 2,000-watt AC.

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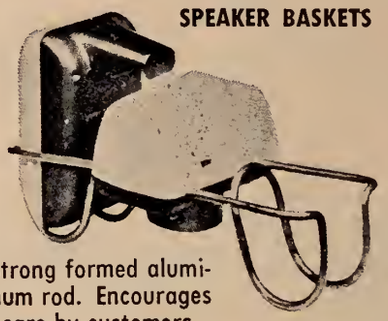
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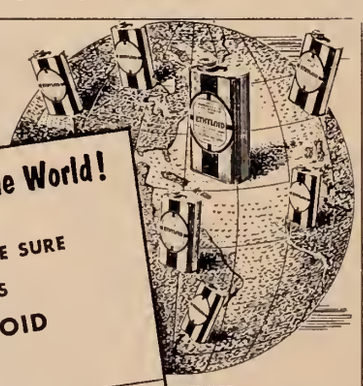
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about PEOPLE and PRODUCT

CHARLES W. ADAMS, vice-president of the Coca-Cola Co., has been named to supervise the public relations department of the company. He will be located at the Atlanta, Ga., offices.

WILLIAM C. McCOSH, director of marketing for National Carbon Co., division of Union Carbide Corp., died suddenly July 25 at the age of 44. He joined National Carbon in 1939 following graduation from the University of North Dakota. After several assignments in industrial sales, he was named manager of central division carbon products sales in Chicago in 1954; in 1956 he was made manager of railroad and industrial brush sales in New York; in 1960 he was appointed manager of carbon products in the marketing organization and had served as director of marketing since August 1961.

THE URETHANE FOAM DIVISION of the American Excelsior Co. in Grand Rapids, Mich., has been purchased by Massey Seating Co., and the plant has been dismantled and moved to Nashville, Tenn., to be used in connection with Massey's own manufacturing facilities. Production will begin in early September, according to plans.

The acquisition will make Massey one of the largest molded urethane manufacturers in the U.S., and manufacturing capacity will be much greater than the theatre seating industry can possibly use.

MARS, INC., has appointed John J. Coady general sales manager and director of marketing.

NEW EXECUTIVE director of the Candy, Chocolate and Confectionery Institute is William P. Markert. The Institute, which is located in Chicago, will continue to be represented in public relations by The Theodore Sills Organization, Chicago.

SWEETS CO. OF AMERICA has appointed the brokerage firm of Food Enterprises, Canton, Mass., and the Rockwood Chocolate Co., Brooklyn, a wholly owned subsidiary, as sales agents for Tootsie Rolls, Tootsie Roll Pops, Rockwood Chocolate Wafers and Rockwood Chocolate Bits. Sweets Co., Hoboken, N.J., is also now marketing a printed polyethylene bag containing 20 Tootsie Roll Pops in assorted flavors.

EARNINGS of Royal Crown Cola Co. and Consolidated Subsidiaries for the six months ended June 30, 1962, amounted to $833,619 (73 cents per share) after providing $960,000 for federal and state income taxes; as compared with earnings of $554,550 (49 cents per share) reported for the comparable 1961 period, after providing $636,000 for federal and state income taxes.

Sales for this period exceeded earlier predictions and from all indications the present increase should continue throughout 1962, which would make this the best year in the history of the company.

Crush Aids Junior Red Cross



Crush International, Inc., sponsored Junior Red Cross fund-raising activities in its hometown, Evanston, Ill., last year and will do so again this year. The young executive officers met recently with Warren L. Johnson, secretary-treasurer of Crush International (left) and Derrill W. Stevenson, national fountain sales manager, to discuss Red Cross business needs during the coming season. The young officers are (from left) President Phil Cooper, Secretary Bobby Belosky, Assistant-Treasurer Marc Galler and Vice-President Jeffrey Lake. Last year's sales endeavors netted the junior organization a $16 profit, and a branch operation in neighboring Wilmette, Ill., is being considered for this year.

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MODERN THEATRE

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BOXOFFICE Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

How to Make Industry Publicity Pay Off Locally

MPAA-Prepared Story And Stills Dominate Entertainment Page

Eight stills and copy about the fine upcoming summer film fare dominated the front page of a late-June Saturday entertainment supplement of the Savannah (Ga.) Evening Press. Titles and stars receiving space included Anne Bancroft and Patty Duke in "The Miracle Worker," Dorothy Lamour and Bob Hope in "The Road to Hong Kong," Kim Novak and Jack Lemmon in "The Notorious Landlady," Charles Laughton in "Advise and Consent," William Holden in "The Counterfeit Traitor," and others.

FILM FARE PRAISED

Headlines included: "SUMMER FILM FARE HERE IS PRAISED . . . ASSOCIATION CITES RICH SELECTION."

Credit for this excellent publicity achievement goes to Earle Holden, manager of the Lucas Theatre in Savannah. He explains it was the result of "more or less routine showmanship, which those of us who have been in the business 35 years or more understand."

"When my booking sheets indicated a better than average lineup of summer hits, plus the releases I noted in the tradepapers," Holden relates, "I contacted the Motion Picture Ass'n of America to see if they would help in securing stills and copy on summer movies. They came through immediately.

CHATS WITH EDITOR

"With this material in hand, I visited the Savannah Evening Press office and talked with Jim West, who handles the motion picture news when used. I explained to Jim about the fine movies coming to all Savannah downtown theatres, opposition as well as my own, and suggested he do a feature story on them. He readily agreed. After this I contacted our friendly opposition managing director of Weis Theatres, Albert Weis, and suggested we purchase a thousand copies of the supplement and distribute to our patrons one weekend, which we did. Patrons liked the copy.

"The supplement was good public relations for the newspaper, and, of course, good for the theatres. In distributing these supplements to patrons, I did not find a single copy thrown away in the lobby."

Holden concludes with a tip: "Always give giveaways to women patrons—they put them in their handbags and read 'em when they get home."

A release from the MPAA office in New York notes that the lead article in the Savannah supplement features a story prepared by the MPAA and released by COMPO to key newspapers throughout the country. The release contains this comment from Charles Levy, chairman of the MPAA advertising and publicity directors committee :

"Holden's efforts in Savannah effectively demonstrate the tremendous publicity achievements that the local exhibitor can accomplish through personal contacts with his local newspaper. The publicity materials are available, but they cannot pay off until they are put to work by the exhibitor locally."

Deejay Bird Man in Cage



Rex Miller, disc jockey at radio station KWK at St. Louis, became the "Bird Man of Alcatraz" in a stunt arranged by Pat Dwyer, assistant manager at Loew's State there for the film by that name. Miller was placed in the cell outside the theatre until someone with the lucky key to the cell lock freed him. Miller alerted his listeners for ten days in advance to the prizes available to the ones with lucky keys, such as a Muntz television set, a stereo console, transistor radios, wrist watches, 50 albums and guest tickets to the theatre. KWK also plugged the deejay invitational premiere of the picture at Loew's Midcity Theatre.

Free-Form Book Displays

Counter and table displays at eight bookstores, fashioned on free-form paperboard cutouts, were gained by J. D. Hole-Gale, manager of the Odeon Theatre in Leeds, Yorkshire, England. Each was large enough to hold a still, copy tieing in Corgi's novel "Victim" and the film by that name, plus theatre, playdate and showtimes.

'Comedy' Pitch Is Made To Adults and Kids

Schine's Mohawk in Amsterdam, N.Y. made strong pitches to both adults and children in promotion of "Harold Lloyd's World of Comedy." Large ads were headed, "ADULTS! . . . YOUR CHILDREN!" with copy: "Remember the golden age of comedy when you waited the arrival and showing of hilarious Harold Lloyd comedies. IN NEED OF LAUGHS? Now you can recall these great moments with 'The World of Comedy' revival. You will enjoy it every minute. Your children will have the time of their lives. Relive the many rare moments that you lived as a child."

Last Chance for 'GWTW'

At Middletown, Conn., Adorno Theatres' first-run Palace advertised its engagement of "Gone With the Wind," as "Last Chance Showing!" the copy explaining: "MGM is again withdrawing this greatest of all motion picture epics and it will not be shown again for years."

"Stowaway in the Sky" was awarded Parents' magazine's family award medal for July.



Dale Thornhill, a master showman who has developed a high proficiency in laying out his own ads, forwards these recent examples of his work. Thornhill, now manager for Frisina Theatres at Effingham Ill., prepared them for circuitwide use. He reports that they have been successful in every situation used. All are three columns wide.

Contest for Women Sells 'Two Can Play'

Jack Dodgin, manager of the Texas Theatre in Austin, forwards "a very good campaign" which contributed to good business on "Only Two Can Play."

The day after a screening for newspaper, radio, television and library people, he started a "Most Embarrassing Moment" letter-writing contest on station KNOW. This was two weeks before opening. On opening day, the winners were picked, two couples who were picked up that night at 6:30 for their prize, a night on the town, which included steak dinners at the New Colonial inn with all the trimmings.

After dinner they were taken to the Texas Theatre to see "Only Two Can Play." Both couples had children, and baby-sitting was furnished free. The transportation was furnished by Armstrong Johnston Ford Co., which turned over to Dodgin a 1962 Galaxie convertible for use in a street ballyhoo four days before opening and then to use for the winners on opening night.

A small fire truck, appropriately bannered, was used two weeks in advance by two girls in bikini bathing suits, who drove around town passing out special matchbooks. Two pipes on the truck were hooked up to a fire extinguisher to spray out white foam at intervals.

Over 1,000 leaflets "For Ladies Only" (pressbook copy) were passed out to beauty parlors and women's shops.

A two-seat red golf cart was parked in the lobby announcing the "Embarrassing Moment" contest and the coming of "Only Two Can Play."

Rubbish on TV Helping Theatres, Says Mayor

The Broadway Kinema, which has been supplying screen entertainment in Peterborough, England, since 1910 was brought up to date recently following a renovation program when it was renamed the Gaumont, linking it with the Odeon and Gaumont companies which have owned it the last 25 years.

The big new Gaumont neon sign out front was lighted as Mayor C. W. Swift cut a ribbon inside the lobby unveiling a plaque commemorating the name change. Local newspapers recounted the history of the theatre and the renaming event. They reveal that in 1910 the program was changed thrice weekly and the films shown covered "comedy, drama, travel, sports, science and art."

T. H. Mellor, manager, arranged the renaming ceremony. After wishing the Gaumont Cinema continued success, Mayor Swift declared that due to "some of the appalling rubbish on television, the theatres would come back into their own."

'Nuremberg' Repeat Two Weeks After Initial Run

Karl Williams, manager of the de luxe neighborhood Pitt Theatre in New Orleans, brought back "Judgment of Nuremberg" for five days a couple of weeks after its initial engagement there. Business for the five days almost equaled the initial six-day take, and would have exceeded it if the repeat run had included a Sunday, Williams said.

Contest on Weather!

Jack King, Interstate Theatres manager at Amarillo, Tex., started a contest early in the summer, inviting guesses on the hour, minute and date when the mercury would reach 100 degrees there. Prizes were passes to the State, Paramount and Esquire theatres. However, midsummer arrived and it had not gotten that hot yet, so King extended the deadline to August 15.

A Canada Dry Cap Tieup

Drive-ins in the Alan Iselin chain in the Albany, N.Y., area have a tieup with WTRY, radio station at Troy, and the Canada Dry Bottling Co., in which Canada Dry ginger ale bottle caps are good for free admission at the Iselin drive-ins on specific nights. Several six-packs of ginger ale are awarded to holders of lucky car license numbers each evening.

Street Is Hong Kong Road!

Sam Gilman of Loew's in Syracuse, N.Y., had "Road to Hong Kong" signs up along South Salina street near his theatres three days before opening. On opening day he sent a ricksha to the offices of the two local newspapers to transport the motion picture editors to the early shows. The ricksha stopped in front of the city hall "to get a license"—really to get a photo.

'Cid' Screening for Sisters

Neil Hellman invited Catholic Sisters and other religious people to two matinee screenings of "El Cid" at the Hellman Theatre in Albany, N. Y. Local papers played up the event.

Harmonizers in Front At 'Music Man' Opening

The Bay Town Four and the Suburban Knights, two of the San Francisco Bay area's leading barbership quartets, performed in front of the Coronet Theatre as part of the ceremonies at "The Music Man" opening. Bob Hudson of KYA was master of ceremonies. Others participating were members of the Greater San Francisco area's leading barbership quartets, the Sweet Adelines; the Cavalleros and a group of young baton twirlers who will appear at the Seattle World's Fair. There was a horseless carriage parade, too.

Circuit Radio Promotion

Stanley Warner Theatres, in Troy and Albany, N.Y., sponsors a twice-daily Hollywood Report by Al Gregory over radio station WEEE. The morning broadcast is at 8:50 and the afternoon at 3:50. WEEE announcers break in with brief messages on bills at the Strand, Madison, Ritz and Delaware in Albany and the Troy in Troy. SW district manager Martin Burnett arranged the radio promotion.

Tent Cards for 'Advise'

"For the finest in food, dine here . . . For the finest in entertainment, see Otto Preminger's 'Advise and Consent' at the Century," was the copy used on tent cards and distributed to leading downtown restaurants in Buffalo by Charlie Funk, manager of the Century Theatre.

Date Sniped on Strips For 'Nuremberg' Bow

Alert promotions by Manager Joe Stowell for "Judgment at Nuremberg" included the superimposition, on strips showing the stars' heads, of "Opens (date given) at the Ritz," in Albany, N.Y. Frank Howard, exploiteer for United Artists, on a pre-engagement visit to the city, had spoken to Stowell about material originally intended for a hard-ticket run in Cincinnati. The strips and other material were shipped to Stowell, from the Ohio community. The Ritz manager had the superimposing done at an approximate cost of $9. Ritz ushers put up the strips in the downtown business section.

Stowell also did a pasting job on other material. He arranged an afternoon "dry run," inviting the critics of the Knickerbocker News and of the Times-Union to attend. This was to insure that their reviews would appear the day after the benefit premiere sponsored by the Gideon lodge of B'nai B'rith.

Birds in Lobby Chirp About the 'Bird Man'

Several cages of birds were borrowed from Du-Say's pet shop in New Orleans by Loew's State Manager Frank Henson several weeks before "Bird Man of Alcatraz," and exhibited in the inner lobby with appropriate signs. Al Fisher, UA publicist, was in town "scattering some feathers of wisdom" about the film with newspaper folk, one result of which was a condensed biography by Times Picayune amusement editor of Robert Stroud, the longtime prisoner about whom the film is developed.



A coffin at the concession stand in the 303 Drive-In at Orangeburg, N.Y., bore two signs. One asked, "Is He Here?" The other, "Find Out at the Opening Night of 'The Premature Burial,' etc." Come opening night, Manager E. J. Smith had a "corpse" lying in the coffin. Everyone thought it was a dummy, until "it" slowly raised its arms. Then the box was placed on end and a staffer made up to look like he was just out of the grave stepped out and walked through the crowd, to the shivering delight of onlookers.

Better Films, Intelligent Promotion, Bright Theatre and Trained Staff Bring New Life to Subrun

By ALLEN M. WIDEM

"I'm not only sprucing up my theatre at the moment, but also seriously looking for more properties anywhere in this area." So speaks Vincent Blais, who less than a year ago leased the Forest Park Phillips in Springfield, Mass., from the Nicholas Zeo interests and transformed it from a conventional, subsequent-run house into an exciting and challenging art films showcase.

"I'm enthused, very much enthused over prospects for the Phillips," Blais said. "I'm not downbeat about what can or what will happen, boxofficewise, since I'm banking on the appeal of a theatre in fine, trim operating shape, playing the very best entertainment. How can I miss?"

FUTURE IS GOOD

The Blais philosophy augurs well for the Phillips, a 20-minute ride from downtown Springfield. The patronage comes from points well beyond metropolitan Springfield. The Blais touch is getting around!

Seeking to reach the local art film market with a strong, dramatic impact, Blais recently arranged to appear on the Kitty Browman WWLP television Thursday afternoon show, 1:30 to 2, in company with John R. Patno jr., manager of the Paramount Theatre in Springfield. The two are able to discuss motion pictures at some length. Blais was invited to be a guest on the show some time ago, and the audience reaction was so good that Miss Browman had him return "and bring a guest!"

The Blais-Patno commentaries were expected to continue for a minimum of eight weeks. Critics from area newspapers were to participate occasionally.

ATTRACTIVE THEATRE

The Phillips has been extensively redecorated. "While we're operating on a modest budget at the moment," Blais admitted, "we know that people simply won't come into a theatre that's ill-lit, poorly cleaned and discourteously staffed. I've held meetings with our boothmen, doormen, ushers and cashiers, all concerned primarily with bettering the Phillips image in the community. If a cashier can say, 'Good afternoon,' brightly and not with a sour puss, I maintain I've accomplished something!"

Springfield artists are invited to display their latest works in a newly designated lobby gallery. John Fournier, who has been in the lampshade business, has been hired as Blais' house manager.

The theatre was closed for a week, during which every foot of interior space was cleaned, new carpeting laid down and the exterior redecorated. He booked "Judgment at Nuremberg" for the opening night with proceeds going to the Children's Cancer Research Foundation's Jimmy Fund. The guest roster included state and civic officialdom.



Eye-catching Sandy Lutz, appropriately attired in shorts and sweatshirt lettered with "Jessica," stopped traffic while driving her Vespa motor scooter through center city as a street ballyhoo in behalf of the opening of "Jessica" at the Randolph Theatre, Philadelphia, which Norman Cohen manages.

Blais is a realist. "I'm not trying to paint a shiny picture of what independent exhibition can be. I'm aware that I have problems, and that I'll always have some kind or type of problem in the months and years ahead. But I'm not going to sit back in my office, slouching into my seat and say, 'Well, this is the end of the road.' I might as well close up shop and take up my station at the wailing wall with the other men who maintain there's no heart left in exhibition.

GEARED TO SNOB APPEAL

"I feel sure that intelligently conceived advertising campaigns, geared to attract the discriminating, or the snobs, if you will, can bring in business. Bookings have a lot to do with business; I never want to double two features of completely diverse concept. This only tends to chase out what trade has been coming in."

Blais makes a practice of stationing himself or Fournier in the lobby prior to and immediately after the main evening's performance—"not so much to eavesdrop, but to listen to what people are saying when they're in a more relaxed mood and more apt to openly discuss what's on their mind."

Blais is a strong believer in constantly contacting newspaper, radio and TV outlets for publicity breaks, week after week, month after month. "I'll call the editors at the Springfield papers to say hello once in a while, and not to ask for a publicity break. I don't ever want the newspaper people to inwardly cringe when I call and think to themselves, 'Well, here comes Blais—always asking!' "

Blais seeks to acquire more theatre properties. "They'll have to be hardtops; I think the four-wall type operation is the best in the business and offers the best future. I'll stake my future—and dollars—on the hardtops."



Syracuse, N.Y., city license bureau clerk Lester Miller ponders over the knotty problem of how to license the ricksho Loew's State Manager Sam Gilmon brought to the steps of the city holl to promote the opening of "The Road to Hong Kong." License or no license Loew's staffer Bill Burns pulled Morgoret Martin from the theatre to the holl. Gilman is ot right center in the above picture, which the Herold-Journol published in three-column size with this coption, "Not in the Books."



Model Marilyn Monning dressed as a "princess" passed out bookmorks onnouncing the opening of "Jack the Giont Killer" in Los Angeles. Here she is shown on the sidewolk in front of the Orpheum Theatre with the Volkswogen bollyhoo which she accompanied.



Louis Gasparini, city manager for Albuquerque Theatres, stands behind standees for New Mexico premiere of "Stote Fair" ot Hilond Theotre. The actual New Mexico State Fair Commission made severol tieups, including the giveaway of obout 20,000 free grounds passes to the fair this foll. Other stunts included o mince pie baking contest, judged by fair's home science deportment superintendent. The city's three television stotions cooperated.

All Ages in Royal Navy; It's Great for 'Valiant'

Leslie J. Harris manages the Odeon Theatre in Brighton, a seacost town in Sussex County, England, where the British navy services reflect its longtime sea power. They start seaman young there, and even the little girls are brought up to know and respect the high place of the Royal Navy. For example, there's the Training Ship Valiant, whose membership includes a kiddy corps for boys and girls from 8 or so up. The adult membership also covers both men and women. Also HMRN SS Sussex is stationed in Brighton.

So Manager Harris knew what to do when "The Valiant" was booked at the Odeon. There was plenty of navy cooperation available for the asking, and he asked all—the men in regular service and the training corps detachments, young and old. People of all ages, from children through adult, were in the Odeon lobby in advance and on opening day.

Besides navy cooperation, the Odeon manager spent his budget money on newspaper advertising, 16-sheet postings and other displays, plus a bedecked front and lobby.

Boxoffice Card Gives The Name of Manager

A medium size card, prominently displayed above the "cash desk" (boxoffice) at the Odeon Theatre in Coatbridge, Lanarkshire, Scotland, informs patrons:

"The Manager of This Theatre . . . Miss L. Watt . . . Is at Your Service."

A step-by-step account of her campaign on "Victim," forwarded to the Circuits Management Ass'n, operator of the Odeon Gaumont theatres in England and Scotland, discloses that Miss Watt is a thorough manager. She had display cards up in almost every shop in her territory.

Four Unit Shows!

The Starlite, the 53, Dunes and Waukegan, four drive-ins operated by the Kohlberg circuit in the Chicago area, are featuring four-unit shows, simultaneously. The films in each group will have a common idea or angle. One program featured Girls in Prison, Girls on Parole, Bad Girl and The Guilty Ones.

Gimmick for 'Witch'

Small envelopes with copy and a card inside reading, "While Viewing 'Burn, Witch, Burn,' Keep This Envelope Close to Your Body as It Contains Enough Salt and Iron to Ward Off the Evil Spirits," were distributed by Bill Rast for the showing at the Palace Theatre in McAllen, Tex. The envelope contained salt and a small nail!

A Monster-Thon on Screen!

The staff of Alan Iselin, who operates drive-in theatres in the Albany, N.Y., area, advertised a three-feature "horror" bill as a "Monster-Thon." This was at the 9-G Drive-In at Poughkeepsie. Another ad offered "Free Dry Blood Packets . . . Free Midnight Breakfast . . . Devil's Hamburgers . . . Blood Cocktails," at the Turnpike Drive-In in the Albany suburb of Westmere.

Matinee Promotions Aim at Age and Youth

Patronage from both ends of the age range was promoted in Derby, Derbyshire, England by Donald Clarke, manager. He sent out letter-size sheets and small colored leaflets to secretaries of pension clubs, the British Legion, church halls, working men's clubs, handed them out to patrons at the theatre, inserted some in newspapers, and passed them out to shoppers on Friday and Saturday market days.

The promotion pieces, apparently obtained through Circuits Management Ass'n, which operates Odeon Gaumont theatres in England and Scotland, feature the following copy:

Why Feel Lonely? . . . THE ODEON . . . Welcomes Old Age Pensioners . . . Monday to Friday Inclusive . . . Up to 4 p.m. . . . Bank Holidays Excepted . . . Hearing Aids Available Free.

Entertainment for All Age Groups . . . The Happy Family . . . Always a Good Show With Look at Life.

Look at Life is a topical featurette series.

Mimeographed sheets reading, "Do You Know! That This Theatre has a Boys and Girls Club? . . . Each Saturday morning at 9:30 . . . Circle 9d, Stalls 6d" were passed out at the theatre to parents and kids.

The "d" means penny, equivalent to about 2-3 cents U. S.

A form letter appears on the back of the letter-size sheets addressed to elderly folk. It reads:

Dear Friend:

Happily our older citizens nowadays enjoy increased leisure. As the years go by our movements are sometimes restricted but we can always see the world in its natural color from a comfortable seat in the Odeon.

We number amongst our most ardent "film fans" numerous older folk. I am pleased to say that many of them are very good friends of the staff and myself. It is a pleasure to offer a concession in price—we look forward to seeing them on any week day up to 4 p.m. when their tickets only costs them 9d. As well as other facilities, such as the hard of hearing having the benefit of hearing aids, there is always a very warm welcome.

It occurs to me that these arrangements may not be known to all your members and I should be grateful if you would be good enough to mention them at your next meeting. Also enclosed are a few copies of the current program which will be of interest.

Yours sincerely,
Donald Clarke, Manager.



W. J. Gross, who manages the Elmlone Drive-In at Coshocton, Ohio, forwords this photograph of a promotion which he reports proved effective in behalf of "The Greatest Show on Earth," when used along Moin street and in the factory district. It's o ployground swing set up on a truck bed with five pretty girls in shorts, while music was played through o public address system. Gross comments that he storted in the show business at the Newman Theatre in Konsos City, under George Boker.

An interpretive analysis of lay and tradepress reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panavision Ⓡ Regalscope; Ⓣ Technirama. Symbol ◐ denotes BOXOFFICE Blue Ribbon Award; Ⓒ color photography. For listings by company in the order of release, see FEATURE CHART.

REVIEW DIGEST
AND ALPHABETICAL INDEX

ǂ Very Good; + Good; ± Fair; − Poor; = Very Poor. In the summary ǂ is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2633	Advise & Consent	(139)	Ⓟ Drama	Col	5-28-62	ǂ	ǂ	+	ǂ	ǂ	+	ǂ	12+
2648	Air Patrol	(70)	© Crime	20th-Fox	7-16-62	±				+	±		3+2−
2616	All Fall Down	(11)	Drama	MGM	3-26-62	ǂ	+	+	ǂ	ǂ	±	+	10+1−
2637	◎Assignment Outer Space	(79)	SW-Fantasy	AIP	6-11-62	±							1+1−
	—B—												
2586	◐◎Babes in Toyland	(10D)	Mus.	BV	12-11-61	+	ǂ	±	ǂ	+	ǂ	+	10+1−
2583	◎Bachelor Flat	(91)	© Com.	20th-Fox	12- 4-61	+	±	+	ǂ	ǂ	+	±	9+2−
2628	◎Bachelor of Hearts	(97)	Com.	Cont'l	5- 7-62	+							1+
26D5	Bashful Elephant, The	(82)	Com-Dr.	AA	2-19-62	+		±		−	±		3+3−
2634	Belle Sommers	(62)	Drama	Col	5-28-62	±	±		+		+	±	5+3−
2653	◎Best of Enemies, The	(104)	Ⓣ War Comedy-Drama	Col	8- 6-62	+	+	ǂ	+	+	+	ǂ	9+
26D9	Big Money, The	(89)	Comedy	Lopert	3- 5-62	+							1+
2624	◎Big Red	(89½)	Adv.	BV	4-23-62	ǂ	±	+	+	ǂ	ǂ		9+1−
264D	Big Wave, The	(73)	Drama	AA	6-18-62	+					+		2+
2461	Bird Man of Alcatraz	(142)	Dr.	UA	6-25-62	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
26D8	◎Black Tights	(120)	Ⓣ Ballet	Magna	2-26-62	ǂ	±	+	ǂ	ǂ	ǂ		10+1−
2582	◎Blue Hawaii	(1D1)	Ⓟ Com/Mus	Para	11-27-61	+	±	+	+	+	+	±	7+2−
2631	◐◎Bon Voyage	(132)	© Comedy	BV	5-21-62	ǂ	+	ǂ	ǂ	ǂ	ǂ	ǂ	13+
2640	◎Boys' Night Out	(115)	© Com.	MGM	6-18-62	ǂ	±	±	ǂ	+	+	ǂ	10+2−
2651	Brain That Wouldn't Die, The	(71)	Horror Dr.	AIP	7-30-62	±							1+1−
2625	◎Broken Land, The	(6D)	© W'n	20th-Fox	4-30-62	±							1+1−
2406	Brushfire	(80)	War Dr.	Para	2-12-62	+	±	−		+	±	±	5+4−
2619	Burn, Witch, Burn	(90)	Susp.	AIP	4- 9-62	+	−		+		+	±	4+2−
	—C—												
2633	Cabinet of Caligari	(104)	© Horror Drama	20th-Fox	5-28-62	+	−	+	ǂ	+	+	+	7+1−
2613	Cape Fear	(105)	Suspense Dr.	U-I	3-19-62	+	ǂ	+	ǂ	ǂ	+	ǂ	11+
2583	Capture That Capsule!	(75)	Action Drama	Riviera-SR	12- 4-61	±		−		±			2+3−
2658	Carnival of Souls	(91)	Psycho-Melodrama	Herts-Lion	8-20-62	+							1+
2603	Cash on Demand	(84)	Suspense	Col	2-12-62	+	+		+		ǂ	ǂ	7+
2659	◎Centurion, The	(77)	Spectacle	PIP	8-27-62	±							1+1−
2588	Children's Hour, The	(1D9)	Dr.	UA	12-18-61	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
2608	Choppers, The	(64)	Melodrama	SR	2-26-62	±							1+1−
2599	©Cinderella	(84)	Ballet Film	Janus	1-29-62	±		ǂ			+	ǂ	6+1−
2639	Clown and the Kid	(65)	Com-Dr.	UA	6-18-62	±							1+1−
2589	◎Colossus of Rhodes, The	(128)	Ⓢ Adv. Spect.	MGM	12-25-61	+	±	+	+	±	+		6+2−
2660	Coming-Out Party, A	(98)	Com.	Union	8-27-62	ǂ	+		ǂ			ǂ	7+
2645	Concrete Jungle, The	(86)	Dr.	Fanfare	7- 9-62	+		+	+		±		4+1−
265D	Confessions of an Opium Eater	(85)	Shock Melodrama	AA	7-23-62	+					±		2+1−
2590	Continental Twist, The	(See "Twist All Night")											
2607	Couch, The	(89)	Suspense	WB	2-26-62	±	±	±	+	+	±	±	7+5−
2621	◐◎Counterfeit Traitor, The	(140)	Drama	Para	4-16-62	ǂ	ǂ	+	ǂ	ǂ	ǂ	ǂ	13+
	—D—												
2655	◎Damn the Defiant!	(101)	© Ac.	Col	8-13-62	+	±		+	+	ǂ		6+1−
2600	Day the Earth Caught Fire, The	(90)	Suspense Drama	U-I	1-29-62	ǂ	+	ǂ	ǂ	+	ǂ	ǂ	12+
2625	Dead to the World	(87)	Melo.	UA	4-30-62	−					±		1+2−
2602	Deadly Duo	(69)	Drama	UA	2- 5-62	+		−	+	+	−	±	4+3−
2594	Desert Patrol	(78)	War Drama	U-I	1- 8-62	+	+	+	ǂ		+	+	7+
26D7	◎Devil Made a Woman, The	(87)	Adv.	Medallion	2-26-62	±							1+1−
2658	Devil's Messenger, The	(72)	Fantasy-Melodrama	Herts-Lion	8-20-62	±							1+1−
2624	◎Doctor in Love	(93)	Com.	Governor	4-23-62	+	±	+	+	±	±	+	7+3−
2621	Don't Knock the Twist	(87)	Drama/Twist numbers	Col	4-16-62	+	±	±	±	+	±	±	7+5−
2588	Double Bunk	(92)	Farce	Showcorp	12-18-61	+		±			±	+	4+2−
	—E—												
2647	◎East of Kilimanjaro	(72)	Adv.	Parade	7-16-62	±							1+1−
2657	◎Eegah	(90)	Com-Fantasy	Fairway	8-20-62	+							1+
2588	◎El Cid	(184)	Ⓣ Hist. Spec.	AA	12-18-61	ǂ	ǂ	+	ǂ	ǂ	ǂ	ǂ	13+
2636	◎Escape From Zahrain	(93)	Ⓟ Adventure Drama	Para	6- 4-62	+	±	+	+	+	+	+	7+1−
2577	Everything's Ducky	(80)	Comedy	Col	11-13-61	−	±	±	+	±	+	±	6+5−
2615	Experiment in Terror	(123)	Susp.	Col	3-26-62	ǂ	+	+	ǂ	ǂ	ǂ	ǂ	12+
	—F—												
2653	Fallouy	(64)	Crime Drama	Fairway	8- 6-62	±							1+1−
2623	Five Finger Exercise	(109)	Dr.	Col	4-23-62	+	±	±	ǂ	+	+	+	8+2−
2654	◎Five Weeks in a Balloon	(1D3)	© Adv-Comedy	20th-Fox	8- 6-62	ǂ	+		ǂ	+		+	7+
2575	◎Flight of the Lost Balloon	(91)	Ⓢ Adventure	Woolner	11- 6-61	+		−	±	+			3+2−
2580	◐◎Flower Drum Song	(133)	Ⓟ Musical	U-I	11-20-61	ǂ	+	+	ǂ	ǂ	ǂ	ǂ	12+
2618	◎Follow That Dream	(110)	Ⓟ Com.	UA	4- 2-62	+	+	+	ǂ	+	ǂ	+	9+
2619	◎Forever My Love	(115)	Romantic Drama	Para	4- 9-62	+	±	+	+	±	+	ǂ	8+2−
2606	◎Four Horsemen of the Apocalypse, The	(153)	© Drama	MGM	2-19-62	ǂ	ǂ	+	ǂ	+	ǂ	ǂ	12+
	—G—												
2585	George Raft Story, The	(105)	Biographical Drama	AA	12-11-61	+	+	+	ǂ	+	+	+	8+
2626	◎Geronimo	(101)	Ⓟ Outdoor Dr.	UA	4-30-62	+	+	+	ǂ	+	+		7+
2644	◎Gigot	(104)	Comedy	20th-Fox	7- 2-62	ǂ	±	ǂ	ǂ	ǂ	ǂ		11+1−
26D5	◎Girls at Sea	(81)	Com.	Seven Arts	2-19-62	ǂ							2+
2587	Gun Street	(67)	Western	UA	12-18-61	±	−	−		+	−		2+4−
2593	◎Guns of the Black Witch	(81)	© Adv. Dr.	AIP	1- 8-62	±					−	±	2+3−
2651	Guns of Darkness	(1D3)	Drama	WB	7-30-62	+	±	±	ǂ	+	+		7+2−
	—H—												
2613	Hand of Death	(60)	S-F'n	20th-Fox	3-19-62	±					±	±	3+3−
2626	◎Hands of a Stranger	(85½)	Susp.	AA	4-30-62	±					±	±	3+3−
2598	Happy Thieves, The	(88)	Com-Dr.	UA	1-22-62	+	±	+	ǂ	±	±	+	8+3−
2625	Harold Lloyd's World of Comedy	(94)	Comedy	Cont'l	4-30-62	+	±	ǂ	ǂ	ǂ	ǂ		10+1−
2634	◎Hatari!	(159)	Adv. Dr.	Para	5-28-62	ǂ	ǂ	+	ǂ	+	ǂ	ǂ	12+
2634	Hell Is for Heroes	(90)	War Dr.	Para	5-28-62	+	±	+	+		+	+	6+1−
2612	◎Hellions, The	(87)	Ⓣ Outdoor Drama	Col	3-12-62	+	±	±			−	±	4+4−
2639	◎Hemingway's Adventures of a Young Man	(145)	© Dr.	20th-Fox	6-18-62	ǂ	±	+	ǂ	ǂ	ǂ	ǂ	12+1−
2590	Hey, Let's Twist!	(80)	Musical	Para	12-25-61	+	±	+	+	+	±	±	7+3−
2610	Hitler	(1D7)	Drama	AA	3- 5-62	±	±	−	+	+	−		4+4−
2620	◎Horizontal Lieutenant, The	(90)	Comedy ©	MGM	4- 9-62	+	±	±	+	+	ǂ	+	8+2−
2641	Horror Chamber of Dr. Faustus, The	(95)	Horror Drama	Lopert	7- 2-62	+							1+
2623	House of Women	(83)	Drama	WB	4-23-62	±	±	+	+	+	−	±	6+4−
	—I—												
2596	◎I Bombed Pearl Harbor	(98)	Widescope, War Dr.	Parade	1-15-62	+		±		+			3+1−
2636	◎I Like Money	(81)	© Com.	20th-Fox	6- 4-62	+	±	+	ǂ		+	+	7+1−
2635	Incident in an Alley	(83)	Dr.	UA	6- 4-62	±					±	±	3+3−
2626	Information Received	(77)	Dr.	U-I	4-30-62	+		±	+		+	+	5+1−
2587	Innocents, The	(100) © Suspense	Drama	20th-Fox	12-18-61	ǂ	±	ǂ	ǂ	ǂ	ǂ	ǂ	13+1−
2638	Interns, The	(120)		Col	6-11-62	ǂ	ǂ	±	+	ǂ	+	+	10+1−
2628	Intruder, The	(83)	Dr.	Astor	5- 7-62	+	±	ǂ	+	ǂ	+	+	9+1−
2651	Invasion of the Star Creatures	(81)	Sc.-F'n Comedy	AIP	7-30-62	±							1+1−
2644	◎It Happened in Athens	(92)	© Comedy-Drama	20th-Fox	7- 2-62	+	+	−	+	±	+		5+2−
	—J—												
2645	◎Jack the Giant Killer	(94)	Adv-Fantasy	UA	7- 9-62	+	−		ǂ		±	ǂ	6+2−
2615	◎Jessica	(105)	Ⓟ Rom. Comedy	UA	3-26-62	ǂ	±	±	+	+	±	+	8+3−
2608	Jet Storm	(88)	Suspense	UPRD	2-26-62	+		+		+			3+
2604	◎Journey to the Seventh Planet	(80)	Adv.-Fantasy	AIP	2-12-62	+		±	±	+	−		5+4−
2574	Judgment at Nuremberg	(189)	Dr.	UA	10-30-61	ǂ		ǂ	ǂ	ǂ	ǂ	ǂ	14+
	—K—												
2592	Karate	(8D)	Ac Dr.	Brenner	1- 1-62	±							1+1−
2652	◎Kid Galahad	(95)	Com-Dr/Songs.	UA	7-30-62	ǂ	+	+	ǂ	+	+		8+
2571	◐◎King of Kings	(161)	Ⓣ Religious Drama	MGM	10-23-61	ǂ	ǂ	ǂ	ǂ	ǂ	+	ǂ	13+
	—L—												
2627	◎Lad: a Dog	(98)	Drama	WB	5- 7-62	ǂ	±	+	±	+	+		7+2−
2631	◎Last of the Vikings	(102)	Dyaliscope, Adv.	Medallion	5-21-62	+			+			±	3+1−
2595	◎Light in the Piazza	(101)	© Romantic Drama	MGM	1-15-62	ǂ	+	ǂ	ǂ	ǂ	ǂ	ǂ	13+
263D	◎Lisa	(112)	© Adv. Dr.	20th-Fox	5-14-62	+	ǂ	+		+	ǂ	ǂ	9+
2642	Lolita	(152)	Comedy-Drama	MGM	6-25-62	ǂ	±	+	ǂ	ǂ	±	ǂ	11+2−
2628	Lonely Are the Brave	(1D7)	Ⓟ Outdoor Drama	U-I	5- 7-62	+	+	+	ǂ	+	ǂ	+	9+
2593	Long and the Short and the Tall, The	(102)	War Dr.	Cont'l	1- 8-62	ǂ		+		+	+		5+
2593	Lost Battalion	(83)	War Dr.	AIP	1- 8-62	±					+		2+1−
259D	◎Lover Come Back	(107)	Comedy	U-I	12-25-61	ǂ	+	ǂ	ǂ	ǂ	+	ǂ	12+
	—M—												
26D4	Madison Avenue	(94)	© Dr.	20th-Fox	2-12-62	±	+	−	+	+	+	+	6+2−
2622	◎Magic Sword, The	(80)	Fantasy-Adventure	UA	4-16-62	+		+	+	+	+		5+
2601	Make Mine a Double	(86)	Com.	Ellis	2- 5-62	ǂ							2+
2660	◎Make Way for Lila	(90)	Adv. Dr.	Parade	8-27-62	±		±		+			3+2−

REVIEW DIGEST
AND ALPHABETICAL INDEX

In the summary ## is rated 2 pluses. = as 2 minuses. + Very Good; + Good; ± Fair; − Poor; = Very Poor.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2607	Malaga (97) Drama			WB	2-26-62	+	+	±	##	±	+	±	8+3−
2621	Man Who Shot Liberty Valance, The (123) Western			Para	4-16-62	±	##	+	##	##	+	##	11+1−
2641	Manster, The (72) Horror Dr.			Lopert	7- 2-62	±					−		1+2−
2576	Mask, The (83) Depth-dimension Horror Drama			WB	11- 6-61	+	−	−	+	##	±	±	6+4−
2654	Matter of WHO, A (90) Com.			Herts-Lion	8- 6-62	##			+	±		##	6+1−
2642	⊙ Mermaids of Tiburon, The (77) Underwater Adv.			Filmgroup	7- 2-62	±		±		±			3+3−
2632	⊙ Merrill's Marauders (98) © Dr.			WB	5-21-62	+		##	##	##	##	±	10+1−
2594	⊙ Midsummer Night's Dream (74) © Puppet Fantasy			Showcorp	1- 8-62	±	+	##	##	+	+	+	9+1−
2656	⊙ Mighty Ursus (90) Adv.			UA	8-13-62	±					−		1+2−
2629	Miracle Worker, The (106) Dr.			UA	5-14-62	##	+	##		##	##	##	11+
2599	⊙ Moon Pilot (98) Comedy			BV	1-29-62	+	±	##	+	##	##	##	11+1−
2611	Most Wanted Man, The (85) Com.			Astor	3-12-62	−							1−
2632	Mothra (90) Tohoscope, HoDr.			Col	5-21-62	+		−	+	+	±	±	5+3−
2632	◐⊙ Mr. Hobbs Takes a Vacation (116) © Comedy			20th-Fox	5-21-62	##	##	+	##	##	##	##	13+
2597	Murder She Said (87) Mystery			MGM	1-22-62	+	+	+	##	+	+	+	8+
2624	⊙ Music Man, The (151) Ⓣ Musical Comedy			WB	4-23-62	##	##	##	##	##	##		12+
2617	⊙ My Geisha (120) Ⓣ Com-Dr.			Para	4- 2-62	+	##	+		##	##	+	9+
2587	⊙ Mysterious Island (101) Adv.			Col	12-18-61	+	+	+	##	##	+	±	9+1−
	—N—												
2620	Nearly a Nasty Accident (86) Farce-Comedy			U-I	4- 9-62	+		±	+		+	±	5+2−
2649	Never Let Go (90) Melodr.			20th-Fox	7-23-62	+		+					2+
2631	⊙ Night Creatures (81) Adv.			U-I	5-21-62	+		+	##		+		5+
2655	Night They Killed Rasoutin, The (87) Melodrama			Brigadier	8-13-62	+							1+
2591	No Love for Johnnie (110) Drama			Embassy	1- 1-62	+	+	##	##	+	+	##	10+
2656	⊙ No Man Is an Island (114) War Drama			U-I	8-13-62	##	±	±	##	+			7+2−
2643	Notorious Landlady, The (123) Com.			Col	7- 2-62	+	±	+	##	+	+	##	9+1−
2638	No Place Like Homicide (87) Farce-Comedy			Embassy	6-11-62	+	−	±	+				3+2−
2656	Nun and the Sergeant, The (73) War Drama			UA	8-13-62	±					−		1+2−
	—O—												
2583	One, Two, Three (115) Ⓟ Comedy			UA	12- 4-61	##	+	##	##	##	##	##	13+
2610	Only Two Can Play (106) Com.			Kingsley	3- 5-62	+	+	+	##	+	+	±	8+1−
2589	Outsider, The (108) Drama			U-I	12-25-61	+	±	±	##	##	##	##	11+2−
	—P, Q—												
2591	Pagan Island (60) Adv.			Cinema Syn	1- 1-62	±							1+1−
2643	Panic in Year Zero! (95) Dr.			AIP	7- 2-62	+	+	+	±	+	±		6+2−
2642	Paradise Alley (81) Comedy			Astor	7- 2-62	+							1+
2652	Payroll (80) Crime			AA	7-30-62	±		+			±		3+2−
2633	⊙ Peeping Tom (86) Suspense			Astor	5-28-62	+							1+
2637	Phantom Planet, The (82) SF-Fantasy			AIP	6-11-62	±							1+1−
2640	⊙ Phantom of the Opera (84) Ho.			U-I	6-18-62	##	±	+	##	+	##		9+1−
2648	Pigeon That Took Rome, The (101) Ⓟ Comedy			Para	7-16-62	+	##	##	+	+	+		8+
2585	⊙ Pirate of the Black Hawk, The (75) Ⓢ Adventure			Filmgroup	12-11-61	+						−	1+1−
2652	⊙ Pirates of Blood River (87) Ⓢ Action			Col	7-30-62	+	±	+	+	+	+	±	7+2−
2653	⊙ Playgirl After Dark (92) Dr.			Topaz	8- 6-62	+		−					1+1−
2614	⊙ Premature Burial, The (81) Ⓟ Horror Drama			AIP	3-19-62	+	+	±	+		+	±	6+2−
2606	⊙ Prisoner of the Iron Mask, The (80) © Adv. (Eng. dubbed)			AIP	2-19-62	±	±		±			±	4+4−
	—R—												
2620	Reprieve (105½) Drama			AA	4- 9-62	+	+	±	+		+		5+1−
2629	⊙ Ride the High Country (94) © Western			MGM	5-14-62	+		+	+	##	+	+	7+
2655	Rider on a Dead Horse (72) W'n			AA	8-13-62	+					±		2+1−
2611	Ring of Terror (71) Horror			SR	3-12-62	±							1+1−
2635	Road to Hong Kong, The (91) Com.			UA	6- 4-62	+	+	##	##	+	+	+	9+
2614	⊙ Rome Adventure (118) Com-Dr.			WB	3-19-62	+	+	±	+	##	+	+	8+1−
	—S—												
2623	Safe at Home! (83) Com-Dr.			Col	4-23-62	+	−	±	+	+	+	+	6+2−
2592	Sail a Crooked Ship (88) Comedy			Col	1- 1-62	+	±	±	##	+	+	+	8+2−
2599	Saintly Sinners (79) Com-Dr.			UA	1-29-62	±	−	+	+	±	±	±	6+5−
2622	⊙ Samar (89) Action Dr.			WB	4-16-62	+	±	±	+	+	+	±	7+3−
2627	Satan in High Heels (93), Exploitation Melodrama			Cosmic	5- 7-62	−	=					±	1+4−
2610	⊙ Satan Never Sleeps (125) © Comedy-Drama			20th-Fox	3- 5-62	+	+	±	+	+	+	+	7+1−
2659	Scarface Mob, The (105) Cr.			Desilu	8-27-62	+							1+
2612	Secret File Hollywood (85) Melodrama			Crown Int'l	3-12-62	±							1+1−
2602	⊙ Sergeants 3 (112) Ⓟ Outdoor			UA	2- 5-62	+	+	+	##	+	+	+	8+
2605	7th Commandment (82) Melo.			Crown	2-19-62	±							1+1−
2619	⊙ Shame of the Sabine Women, The (80) Adv. Dr.			UPRO	4- 9-62	±				±			2+2−
2627	⊙ She Didn't Say No! (96) Comedy Satire			Seven Arts	5- 7-62	##							2+
2657	Shootout at Big Sag (64) W'n			Parallel	8-20-62	+							1+
2600	⊙ Siege of Syracuse (87) Ⓣ Adv.-Ac.			Para	1-29-62	+	±	−	+	−	−		3+4−
2594	Singer Not the Song, The (98) © Drama			WB	1- 8-62	+	±	+	##	+	+	±	8+2−
2615	⊙ Six Black Horses (80) W'n			U-I	3-26-62	+	−	±	+	+	+	±	6+3−
2646	⊙ Sky Above—the Mud Below, The (90) Documentary			Astor	7- 9-62	##	±	##	+	##	##	+	11+1−
2591	Something Wild (112) Dr.			UA	1- 1-62	±	±		+	+	±	+	6+3−
2635	⊙ Spiral Road, The (140) Adv.			U-I	6- 4-62	+	+	±	##	##	##	##	11+1−
2616	◐⊙ State Fair (118) © Musical			20th-Fox	3-26-62	+	##	±	+	##	+	##	10+1−
2637	⊙ Story of the Count of Monte Cristo, The (101) Ⓢ Adv.			WB	6-11-62	+	±	±		+	##		6+2−
2647	⊙ Stowaway in the Sky (82) Adventure			Lopert	7-16-62	+	±		+	+	##	##	8+1−
2654	Strangers in the City (83) Dr.			Embassy	8- 6-62	±	−	+	+			±	4+3−
2584	⊙ Summer and Smoke (118) Ⓟ Dr.			Para	12- 4-61	##	##	##	##	##	##	##	14+
2611	⊙ Sweet Bird of Youth (120) © Drama			MGM	3-12-62	##	+	##	##	##	+	##	12+
2622	⊙ Swingin' Along (74) © Com/Mus.			20th-Fox	4-16-62	+		±	+	±	−		4+3−
	—T—												
2636	⊙ Tales of Terror (90) Ⓟ Ho.			AIP	6- 4-62	##	−	+	##	##	##	±	10+2−
2644	⊙ Tartars, The (83) Action			MGM	7- 2-62	±	±	−	+	±	±	±	6+6−
2650	⊙ Tarzan Goes to India (86) © Ac.			MGM	7-23-62	+	±	+	+	##	+		7+1−
2630	Taste of Honey, A (100) Dr.			Cont'l	5-14-62	##	±	##	##	##	##	+	12+1−
2614	Tell-Tale Heart, The (78) Horror Drama			Danziger-SR	3-19-62	+							1+
2613	Temptation (94) Melodr.			Cameo	3-19-62	+							1+
2596	⊙ Tender Is the Night (146) © Drama			20th-Fox	1-15-62	##	+	##	##	+	+	##	11+
2632	⊙ That Touch of Mink (99) Ⓟ Com.			U-I	5-14-62	##	+	+	##	##	+	##	11+
2598	Then There Were Three (82) Ac.			Parade	1-22-62	±		+		+			3+1−
2639	There Was a Crooked Man (106) Comedy			Lopert	6-18-62	##							2+
2629	13 West Street (80) Dr.			Col	5-14-62	±	±	±	+	±	+	+	7+4−
2659	⊙ 300 Spartans, The (114) © Action Spectacle			20th-Fox	8-27-62	±		±	##	+	+		6+2−
2647	Three Stooges in Orbit, The (87) Farce-Comedy			Col	7-16-62	+	−	+	+	+	±	±	6+3−
2597	Three Stooges Meet Hercules, The (89) Farce-Comedy			Col	1-22-62	−	−	±	+	+	+	±	5+4−
2597	Too Late Blues (110) Dr.			Para	1-22-62	±	±	+	+	+	±	±	7+4−
2646	Trauma (93) Suspense Dr.			Parade	7- 9-62	+							1+
2600	Twenty Plus Two (102) Mys.			AA	1-29-62	±	±	±		−	±	±	5+6−
2616	Twist All Night (85) Comedy With Music, color prolog			AIP	3-26-62	+		±	±	+	−		4+3−
2592	Twist Around the Clock (86) Musical			Col	1- 1-62	+	±	±	+	+	±	±	7+4−
2589	Two Little Bears, The (81) © Comedy-Fantasy			20th-Fox	12-25-61	±	−	+	+	±	##		6+3−
2657	⊙ Two Weeks in Another Town (104) © Drama			MGM	8-20-62	±	±	±	+	−	##		6+4−
2565	Two Women (105) Dr. (Eng. dubbed) Also with titles			Embassy	10- 2-61	##	##	##	##		##	##	12+
	—U—												
2603	Underwater City, The (78) Adv.-Fantasy			Col	2-12-62	±	±	±		±	+	±	6+5−
	—V—												
2648	Valiant, The (89) War Drama			UA	7-16-62	+	+	±	+		+	+	6+1−
2606	Victim (100) Drama			Astor	2-19-62	##	+	##	##	+	##	##	12+
2601	View From the Bridge, A (110) Drama			Cont'l	2- 5-62	##	+	##	##	##	##	##	13+
	—W—												
2602	Walk on the Wild Side (114) Dr.			Col	2- 5-62	##	##	+	##	##	−	+	10+1−
2660	⊙ Waltz of the Toreadors (105) Comedy-Drama			Cont'l	8-27-62	+	±	+	+		##	+	7+1−
2638	What a Carve Up! (See "No Place Like Homicide")												
2618	War Hunt (81) War Drama			UA	4- 2-62	±	±	+	+	##	##	##	10+2−
2567	◐⊙ West Side Story (155) Panavision. Musical Dr.			UA	10- 9-61	##	##	##	##	##	##	##	14+
2646	⊙ When the Girls Take Over (80) Comedy			Parade	7- 9-62	±							1+1−
2612	Whistle Down the Wind (98) Drama			Astor	3-12-62	##	+	##	+	##	##	##	12+
2645	⊙ Wild Westerners, The (70) W'n			Col	7- 9-62	+	±	±	+	+	±	±	7+4−
2609	Womanhunt (60) Mystery			20th-Fox	3- 5-62	−					−		2−
2658	⊙ Wonderful World of the Bros. Grimm (137)			MGM-Cinerama	8-20-62	##	##	##	##	##	##	##	14+
2609	World in My Pocket (93) Suspense			MGM	3- 5-62	+	+	+	+	±	±		6+2−
	—XYZ—												
2579	⊙ X-15 (112) Ⓟ Dr.			UA	11-20-61	+	±	±	+	##	##	+	9+2−
2638	Zotz! (85) Comedy			Col	6-11-62	±	−	+	+	+	+		5+2−

Feature productions by company in order of release. Running time is in parentheses. © is for CinemoScope; Ⓥ VistoVision; Ⓢ Superscope; Ⓟ Panovision; Ⓡ Regolscope; Ⓣ Techniromo. Symbol ◐ denotes BOXOFFICE Blue Ribbon Award; ◎ color photography. Letters and combinotions thereof indicote story type—(Complete key on next poge.) for review dates and Picture Guide page numbers, see REVIEW DIGEST.

FEATURE CHART

	ALLIED ARTISTS	Type	Rel. No.	AMERICAN INT'L	Type	Rel. No.	COLUMBIA	Type	Rel. No.	M-G-M	Type	Rel. No.	PARAMOUNT	Type	Rel. No.	
FEBRUARY				◎Premature Burial (81) Ⓟ Ray Milland, Hazel Court	Ho.	702	The Three Stooges Meet Hercules (89) Stooges, Vicki Trickett	Ad.	617	◎Light in the Piazza (105) © Olivia de Havilland, R. Brazzi, G. Hamilton, Y. Mimieux	D.	207	◎Summer and Smoke (118) Ⓣ Laurence Harvey, Geraldine Page	D.	6107	
							The Underwater City (78) SF William Lundigan, Julie Adams		618				◎Siege of Syracuse (87) Ⓣ Rossano Brazzi, Tina Louise	Ad.	6110	
							Walk on the Wild Side (114) Laurence Harvey, Capucine, Barbara Stanwyck, Jane Fonda	D.	619							
MARCH	The Bashful Elephant (80) Molly Mack, Buddy Baer	OD.	6201	Twist All Night (87) June Wilkinson, Louis Prima, Sam Butera and the Witnesses (Includes a color sequence)	M.	703	◎The Hellions (87) Ⓣ Richard Todd, Anne Aubrey	Ac.	620	◎Four Horsemen of the Apocalypse (153) © Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb	D.	209	◎Forever My Love (115) Romy Schneider, Karl Boehm	D.	6111	
	Hitler (107) Richard Basehart, Cordula Trantow, Maria Emo	BiD.	6203				Belle Sommers (62) Polly Bergen, David Janssen	D.	621	World in My Pocket (93) Rod Steiger, Nadja Tiller, Peter Van Eyck	D.	210	Brushfire (80) John Ireland, Jo Morrow, Everett Sloane	D.	6112	
APRIL	Hands of a Stranger (85½) Paul Lukather, Joan Harvey, Jas. Stapleton, Irish McCalla	D.	6204	Burn, Witch, Burn (89) Janet Blair, Peter Wyngarde	Ho.	704	Don't Knock the Twist (87) Chubby Checker, Mari Blanchard	M.	622	◎Sweet Bird of Youth (120) © Geraldine Page, Paul Newman, Ed Begley, Rip Torn	D.	212	The Man Who Shot Liberty Valance (123) James Stewart, John Wayne, Vera Miles	W.	6114	
	The Big Wave (73) Sessue Hayakawa, Mickey Curtis	D.	6202	Phantom Planet, The (82) SF Dean Fredericks, Coleen Gray		711	Experiment in Terror (123) Glenn Ford, Lee Remick	D.	623	◎The Horizontal Lieutenant (90) © Jim Hutton, Paula Prentiss	C.	213	◐◎The Counterfeit Traitor (140) William Holden, Lilli Palmer (pre-release)	D.	6113	
				◎Assignment Outer Space (79) Archie Savage, Gaby Farinon	SR.	712	Safe at Home (83) Mickey Mantle, Roger Maris, Patricia Barry	D.	624	All Fall Down (111) Eva Marie Saint, Warren Beatty, Karl Malden, Angela Lansbury	D.	211				
MAY	Rider on a Dead Horse (72) John Vivyan, Lisa Lu, Bruce Gordon, Kevin Hagen	OD.	6212	The Brain That Wouldn't Die (71) Herb Evers, Virginia Leith	Ho.	705	Five Finger Exercise (109) Rosalind Russell, Maximilian Schell, Jack Hawkins, Richard Beymer	D.	625	◎Ride the High Country (94) © Randolph Scott, Joel McCrea	OD.	216	◎Escape From Zahrain (93) Ⓣ Yul Brynner, Madlyn Rhue, Sal Mineo	Ac.	6115	
				Invasion of the Star Creatures (81) Bob Ball, Frankie Ray	SF.	706	13 West Street (80) Alan Ladd, Rod Steiger, Dolores Dorn, Michael Callan	D.	626							
							◎Mothra (90) All-Japanese cast (Eng-dubbed)	Ac.	627							
JUNE	Reprieve (106) (See "Convicts 4" in October listing)	D.	6205				Advise and Consent (138) © Charles Laughton, Henry Fonda, Don Murray, Walter Pidgeon, Gene Tierney, Franchot Tone	D.	628	Lolita (152) James Mason, Shelley Winters, Peter Sellers, Sue Lyon	D.	217	Hell Is for Heroes (90) Steve McQueen, Bobby Darin, Fess Parker, Bob Newhart	D.	6116	
	The Bridge (104) (Eng-dubbed version) Volker Bohnet, Fritz Wepper	D.	6207				◎The Wild Westerners (70) Jas. Philbrook, Nancy Kovack, Guy Mitchell, Duane Eddy	W.	629	◎Boys' Night Out (115) © Kim Novak, James Garner, Tony Randall, Janet Blair	C.	218				
	Confessions of an Opium Eater (85) Vincent Price, Linda Ho	D.	6206							◎The Tartars (83) Orson Welles, Victor Mature, Liana Orfei	Ad.	223				
	Payroll (80) Michael Craig, Francoise Prevost	Ac.	6210													
JULY	The Frightened City (97) Herbert Lom, John Gregson, Yvonne Romain	D.	6211	◎Tales of Terror (90) Ⓟ Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget	Ho.	710	The Notorious Landlady (123) Jack Lemmon, Kim Novak, Fred Astaire	MyC.	701	◎Tarzan Goes to India (86) Jock Mahoney, Simi, Mark Dana	Ad.	222	◐◎The Counterfeit Traitor (140) William Holden, Lilli Palmer	D.	6113	
				Panic in Year Zero! (95) © Ray Milland, Jean Hagen, Frankie Avalon	D.	708	Zotz! (87) Tom Poston, Julia Meade, Cecil Kellaway	C.	702				◎My Geisha (120) Ⓣ Shirley MacLaine, Yves Montand, Edw. G. Robinson, Bob Cummings	CD.	6118	
AUGUST				◎Marco Polo (100) © Rory Calhoun, Yoko Tani	Ad.	709	The Interns (120) Michael Callan, Cliff Robertson, Jas. MacArthur, Haya Harareet	D.	703	◎Two Weeks in Another Town (104) © Kirk Douglas, Edw. G. Robinson, Cyd Charisse, Geo. Hamilton	D.	220	◎Hatari! (159) John Wayne, Red Buttons, Elsa Martinelli, Hardy Kruger	Ad.	6119	
							The Three Stooges in Orbit (87) Stooges, Edson Stroll	C.	704							
SEPTEMBER				◎White Slave Ship (92) © (formerly "Wild Cargo") Pier Angeli, Edmund Purdom	Ad.	713	◎Damn the Defiant! (101) © Alec Guinness, Dirk Bogarde, Anthony Quayle	D.	705	◎The Savage Guns (..) Ⓢ Richard Baschart, Alex Nicol	OD.	306				
							◎The Best of Enemies (104) David Niven, Alberto Sordi	CD.	706	◎Swordsman of Siena (..) © Stewart Granger, Sylva Koscina, Christine Kaufmann	Ad.	304				
							Ring-a-Ding Rhythm (78) Chubby Checker, Dukes of Dixieland	M.	707							
OCTOBER	Convicts 4 (106) (was "Reprieve") Ben Gazzara, Stuart Whitman, Ray Walston, Vincent Price, Rod Steiger, Sammy Davis jr.	D.	6205	Warriors Five (..) Jack Palance, Anna Ralli	Ac.	707	Requiem for a Heavyweight (85) Anthony Quinn, Jackie Gleason, Julie Harris, Mickey Rooney	D.	708	◎A Very Private Affair (..) Brigitte Bardot, Marcello Mastroianni	D.	303	The Pigeon That Took Rome (101) Ⓟ Charlton Heston, Elsa Martinelli, Harry Guardino	C.	6202	
							Two Tickets to Paris (78) Joey Dee, Gary Crosby, Kay Medford	M.	709	◎I Thank a Fool (..) © Susan Hayward, Peter Finch	D.	301				
							We'll Bury You (..)	Doc.								
NOVEMBER	Billy Budd (123) Robert Ryan, Peter Ustinov, Melvyn Douglas, Terence Stamp	D.	6208				◎Pirates of Blood River (87) Ⓢ Kerwin Mathews, Glenn Corbett	Ad.	710	◎The Main Attraction (..) © Pat Boone, Nancy Kwan, Mai Zetterling	D.		◎Girls! Girls! Girls! (..) Elvis Presley, Stella Stevens, Robert Strauss, Laurel Goodwin	C/M.	6205	
							The War Lover (..) Steve McQueen, Robert Wagner, Shirley Ann Field	D.		Period of Adjustment (..) Tony Franciosa, Jane Fonda, Jim Hutton	C.					

FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Actian; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Dac) Documentary; (D) Drama; (F) Fantasy; (FC) Farce-Comedy; (Ho) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

FEBRUARY

20TH-FOX

- ⊙Tender Is the Night (146) © .....D..203
  Jennifer Jones, Jason Robards jr., Joan Fontaine, **Tom Ewell**
- ⊙Swingin' Along (74) © C/M..204
  Noonan and Marshall, Barbara Eden, Ray Charles, Roger Williams, Bobby Vee

UNITED ARTISTS

- ⊙Sergeants 3 (112) Ⓟ .OD..6213
  Frank Sinatra, Dean Martin, S. Davis jr., P. Lawford, J. Bishop
- Saintly Sinners (78)....CD..6205
  Don Beddoe, Ellen Corby
- Deadly Duo (69).....D..6212
  Craig Hill, Marcia Henderson

UNIVERSAL-INT'L

- ⊙Spartacus (193) Super-Technirama 70.....D..6204
  Kirk Douglas, Sir Laurence Olivier, Jean Simmons, Tony Curtis, Peter Ustinov (regular release)

WARNER BROS.

- ⊙⊙A Majority of One (147) .....C..153
  Rosalind Russell, Alec Guinness

MARCH

20TH-FOX

- The Innocents (99) ©....D..207
  Deborah Kerr, Michael Redgrave
- Womanhunt (60) .....D..206
  Steve Piccaro, Lisa Lu, Berry Kroeger
- ⊙Satan Never Sleeps (124) © .....D..205
  William Holden, Clifton Webb, France Nuyen

UNITED ARTISTS

- The Children's Hour (109) .....D..6211
  Audrey Hepburn, Shirley MacLaine, James Garner
- The Clown and the Kid (65) .....D..6207
  John Lupton, Mike McGreevey

UNIVERSAL-INT'L

- ⊙Lover Come Back (107)..C..6205
  Rock Hudson, Doris Day, Tony Randall, Edie Adams
- Desert Patrol (78).....Ac..6206
  Michael Craig, John Gregson, Richard Attenborough

WARNER BROS.

- The Couch (89) .....D..160
  Shirley Knight, Grant Williams
- Malaga (96).....Ad..161
  Trevor Howard, Dorothy Dandridge, Edmund Purdom

APRIL

20TH-FOX

- ⊙⊙State Fair (118) ©..D/M..208
  Pat Boone, Bobby Darin, Pamela Tiffin, Ann-Margret, Alice Faye, Tom Ewell
- ⊙Broken Land (60) ©....W..209
  Kent Taylor, Jody McCrea, Dianna Darrin

UNITED ARTISTS

- ⊙The Magic Sword (80)..Ad..6214
  Basil Rathbone, Estelle Winwood, Gary Lockwood, Anne Helm
- ⊙Mighty Ursus (90)....Ad..6220
  Ed Fury
- ⊙Jessica (105) Ⓟ.....C..6219
  Maurice Chevalier, Angie Dickinson
- War Hunt (81) .....D..6217
  John Saxon, Robert Redford

UNIVERSAL-INT'L

- The Outsider (108).....D..6207
  Tony Curtis, Bruce Bennett, James Franciscus
- Nearly a Nasty Accident (86) .....C..6208
  Jimmy Edwards, Shirley Eaton, Kenneth Connor

WARNER BROS.

- ⊙Rome Adventure (118)....D..162
  Troy Donahue, Angie Dickinson, Rossano Brazzi, Suzanne Pleshette

MAY

20TH-FOX

- Hand of Death (60) .....Ho..212
  John Agar, Paula Raymond
- The Cabinet of Caligari (104) © .....HoD..211
  Glynis Johns, Dan O'Herlihy

UNITED ARTISTS

- ⊙Follow That Dream (110) Ⓟ .....C..6216
  Elvis Presley, Anne Helm, Arthur O'Connell
- ⊙Geronimo (102).....OD..6221
  Chuck Connors, Kamala Devi
- Incident in an Alley (83) D..6218
  Chris Warfield, Erin O'Donnell
- Third of a Man (80) ....D..6226
  Simon Oakland

UNIVERSAL-INT'L

- Cape Fear (106).....D..6209
  Gregory Peck, Robert Mitchum, Polly Bergen
- The Day the Earth Caught Fire (91) .....D..6210
  Janet Munro, Leo McKern

WARNER BROS.

- House of Women (85)....D..163
  Shirley Knight, Andrew Duggan
- ⊙Samar (89) .....Ad..164
  George Montgomery, Gilbert Roland, Ziva Rodann, Joan O'Brien

JUNE

20TH-FOX

- ⊙ Lisa (112) © .....D..210
  Stephen Boyd, Dolores Hart
- ⊙It Happened in Athens (92) © .....Ad..214
  Jayne Mansfield, Nico Minardos

UNITED ARTISTS

- Road to Hong Kong (91)..C..6227
  Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour

UNIVERSAL-INT'L

- ⊙Night Creatures (81)..Ho..6213
  Peter Cushing, Yvonne Romain
- ⊙Six Black Horses (80)..W..6214
  Audie Murphy, Dan Duryea, Joan O'Brien
- Lonely Are the Brave (107) Ⓟ .....OD..6215
  Kirk Douglas, Gena Rowlands, Walter Matthau

WARNER BROS.

- ⊙Lad: a Dog (98) .....D..158
  Peter Breck, Peggy McCay

JULY

20TH-FOX

- ⊙⊙Mr. Hobbs Takes a Vacation (116) © .....C..215
  James Stewart, Maureen O'Hara, Fabian, Lauri Peters
- Air Patrol (70) ©.....Ac..216
  Willard Parker, Merry Anders

UNITED ARTISTS

- ⊙Jack the Giant Killer (94) .....Ad..6222
  Kerwin Mathews, Judi Meredith
- The Miracle Worker (106) D..6225
  Anne Bancroft, Patty Duke
- West Side Story (155) Ⓟ 70mm .....M..6201
  Natalie Wood, Richard Beymer, Russ Tamblyn, Rita Moreno, G. Chakiris
- The Valiant (89) .....D..6228
  John Mills, Ettore Manni

UNIVERSAL-INT'L

- ⊙That Touch of Mink (99) Ⓟ .....C..6216
  Cary Grant, Doris Day, Gig Young, Audrey Meadows
- Information Received (77) D..6217
  Sabina Sesselman, Wm. Sylvester

WARNER BROS.

- ⊙Merrill's Marauders (98) © .....D..165
  Jeff Chandler, Ty Hardin
- ⊙The Music Man (151) Ⓣ M..168
  Robert Preston, Shirley Jones (Special engagements only)

AUGUST

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- ⊙5 Weeks in a Balloon (103) © .....Ad..218
  Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre
- ⊙Hemingway's Adventures of a Young Man (145) ©....D..213
  Richard Reymer, Susan Strasberg, Diane Baker, Paul Newman

UNITED ARTISTS

- Bird Man of Alcatraz (143) D..6230
  Burt Lancaster, Karl Malden
- Judgment at Nuremberg (189) .....D..6205
  S. Tracy, B. Lancaster, R. Widmark, M. Dietrich, M. Clift, J. Garland
- The Nun and the Sergeant (73) .....Ac..6125
  Robert Webber, Anna Sten

UNIVERSAL-INT'L

- ⊙The Spiral Road (140)..D..6218
  Rock Hudson, Burl Ives, Gena Rowlands

WARNER BROS.

- ⊙Guns of Darkness (103)..Ad..169
  Leslie Caron, David Niven

SEPTEMBER

20TH-FOX

- ⊙I Like Money (81) © ....C..241
  Peter Sellers, Nadia Gray, Herbert Lom
- ⊙The 300 Spartans (113) © .....Ad..219
  Richard Egan, Diane Baker, Sir Ralph Richardson

UNITED ARTISTS

- ⊙Kid Galahad (95)....CD..6231
  Elvis Presley, Gig Young, Lola Albright, Joan Blackman
- Pressure Point (91) .....D..6233
  Sidney Poitier, Bobby Darin

UNIVERSAL-INT'L

- ⊙The Phantom of the Opera (84) .....Ho..6219
  Herbert Lom, Heather Sears, Michael Gough, Edw. de Souza

WARNER BROS.

- ⊙The Story of the Count of Monte Cristo (101) Ⓢ..Ad..167
  Louis Jourdan, Yvonne Furneaux

OCTOBER

20TH-FOX

- ⊙Gigot (104) .....C..220
  Jackie Gleason, Katherine Kath, Jean LeFebvre, Gabrielle Dorziat
- ⊙Loves of Salammbo (..) © .....Ad..223
  Jeanne Valerie, Jacques Sernas, Edmund Purdom

UNITED ARTISTS

- ⊙Hero's Island (94) Ⓟ Ad..6229
  James Mason, Neville Brand, Kate Manx, Rip Torn

UNIVERSAL-INT'L

- No Man Is an Island (114) .....D..6220
  Jeffrey Hunter, Marshall Thompson, Barbara Perez

WARNER BROS.

- ⊙The Chapman Report (125) D..231
  Efrem Zimbalist jr., Shelley Winters, Jane Fonda, Claire Bloom, Glynis Johns

NOVEMBER

20TH-FOX

- ⊙The Lion (96) ©.....Ad..222
  William Holden, Capucine, Trevor Howard

UNITED ARTISTS

- The Manchurian Candidate (..)..D..
  Frank Sinatra, Laurence Harvey, Janet Leigh, Angela Lansbury

UNIVERSAL-INT'L

- ⊙If a Man Answers (..)..C..
  Sandra Dee, Bobby Darin, Micheline Presle, John Lund

WARNER BROS.

- What Ever Happened to Baby Jane? (..) .....D..
  Joan Crawford, Bette Davis
- ⊙Gay Purr-ee (..) .....An..
  Voices of Judy Garland, Robert Goulet, Red Buttons, Hermione Gingold

COMING

ALLIED ARTISTS

- ⊙El Cid (170) Ⓣ.....D..6220
  Charlton Heston, Sophia Loren (add 21 min. for additional music and intermission) Special release
- ⊙Day of the Triffids (119) © .....Ho..6209
  Howard Keel, Nicole Maurey, Mervyn Johns

AMERICAN-INT'L

- ⊙Prisoner of the Iron Mask © Ad..
  Michel Lemoine, Wandisa Guida
- ⊙Reptilicus .....SF..715
  Bodil Miller, Carl Ottosen
- ⊙Goliath and the Mongols © .....Ad..714
  Gordon Scott, Yoko Tani
- ⊙The Young Racers .....Ac..716
  Mark Damon, Bill Campbell

BUENA VISTA

- ⊙In Search of the Castaways Ad..
  Maurice Chevalier, Hayley Mills, Geo. Sanders, W. Hyde White
- Son of Flubber .....C..
  Fred MacMurray, Nancy Olson, Keenan Wynn, Ed Wynn

COLUMBIA

- ⊙Barabbas Ⓣ .....D..
  Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine
- ⊙Bye Bye Birdie Ⓟ.....C/M..
  Janet Leigh, Dick Van Dyke, Ann-Margret, Bobby Rydell
- ⊙Lawrence of Arabia super Ⓟ .....D..
  Alec Guinness, Anthony Quinn, Jose Ferrer, Peter O'Toole
- Congo Vivo .....Ad
  Jean Seberg, Gabriele Ferzetti
- The Old Dark House .....My..
  Tom Poston, Robert Morley
- Maniac .....D..
  Kerwin Mathews, Nadia Gray

MGM

- ⊙Mutiny on the Bounty (Ultra Panavision-70) ....Ad..
  Marlon Brando, Trevor Howard, Hugh Griffith, Tarita
- ⊙⊙King of Kings Ⓣ ....Bib D..
  Jeffrey Hunter, Siobhan McKenna
- ⊙Billy Rose's Jumbo .....M..310
  Doris Day, Stephen Boyd, Jimmy Durante
- ⊙The Golden Arrow .....Ad..
  Tab Hunter, Rossana Podesta
- ⊙Damon and Pythias (99)..Ad..
  Guy Williams, Don Burnett
- The Password Is Courage.....Ad..
  Dirk Bogarde, Maria Perschy
- ⊙The Wonderful World of the Brothers Grimm (Cinerama)..F..
  Laurence Harvey, Karl Boehm, Claire Bloom, Walter Slezak

PARAMOUNT

- ⊙A Girl Named Tamiko Ⓟ....D..
  Laurence Harvey, France Nuyen, Martha Hyer, Miyoshi Umeki
- ⊙Who's Got the Action? Ⓟ....C..
  Dean Martin, Lana Turner, Eddie Albert, Nita Talbot
- It's Only Money .....C..6206
  Jerry Lewis, Joan O'Brien
- ⊙My Six Loves .....CD..
  Debbie Reynolds, David Janssen

20TH-FOX

- ⊙The Queen's Guard .....D..
  Raymond Massey, Robert Stevens
- The Longest Day © .....D..
  All-star cast; depiction of the Allied landings on D-Day
- ⊙Cleopatra Todd-AO.....D..
  Elizabeth Taylor, Richard Burton, Rex Harrison
- ⊙The Leopard Ⓣ .....D..
  Burt Lancaster, Claudia Cardinale

UNITED ARTISTS

- ⊙Taras Bulba Ⓟ .....Ad..
  Tony Curtis, Yul Brynner
- ⊙Beauty and the Beast (77) .....Ad..6223
  Joyce Taylor, Mark Damon, Eduard Franz, Merry Anders
- The Grand Duke and Mr. Pimm .....C..
  G. Ford, H. Lange, C. Boyer
- A Child Is Waiting .....D..
  Burt Lancaster, Judy Garland
- Two for the Seesaw .....D..
  Shirley MacLaine, Robert Mitchum
- The Caretakers .....D..
  Robert Stack, Joan Crawford

UNIVERSAL-INT'L

- Freud .....BiD..
  Montgomery Clift, Susannah York, Susan Kohner
- To Kill a Mockingbird ....D..
  Gregory Peck, Mary Badham.
- ⊙Lancelot and Guinevere Ⓟ .....Ad..
  Cornel Wilde, Jean Wallace
- ⊙40 Pounds of Trouble Ⓟ..CD..
  Tony Curtis, Phil Silvers, Suzanne Pleshette

WARNER BROS.

- ⊙Term of Trial .....D..252
  Laurence Olivier, Simone Signoret, Sarah Miles, Terence Stamp
- ⊙Gypsy .....M..
  Rosalind Russell, Karl Malden Natalie Wood

FEATURE CHART

MISCELLANEOUS

ASTOR
Never Take Candy From a Stranger (82) .....D..Oct 61
Jean Carter, Felix Aylmer
Ⓒ Gina (92) .....Ad..Nov 61
Simone Signoret, Georges Marchal
Victim (100) .....D..Feb 62
Dirk Bogarde, Sylvia Syms
Whistle Oown the Wind (98) .....O..Mar 62
Hayley Mills, Bernard Lee
Peeping Tom (86).....O..May 62
Karl Boehm, Moira Shearer
The Intruder (83) ....O..May 62
William Shatner, Frank Maxwell

BUENA VISTA
ⒸⒸ Babes in Toyland (100) © .....M..Dec 61
Ray Bolger, Tommy Sands, Annette, Ed Wynn
Ⓒ Moon Pilot (98) .....C..Apr 62
Tom Tryon, Dany Saval, Brian Keith, Edmond O'Brien
ⒸⒸ Bon Voyage (132) ..C..Jun 62
Fred MacMurray, Jane Wyman, Michael Callan, Deborah Walley
Ⓒ Big Red (89) .....OD..Jul 62
Walter Pidgeon, Gilles Payant
Ⓒ Almost Angels (..) D/M..Oct 62
Vincent Winter, Peter Weck

CONTINENTAL
View From the Bridge, A (110) .....D..Feb 62
Carol Lawrence, Raf Vallone
Harold Lloyd's World of Comedy (94) (Episodes from Lloyd's 1924-39 features) .....C..Apr 62
Ⓒ Bachelor of Hearts (97) C..May 62
Hardy Kruger, Sylvia Syms
A Taste of Honey (100)..D..May 62
Dora Bryan, Rita Tushingham
Never Let Go (90) ....D..Jun 62
Peter Sellers, Richard Todd
Ⓒ Waltz of the Toreadors (105) .....C-D..Sep 62
Peter Sellers, Margaret Leighton
The Impersonator (64)..C..Sep 62
John Crawford, Jane Griffiths
Operation Snatch (83)....C..Sep 62
Terry-Thomas, George Sanders
The Hands of Orlac (..)..D..Oct 62
Mel Ferrer, Dany Carrel

EMBASSY
No Love for Johnnie (110) © .....D..May 62
Peter Finch, Mary Peach
Two Women (99) .....O..Jun 62
(Eng-dubbed)..Sophia Loren
What a Carve Up! (87)..HoC..Jul 62
Kenneth Connor, Shirley Eaton
Ⓒ The Sky Above—The Mud Below (90) .....Doc..Jul 62
Strangers in the City (80) .....D..Aug 62
Robert Gentile, Kenny Delmar
Ⓒ Constantine and the Cross (114) .....Ad..Aug 62
Cornel Wilde, Christine Kaufmann

FAIRWAY INT'L
The Choppers (64) .....D..Feb 62
Arch Hall jr., Marianne Gaba
Ⓒ Eegah (90) .....Ad..May 62
Arch Hall jr., Marilyn Manning
Fallguy (64) .....D..May 62
Ed Dugan

FILMGROUP
Ⓒ The Pirate of the Black Hawk (75) Ⓢ .... Ad..Dec 61
Mijanou Bardot, Gerard Landry

GOVERNOR
Ⓒ Doctor in Love (87)..C..Apr 62
Michael Craig, Virginia Maskell, James Robertson Justice

MEDALLION
Ⓒ Last of the Vikings (102) Ⓢ .....Ad..May 62
Cameron Mitchell, Edmund Purdom

PARADE RELEASING ORG.
Ⓒ I Bombed Pearl Harbor (98) Widescope .....Ac..Dec 61
Toshiro Mifune, Y. Natsuki
Then There Were Three (82) .....Ac..Jan 62
Alex Nicol, Frank Latimore
A Public Affair (75)..D..Mar 62
Myron McCormick, Edw. Binns
Ⓒ When the Girls Take Over (80) .....C..May 62
R. Lowery, M. Miller, J. Ellison
Ⓒ East of Kilimanjaro (75) Vistarama .....Ad..May 62
Marshall Thompson, Gaby Andre
Trauma (92) .....D..May 62
Lynn Bari, John Conte
Ⓒ Make Way for Lila (90) .....D..Jun..62
Erika Remberg (Eng-dubbed)

SHOWCORPORATION
Double Bunk (92) .....C..Nov 61
Ian Carmichael, Janette Scott, Sidney James
Ⓒ Midsummer Night's Dream (74) .....F..Dec 61
(Puppets; voices of Old Vic Players)

TIMES FILM
Ⓒ Purple Noon (115)..My..Oct 61
(Eng-dubbed)..Alain Delon, Marie LaForet, Maurice Ronet
Wild for Kicks (92)....D..Jan 62
David Farrar, Noelle Adam, Gillian Hills, Shirley Ann Field
Frantic (81) .....D..Mar 62
(Eng-dubbed) Jeanne Moreau
Also available with sub-titles at 90 minutes running time

UNITED PRODUCERS (UPRO)
Ⓒ Shame of the Sabine Women (80) .....Ad..
Lex Johnson, William Wolf

WOOLNER BROS.
Ⓒ Flight of the Lost Balloon (91) Ⓢ .....Ad..Oct 61
Mala Powers, Marshall Thompson

FOREIGN LANGUAGE

FRANCE
Five Day Lover, The (86)..2-19-62
(Kingsley)..Jean Seberg, Jean-Pierre Cassel, Micheline Presle
Jules and Jim (105)..... 6-11-62
(Janus)..Jeanne Moreau, Oskar Werner
La Belle Americaine (100) 1-22-62
(Cont'l)..R. Dhery, C. Brosset
Last Year at Marienbad (98) 4-16-62
(Astor)..Delphine Seyrig, Giorgio Albertazzi, Sacha Pitoeff
Les Liaisons Dangereuses (106) 1- 8-62
(Astor)..Gerard Philipe, Jeanne Moreau, Annette Vadim
Maiden, The (90) 5-21-62
(Green-Roth)..Claudine Dupuis
Night Affair (92) 1-22-62
(President)..Jean Gabin, Nadja Tiller, Danielle Darrieux
Rififi for Girls (97) .. 6-11-62
(Cont'l)..Nadja Tiller, R. Hossein
The Magnificent Tramp (76) 7-16-62
(Cameo)..Jean Gabin, Darry Cowl
Tomorrow is My Turn (117) 4- 9-62
(Showcorp)..Charles Aznavour
Ⓦ Web of Passion (101)..11- 6-61
(Times)..Madeleine Robinson, Jean-Paul Belmondo
Zazie (86) 4- 30-62
(Astor)..Catherine Demongeot

GERMANY
Ⓒ Arms and the Man (96) 3-26-62
(Casino)..O. W. Fischer, Lilo Pulver

ITALY
Bell' Antonio (101)..... 5-21-62
(Embassy)..Marcello Mastroianni, Claudia Cardinale, P. Brasseur
Ⓒ Boccaccio '70 (165).... 7-16-62
(Embassy)..Sophia Loren, Anita Ekberg, Romy Schneider
From a Roman Balcony (84) 11-27-61
(Cont'l)..Jean Sorel, Lea Massari
Girl With a Suitcase (108) 10-16-61
(Ellis)..Claudia Cardinale
L'Avventura (145) 6- 5-61
(Janus)..Monica Vitti, Gabriele Ferzetti, Lea Massari
Love is a Day's Work (84) 3-19-62
(Cont'l)..Jean Sorel, Lea Massari
Man Who Wagged His Tail, The (91) 10- 9-61
(Cont'l)..Peter Ustinov, Pablito Calvo (Span-lang; Eng. titles)
Night, The (La Notte) (120) 3-19-62
(Lopert)..Jeanne Moreau, Marcello Mastroianni, Monica Vitti
Rocco and His Brothers (175) 7-17-61
(Astor)..A. Delon, A. Girardot

JAPAN
Rice (118) 9-18-61
(SR)..Yuko Moshizuki
Throne of Blood (108) 4- 9-62
(Brandon)..Toshiro Mifune

POLAND
Eve Wants to Sleep (93) 10- 9-61
(Harrison)..Barbara Lass
Kanal (96) 11- 6-61
(Kingsley)..T. Izewska, T. Janczar
Joan of the Angels? (101).. 6-18-62
(Telepix)..L. Winnicka, M. Volt

SPAIN
Viridiana (90) 4-16-62
(Kingsley)..Francisco Rabal, Silvia Pinal, Fernando Rey

SWEDEN
Devil's Eye, The (90) 12-18-61
(Janus)..Jarl Kulle, Bibi Andersson
Through a Glass Darkly (91) 4- 30-62
(Janus)..Harriet Andersson, Max von Sydow

U.S.S.R.
Summer to Remember, A (80) 12-18-61
(Kingsley)..B. Barkjatov, S. Bondarchuk

SHORTS CHART

Short subjects, listed by company, in order of release. Running time follows title. Date is national release month. Color and process as specified.

COLUMBIA

ASSORTED & COMEDY FAVORITES (Reissues)

Prod. No.		Rel. Date
6432	Pleasure Treasure (16)	Nov 61
6433	Dance, Ounce, Dance (18½)	Dec 61
6422	Parlor, Bedroom and Wrath (16)	Nov 61
6423	Flung by a Fling (16)	Dec 61
6424	The Gink at the Sink (16½)	Feb 62
6434	The Fire Chaser (16)	Mar 62
6435	Marinated Mariner (16)	Mar 62
6425	Let Down Your Aerial (17)	Apr 62
6426	Clunked in the Clink (16)	May 62
6436	Microspook (16)	Jun 62

CANDIO MICROPHONE (Reissues)

6551	No. 1, Series 3 (11)	Sep 61
6552	No. 2, Series 3 (10)	Nov 61
6553	No. 3, Series 3 (10½)	Jan 62
6554	No 4, Series 3 (11)	Apr 62
6555	No. 5, Series 3 (10½)	May 62

COLOR SPECIALS

6450	Ball Play (9)	Jul 62

COLOR FAVORITES (Technicolor Reissues)

6601	Red Riding Hood Rides Again (7)	Sep 61
6602	The Music Fluke (7)	Sep 61
6603	Imagination (6½)	Oct 61
6604	The Miner's Daughter (6½)	Nov 61
6605	Grape-Nutty (6)	Nov 61
6606	The Popcorn Story (6½)	Dec 61
6607	Cat-Tastrophy (6)	Jan 62
6608	Wonder Gloves (7)	Jan 62
6609	Or. Bluebird (8)	Feb 62
6610	The Family Circus (6½)	Mar 62
6611	Big House Blues (7)	Mar 62
6612	The Oompahs (7½)	Apr 62
6613	The Air Hostess (8)	May 62
6614	Giddyap (6½)	Jun 62
6615	Georgie and the Dragon (7)	Jul 62

FILM NOVELTIES (Reissues)

5854	Yukon Canada (10)	Apr 61

LOOPY de LOOP (Color Cartoons)

6701	Catch Meow (6½)	Sep 61
6702	Kooky Loopy (7)	Oct 61
6703	Loopy's Hare-Do (7)	Dec 61
6704	Bungle Uncle (7)	Jan 62
6705	Beef for and After (7)	Mar 62
6706	Swash Buckled (7)	Apr 62
6707	Common Scents (7)	May 62
6708	Bearly Able (7)	Jun 62

MR. MAGOO REISSUES (Technicolor)

6752	Calling Or. Magoo (6½) (© and standard)	Oct 61
6753	Magoo's Masterpiece (7)	Nov 61
6754	Magoo Beats the Heat (6) (Both © and standard)	Dec 61
6755	Magoo Slept Here (7)	Feb 62
6756	Magoo's Puddle Jumper (6½) (© and standard)	Mar 62
6757	Magoo Goes Skiing (7)	May 62
6758	Trail-Blazer Magoo (6)	Jul 62

SPECIAL COLOR FEATURETTES

6441	Images of Luangua (18)	Oct 61
6442	Wonderful Israel (19)	Dec 61
6443	Wonders of Philadelphia (18)	Mar 62
6444	Pleasure Highway (19½)	Apr 62
6445	Wonders of Dallas (17)	Jul 62

SERIALS (15 Chapter-Reissues)

5140	The Great Adventures of Captain Kidd	Mar 61
5160	Cody of the Pony Express	Aug 61
6160	Monster and the Ape	May 62

STOOGE COMEDIES (Reissues)

5408	Fling in the Ring (16)	Jul 61
6401	Quiz Whiz (15½)	Sep 61
6402	Fifi Blows Her Top (16½)	Oct 61
6403	Pies and Guys (16½)	Nov 61
6404	Sweet and Hot (17)	Jan 62
6405	Flying Saucer Daffy (17)	Feb 62
6406	Oils Well That Ends Well (16)	Apr 62
6407	Triple Crossed (16)	May 62
6408	Sappy Bull Fighter (15½)	Jul 62

WORLD OF SPORTS

6801	Aqua Ski-Birds (9½)	Oct 61
6802	Clown Prince of Rasslin (..)	Feb 62
6803	On Target (9)	Apr 62

M-G-M

TOM AND JERRY CARTOONS All 1.75-1 Ratio (Color—All New)

W361	Switchin' Kitten (9)	Sep 61
W362	Down and Outing (7)	Oct 61
W363	Greek to Me-ow (7)	Dec 61
W364	High Steaks (7)	Jan 62
W365	Mouse Into Space (7)	Mar 62
W366	Landing Stripling (7)	Apr 62
W367	Calypso Cat (7)	Jun 62

PARAMOUNT

COMIC KINGS

F21-1	Frogs Legs (6)	Apr 62
F21-2	Home Sweet Swampy (10)	May 62
F21-3	Hero's Reward (10)	May 62
F21-4	Psychological Testing (9)	Jun 62
F21-5	Snuffy's Song (8)	Jun 62
F21-6	The Hat (10)	Jun 62

COLOR SPECIALS (2 Reels)

B21-1	Spring in Scandinavia (15)	Dec 61

MODERN MAOCAPS (Technicolor)

M21-1	Plot Sickens (7)	Oct 61
M21-2	Crumley Cogwheel (6½)	Oct 61
M21-3	Popcorn & Politics (6)	Nov 61
M21-4	Giddy Gadjets (6)	Mar 62
M21-5	Hi Fi Jinx (6)	Mar 62
M21-6	Funderful Suburbia (6)	Mar 62
M21-7	Samson Scrap (10)	Mar 62

NOVELTOON (Technicolor)

P21-1	Munro (9)	Sep 61
P21-2	Turtle Scoup (6)	Sep 61
P21-3	Kozmo Goes to School (6)	Nov 61
P21-4	Perry Popgun (6)	Jan 62
P21-5	Without Time or Reason (6)	Jan 62
P21-6	Good and Guilty (6)	Feb 62
P21-7	TV or No TV (6)	Mar 62

POPEYE CHAMPIONS

E21-1	Fireman's Brawl (7)	Sep 61
E21-2	Toreadorable (7)	Sep 61
E21-3	Popeye, the Ace of Space (7)	Sep 61
E21-4	Shaving Muggs (7)	Sep 61
E21-5	Taxi Turvey (6)	Sep 61
E21-6	Floor Flusher (6)	Sep 61

SPORTS IN ACTION (1-Reel Color)

D21-1	Symphony in Motion (10)	Jan 62
021-2	Bow Jest (10)	Apr 62
D21-3	Fun in the Sun (9)	Jul 62
D21-4	Mighty Mites (..)	Jul 62
D21-5	On the Wing (..)	Aug 62

20th CENTURY-FOX

MOVIETONE CINEMASCOPES (Color, unless specified)

7107	Hills of Assisi (10)	Jul 61
7108	Assignment Pakistan (9)	Aug 61
7109	Ski New Horizons (10)	Sep 61
7110	Assignment India (9)	Oct 61
7111	Assignment South Africa (10)	Nov 61
7112	Sound of Arizona (10)	Dec 61
7201	Sport Fishing Family Style (8)	Jan 62
7202	Mel Allen's Football Highlights of 1961 (10) black and white	Feb 62
7203	Primitive Fighters (8)	Mar 62
7204	Holiday in Ireland (9)	Apr 62
7205	Champion Angler (9)	May 62
7206	Quebec Sports Pageant (9)	Jun 62
7207	City of the World (10)	Jul 62
7209	Story Book Wedding of Princess Sophia and Prince Juan Carlos (..)	Aug 62
7208	Dance Magic (11)	Sep 62

TERRYTOON 2-D's All Ratios—Color

5126	Sappy New Year (7)	Dec 61
5221	Klondike Strike Out (7)	Jan 62
5222	Where There's Smoke (7)	Feb 62
5223	He-Man Seaman (6)	Mar 62
5224	Nobody's Ghoul (7)	Apr 62
5225	Riverboat Mission (7)	May 62
5226	Rebel Trouble (7)	Jun 62
5227	Taming the Cat (7)	Jul 62
5228	Runaway Mouse (7)	Aug 62

TERRYTOON CINEMASCOPES

5107	Unsung Hero (6)	Jul 61
5108	Banana Binge (6)	Jul 61
5109	Meat, Drink and Be Merry (6)	Aug 61
5110	Really Big Act (6)	Sep 61
5111	Clown Jewels (6)	Oct 61
5112	Tree Spree (6)	Nov 61
5201	Honorable House Cat (6)	Jan 62
5202	Honorable Family Problem (7)	Mar 62
5203	Peanut Battle (7)	Apr 62
5204	Loyal Royalty (6)	May 62
5205	Send Your Elephant to Camp (6)	Jul 62
5206	Honorable Paint in Neck (..)	Sep 62

UNIVERSAL-INT'L

COLOR SPECIALS (One Reel)

4178	Restless Island (9)	Jun 61
4271	Treasure of the Deep	Nov 61
4272	Caramba ©	Dec 61
4273	Mabuhay	Jan 62
4274	Leaping Oandies	Feb 62

WALTER LANTZ CARTUNES (Technicolor..Can be projected in the Anamorphic Process, 2.35-1) (All run between 6 and 7 min.)

4119	Clash and Carry	Apr 61
4120	St. Moritz Blitz	May 61
4121	Bear and the Bees	May 61
4122	Sufferin' Cats (WW)	Jun 61
4123	Mississippi Slow Boat	Jul 61
4124	Tranken-Stymied (WW)	Jul 61
4125	Busman's Holiday (WW)	Aug 61
4126	Tricky Trout	Sep 61
4127	Woody's Kook-Out (WW)	Sep 61
4129	Phantom of the Horse Opera (WW)	Oct 61
4211	Doc's Last Stand	Nov 61
4212	Case of the Red-Eyed Ruby	Dec 61
4213	Rock-a-Bye Gator (W. Woodpecker)	Jan 62
4214	Home Sweet Homewrecker (W. Woodpecker)	Jan 62

WALTER LANTZ REISSUES (Color Cartues..Can be projected in the Anamorphic process, 2.35-1)

4231	The Tree Medic	Nov 61
4232	After the Ball	Dec 61
4233	Chief Charlie Horse	Jan 62
4234	Woodpecker from Mars	Feb 62
4235	Calling All Cuckoos	Mar 62
4236	Niagara Fools	Apr 62
4237	Arts and Flowers	May 62

SPECIAL 2-REEL COLOR SPECIALS

4201	All That Oriental Jazz (16) ©	Nov 61
4202	Land of the Long White Cloud (..) ©	Mar 62
4204	Football Highlights of 1961 (10)	Dec 61

WARNER BROS.

BLUE RIBBON HIT PARADE (Technicolor Reissues—7 min.)

8312	The Lion's Busy	May 61
8313	Thumb Fun	Jun 61
8314	Corn Plastered	Jul 61
8315	Kiddin' the Kitty	Aug 61
8316	Ballot Box Bunny	Apr 61
9301	A Hound for Trouble	Sep 61
9302	Strife With Father	Sep 61
9303	The Grey Hounded Hare	Oct 61
9304	Leghorn Swaggled	Nov 61
9305	A Peck of Trouble	Dec 61
9306	Tom-Tom Tomcat	Jan 62
9307	Sock-a-Doodle-Do	Feb 62
9308	Rabbit Hood	Mar 62

BUGS BUNNY SPECIALS (Technicolor—7 min.)

8723	The Abominable Snow Rabbit	May 61
8724	Compressed Hare	Jul 61
9721	Prince Violent	Sep 61
9722	Wet Hare	Jan 62

MERRIE MELODIES LOONEY TOONS (Technicolor—7 min.)

8711	Birds of a Father	Apr 61
8712	D'Fightin' Ones	Apr 61
8713	Lickety-Splat	Jun 61
8714	A Scent of the Matterhorn	Jun 61
8715	Rebel Without Claws	Jul 61
8716	The Pied Piper of Guadalupe	Aug 61
9701	Daffy's Inn Trouble	Sep 61
9702	What's My Lion?	Oct 61
9703	Beep Prepared	Nov 61
9704	The Last Hungry Cat	Dec 61
9705	Nelly's Folly	Dec 61
9706	A Sheep in the Deep	Feb 62
9707	Fish and Slips	Mar 62
9708	Quackodile Tears	Mar 62

WORLD-WIDE ADVENTURE SPECIALS (Color Reissues) (Two-Reel)

8002	The Man From New Orleans (20)	Mar 61
8003	Winter Wonders (18)	Jul 61
9001	Where the Trade Winds Play (17)	Oct 61
9002	Fabulous Mexico (18)	Mar 62

(One-Reel)

8502	Alpine Champions (10)	Feb 61
8503	Kings of the Rockies (10)	Apr 61
8504	Grandad of Races (10)	May 61
8505	Snow Frolics (9)	Jun 61
8506	Hawaiian Sports (9)	Aug 61
9501	This Sporting World (10)	Nov 61
9502	Emperor's Horses (9)	Dec 61
9503	Wild Water Champions (9)	Feb 62

FOREIGN-LANGUAGE FEATURE REVIEWS

Shoot the Piano Player A

Ratio: 1.85-1 | Drama

Astor Pictures | **92 Minutes** | **Rel. Aug. '62**

Francois Truffaut, France's "new wave" director who won the New York Film Critics award for his "The 400 Blows" in 1959 and followed up with "Jules and Jim" earlier this year, has become a selling point for foreign film devotees, who should make this French-language picture an art house success. Charles Aznavour, the sad-eyed little man who previously scored in "Tomorrow Is My Turn," which recently won the Selznick Golden Laurel award, is also developing a following. While the title (this was called "Tirez sur le Pianiste" when released in France in 1960) suggests a comedy, the Pierre Braunberger production for Films de la Pleiade, is actually a gangster melodrama with considerable violence and several frank bedroom sequences—strictly adult fare. Aznavour does a memorable acting job as the pianist in an obscure Paris bistro whose waitress girlfriend discovers his secret—that he had once been a famous concert pianist whose wife had killed herself after he learned she had been unfaithful in order to advance his career. When he and the waitress try to find happiness, he accidentally kills the girl's jealous lover. The tragic finale finds him still a barroom piano player. Marie Du Bois as the waitress and Nicole Berger as the loyal yet unfaithful wife, are both capable and attractive. Aznavour, a former cabaret-night-club star, sings a risque French tune, "Framboise." Truffaut based his screenplay on an American novel, "Down There," by David Goodis.

Charles Aznavour, Marie Du Bois, Nicole Berger, Michele Mercier, Albert Remy.

Take Me Away, My Love A

Ratio: 1.85-1 | Melodrama

Greek Motion Pictures | **90 Mins.** | **Rel. Sept. '62**

A conventionally developed yarn of a gal desperately striving to break away from a sordid life and unhappy future, this Bezant Films production stars the wistful Christina Sylba, with Andrew Barkoulis as the determined journalist who finally rescues her from the clutches of villain George Fountas. In between, there's much pathos, poignancy and the pitter patter of people on the go! go! go! The audience, admittedly modest, inclined to Greek imports (this has English titles) as well as the art theatre routings will find the K. Dritsa-G. Dambakare effort fair-to-middlin' entertainment. Nightclub hostess Christina Sylba, enslaved in prostitution and smuggling by George Fountas, finally finds happier moments with man-of-fourth-estate Barkoulis. E. Giannopoulou directed with little distinction from a K. Dritsa screenplay.

Christina Sylba, George Fountas, Andrew Barkoulis, Betty Sabba.

(La Fille Aux Yeux D'Or) The Girl With The Golden Eyes A

Ratio: 1.85-1 | Melodrama

Kingsley-Int'l | **90 Minutes** | **Rel. Sept. '62**

Marie Laforet, the gal who succeeded, through daring diverse measures, in driving a permanent wedge through the long-prevailing friendship of two stalwart playboys (Alain Delon and Maurice Ronet) in the memorable "Purple Noon" a while back, contributes another stirring performance in this updated treatment of the Honore de Balzac parable of life and its manifold shortcomings. The Auerback Film Enterprises-Gilbert de Goldschmidt production has been ably directed by Jean-Gabriel Albicocco, from a Pierre Pelegri-Philippe Dumarcay screenplay. The plotting is dismal in tone, never holding out much promise for those pitiful practitioners of bohemianism, contemporary-Paris style. The Balzac anthology of repellent living is dramatically concerned with those hardy young Frenchmen who would dawdle away lives, not really caring what will happen tonight, let alone tomorrow. And it's a more or less foregone conclusion that, when handsome, personable Paul Guers picks up Mlle. Laforet, she's doomed, eventually, for despair and destruction. M. Albicocco's directorial prowess is first-rate, but the subject matter, drab, downbeat, and with heavy Lesbian overtones, makes it strictly adult fare. The attraction, with French titles, will be a much-talked-about import for the fall and winter season across North America.

Marie Laforet, Paul Guers, Francoise Prevost, Jacques Verlier, Francoise Dorleac.

Happiness of Us Alone F

Ratio: 1.85-1 | Drama

Toho Co., Ltd. | **133 Minutes** | **Rel. Aug. '62**

A tender and engrossing love story of a Japanese deaf-mute couple has been intimately written and directed by Zenzo Matsuyama and tastefully brought to the screen by Tokyo Eiga Company, Ltd. The cast, headed by Keiju Kobayashi and Hideko Takamine, brings to the audience a first hand experience in the hazards, misfortunes and joys of their silent, but intimate world. The couple, though severely handicapped, rear a normal child, and live moderately well in spite of the constant draining of their resources by a degenerate brother. The son is at first ashamed of his deaf-mute parents, but as he progresses in years and understanding, he becomes proud of them, even to the point of excelling as head of his graduating class to please them. Technical assets such as Masao Tamai's outstanding photography of Japanese villages and towns is first rate. Hikaru Hayashi has composed an outstanding score which adds greatly to the overall power and depth of this production. Easy to read English subtitles, as well as Japanese subtitles are adequate. "Happiness" should do better-than-average business in the art houses, especially from the word-of-mouth action by satisfied audiences.

Keiju Kobayashi, Hideko Takamine, Izumi Hara, Mitsuko Kusabue, Yoichi Numata.

The Beginning Was Sin A

Ratio: 1.85-1 | Melodrama

Globe Releasing-Alexander Associates | **88 Mins.** | **Rel. Sept. '62**

Laya Raki, the German Brigitte Bardot, and wife of Australia's Ron Randell, essays a dramatically compelling role here, not unlike, certainly, much that has been held so near and dear to the radio "soap opera" aficionados, and a role bound to focus attention on her particular emotive qualities. She has the seductiveness, the naivete and little-girl innocence, in alternating moods, of course, to make of this Peter Bamberger production a sure-fire boxoffice attraction, especially in the larger, metropolitan centers. Director Franz Cap's screenplay, based on the Guy de Maupassant novel, is unrelievedly grim, as is expected in this particular genre, as it tells of the farm maid raped by a lusty farm hand, bearing his child. In time, her boss, Viktor Staal, eyes her covetously, broaches marriage. The fadeout does justice indeed to the traditional "soap opera" framework. This is in German, with English titles.

Ruth Niehaus, Viktor Staal, Laya Raki, Peter Carsten, Franz Muxeneder.

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Title..... Company.....

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Days of Week Played.....

Weather .....

Title..... Company.....

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Days of Week Played.....

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Title..... Company.....

Comment .....

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Days of Week Played.....

Weather .....

Exhibitor .....

Theatre..... Population.....

City..... State.....

Billy Budd

F | Ratio: 1.85-1 | Drama

Allied Artists (6208) | **123 Minutes** | **Rel. Nov.'62**

With sufficient panorama and spectacle to awe any theatre audience, this Allied Artists film version of Herman Melville's sea classic, "Billy Budd," has been artistically produced and directed, as well as co-written by its star, Peter Ustinov. Robert Ryan and Melvyn Douglas also star in their roles as Claggart and Dansker, respectively. The highly explosive element of this 1797 sea-drama is the introduction of film newcomer, Terence Stamp, in the title role as Billy Budd. Twenty-two-year-old Stamp generates a unique quality of masculine strength and authority that will enable him to emerge from his first motion picture as a new and important star. He displays a rare and heart-warming quality that will be welcome to this or any generation. Outstanding technical achievements are especially noteworthy in Robert Krasker's engulfing black and white CinemaScope photography and Jack Harris' precisioned editing. Antony Hopkins' authentic and classical score which he conducted with London's Philharmonic Orchestra, set a proper sea-going mood. Other technical credits are all first rate. A. Ronald Lubin is executive producer; Robert Rossen collaborated on the screenplay with Ustinov.

Robert Ryan, Peter Ustinov, Melvyn Douglas, Terence Stamp, Ronald Lewis, David McCallum, John Neville.

The Lion

F | Ratio: 2.35-1 | Drama © ⊙

20th-Fox (222) | **96 Minutes** | **Rel. Nov. '62**

The on-the-spot African locale of "The Lion" adds much to the entertainment value of this film. The scenery, plus the wild animals, plus an interesting story, are factors which should add up to healthy boxoffice. While wild beasts, especially a jungle lion, are important, they do not overshadow the story and the motivations of the plot. Although Capucine, William Holden and Trevor Howard are outstanding in their respective roles, word-of-mouth probably will hail the remarkable acting of 11-year-old Pamela Franklin, who was last seen in "The Innocents." As a youngster whose playground is an African jungle and whose pet is a lion, this little girl almost carries the picture. She plays the daughter of Holden and Capucine, divorced, who lives with her mother and stepfather, Howard, in the Kenya Game Reserve where Howard is a game warden. When Holden comes for a visit, he is initiated to jungle life and the realization that his daughter is on the verge of becoming primitive. And therein lies the story. Director Jack Cardiff and his cameraman, Ted Scaife, have captured both the jungle and the domestic angles in slick fashion, enhanced by excellent De Luxe color. Samuel G. Engel produced from a screenplay by Irene and Louis Kamp, based on a novel by Joseph Kessel.

William Holden, Trevor Howard, Capucine, Pamela Franklin.

The Huns

F | Ratio: 1.85-1 | Spectacle ⊙

Producers Int'l | **85 Minutes** | **Rel. ———**

First of a projected program from William Hunter's Producers International Pictures, this is being released on a double bill with "The Centurion," and can certainly help fill the ever-present, yawning gap of product scarcity engulfing exhibitors with double-feature problems. Filmed in a color process billed as Color-Scope, this is no better, no worse than predecessor attractions in the same genre—hordes of mighty and not-so-mighty warriors of the Hun era of black European repute dashing across the vast canvas of spectacle in quest of, initially, plunder, and, finally, understanding of man himself. Handsome Jacques Sernas and Chelo Alonso, her provocative form decorating Italian-based spectacles of past years, are teamed for rousing effectiveness, the Eric Klauss story and screenplay never straying from anticipated cause-and-concern. David Johnson was executive producer, Jacque Isken producer and Roberto Paluzzi the director, all hands contributing competently enough to the dramatic proceedings. Folco Lulli, in some memorable early moments, serves up the epitome of the savage sadist unmasked as a most sentimental gentleman when the chips are really down. The exploitation activity attendant to the film's opening should be practically limitless.

Chelo Alonso, Jacques Sernas, Folco Lulli.

The Chapman Report

A | Ratio: 1.85-1 | Drama ⊙

Warner Bros. (231) | **125 Minutes** | **Rel. Oct. '62**

This bold Technicolor version of Irving Wallace's provocative best-seller, "The Chapman Report," ably produced by Richard Zanuck for Darryl F. Zanuck Productions and excellently directed by George Cukor, boasts an impressive star-studded cast. Efrem Zimbalist jr. portrays the pivotal male lead of Dr. Chapman's chief assistant. Shelley Winters as Sarah Garnell, mother of two, is the wife of Harold J. Stone. Jane Fonda is powerful in her role of Kathleen Barclay, and Claire Bloom, as Naomi Shields, turns in a performance of Academy Award calibre. Glynis Johns as Teresa Harnish, and Ty Hardin (Ed Kraski), her football-playing love idol, give the picture its moment of comedy. Ray Danton, in his comparatively small but significant role of Shelley Winters' clandestine lover, turns in a fine performance. John Dehner scores well as the husband of Glynis Johns, and Andrew Duggan gives a convincing performance as Dr. Chapman. Corey Allen plays Wash Dillon, a degenerate musician who triggers Claire Bloom's suicide as a result of multiple rape. This outstanding cast provides the Wyatt Cooper-Don M. Mankiewicz screenplay with a surefire boldness that will keep audiences talking about this picture for some time to come.

Efrem Zimbalist jr., Shelley Winters, Jane Fonda, Claire Bloom, Glynis Johns, Ray Danton, Ty Hardin.

If a Man Answers

F | Ratio: 1.85-1 | Comedy ⊙

Univ.-Int'l ( ) | **102 Minutes** | **Rel. Nov. '62**

The world's most publicized film couple, Sandra Dee and her singing-star husband, Bobby Darin, have a made-to-order vehicle in this light romantic comedy which is in the tradition of producer Ross Hunter's film hits, including amusing dialog and situations, a lavish Eastman Color production and striking clothes to intrigue the women fans. This adds up to strong boxoffice, especially where teenagers predominate. Directed by Henry Levin and based on the novel by Winifred Wolfe, the plot is completely inconsequential and some of the humor wears thin through repetition. Miss Dee has never looked more cuddly and captivating, which is what her many fans want of her, while Darin has been persuaded to dispense with his sullen attitude and give an ingratiating portrayal of a girl-chasing photographer—a role better suited to a Tony Randall type. Micheline Presle, who wears 17 striking outfits by Jean-Louis, is type cast as the glamorous French mother of Miss Dee, who encourages her daughter to make Darin jealous. John Lund contributes a wooden performance as the staid Bostonian father, but Cesar Romero gives the picture's final scenes a lift by his devil-may-care performance as an aging roue.

Sandra Dee, Bobby Darin, Micheline Presle, John Lund, Cesar Romero, Stefanie Powers, Christopher Knight.

Invasion of the Animal People

F | Ratio: 1.85-1 | Science-Fiction

A.D.P. Productions-SR | **55 Minutes** | **Rel.———**

Containing just about everything anticipated in the science-fiction field to date, this A.D.P. Productions-States Rights release stars the redoubtable John Carradine, a thespian of many talents, whose likeness will be readily recalled by several generations of moviegoers the world over. His clipped, resonant tones bring a certain dignity to a run-of-the-mill yarn that can be best received by the action and science-fiction crowds in the adult ranks and the more impressionable youngsters. The more discriminating audiences won't find much over which to get excited here. Barbara Wilson the leading lady, isn't particularly impressive as the human first aware of a mysterious object in the sky, and, later when she is captured by a huge creature, emissary of sorts from aforementioned craft, she doesn't seem overly concerned. Virgil Vogel and Jerry Warren directed with constant awareness of the headline ingredients emanating from the far-from-original storyline, although their special effects department didn't strain itself to any great imaginative touches. The exploitation activity may well generate an excitement of a kind and manner not uncommon in science-fiction entertainment, and it would be well to drive hard on the presence of Carradine.

John Carradine, Barbara Wilson, Robert Burton, Stan Gester, Jack Haffner.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for $1.00, postage paid.

THE STORY: **"The Chapman Report" (WB)**

Dr. Chapman (Andrew Duggan) and his assistant (Efrem Zimbalist jr.) arrive in a Los Angeles suburb to conduct a scientific survey into the sex habits of the local females. Four women—(Shelley Winters, Glynis Johns, Jane Fonda and Claire Bloom) volunteer for interviews. During the course of the interviews, Zimbalist falls in love with Miss Fonda; Shelley is jilted by her lover; Glynis Johns, through a brief but electrifying experience with Ty Hardin, is assured her marriage is normal. Claire Bloom, preoccupied with an uncontrollable sex compulsion, takes her own life. However, the final analysis of the interviews reveals that the dramatic lives of these four women are decidedly out of the norm, but the odds are good if a man were to marry a girl from this peaceful suburb.

EXPLOITIPS:

For early ballyhoo use local newspapers, TV and radio campaigns, playing up the picture version of the Irving Wallace best-seller, "The Chapman Report." Use lobby displays and book store window tieups of the book cover combined with art of the stars in the film.

CATCHLINES:

See the True Facts of a Scientific Sex Survey! . . . The Most Sensational and Provocative Film of the 20th Century.

THE STORY: **"Billy Budd" (AA)**

In 1797 Capt. Vere (Ustinov) brings young Billy Budd (Stamp) aboard the H.M.S. Avenger to serve against the French. He finds Vere's crew is infected with anger under the lash of master-at-arms Claggart (Ryan). When Budd witnesses a flogging, it discloses an inner feeling that forces him to stammer when under great emotional strain. But, in spite of it, Billy is liked by all the crew for his pure and simple honesty and goodness. The conflict comes when Ryan tries to destroy Budd by devious methods, even to the point of accusing him of being the leader of a mutinous plot. When brought before the captain, Budd is so dumbfounded and stunned by the accusation he is unable to speak and strikes Claggart, who dies from the blow. Billy is found guilty by a court martial and hanged. Vere is overwhelmed with guilt because of his fatherly attraction for Budd. He is suddenly killed by an ambush of French warships.

EXPLOITIPS:

Display authentic old sailing vessels in lobby; run a contest to identify one or more and offer a ship-in-bottle as the prize. This should attract the young set especially. Also display authentic sea-going costumes from this historical period.

CATCHLINES:

The Men . . . the Mutiny . . . the Magnitude of Herman Melville's Classic Adventure of the High Seas! . . . Now Comes "Billy Budd" . . . Unmatched in All the Stories of Men and Mutiny.

THE STORY: **"If a Man Answers" (U-I)**

Sandra Dee, daughter of the Bostonian John Lund and the sophisticated French Micheline Presle, is always getting engaged, but she really falls in love for the first time when Bobby Darin, photographer, persuades her to pose for him. Lund is shocked at his daughter's posing, but Micheline coaches her daughter and she soon "hooks" Darin into marrying her. After marriage, Darin starts to take Sandra for granted so Micheline instructs her daughter in training her husband "like you would a dog." This makes Darin furious so Micheline's next trick is to call Sandra and when Darin answers, she hangs up, making him believe another man is interested in Sandra. Darin finally discovers the hoax and, when his playboy father, Cesar Romeo, arrives, they think up a gag that flabbergasts both Sandra and her mother.

EXPLOITIPS:

Put the big selling push behind Sandra Dee and Bobby Darin, who met and were married during the filming of U-I's "Come September." This is their first picture together since. Darin has made many nightclub appearances and record albums, making tieups with music shops a natural.

CATCHLINES:

It's Sandra Dee and Bobby Darin, Together in Their First Picture Since Their Marriage . . . A Rib-Tickling Satire on Newlyweds and Jealous Husbands . . . A Scheming Young Bride and Her Mama Try the "If a Man Answers—Hang Up" Trick—With Hilarious Results.

THE STORY: **"The Lion" (20th-Fox)**

William Holden, a New York lawyer, calls on his ex-wife, Capucine, at a Kenya game reserve where her present husband, Trevor Howard, is the warden. She is worried that their daughter, Pamela, is becoming too imbued with jungle life and tribal lore and seeks Holden's advice. He sees the danger of the situation when he observes Pamela romping with a jungle lion which she had raised from a baby. The old attraction between Holden and Capucine becomes apparent and Howard is not unconscious of it. There are on-the-surface friendly relations between the two men, but also a deep resentment. After various jungle adventures, Howard realizes that Pamela does not belong in such atmosphere and is willing to let Capucine and Holden become reunited so that the little girl can live in civilized surroundings. He goes back to his former profession as a big game hunter.

EXPLOITIPS:

Don't over-emphasize the jungle aspects which may not appeal to all classes of audiences. Give it a play but stress the romance of the principals and the deep affection between a little girl and a wild animal. For an off-beat gag promotion, invite members of the local Lions Club as guests.

CATCHLINES:

Wild Love in the Wildest of Lands . . . You Will Thrill at the Grandeur of the Scenery and the Dangers of the Jungle . . . Their Child Was Becoming Primitive—They Had to Make a Decision.

THE STORY: **"Invasion of the Animal People" (ADP)**

Young Barbara Wilson, awakened during the night by a strange pulsating sound, becomes panicky and runs out into the street. A police patrol car takes the pajama-clad girl to the hospital, where specialists examine her and, outside of reports of a mystery object seen in the sky, are unable to assist. Going to Switzerland on a much-needed holiday, Barbara has a reunion with uncle John Carradine, geologist. The situation is changed when Carradine is asked by the science institute to investigate a giant meteor that has fallen in snow-covered terrain. She stows away on the plane, joining the expedition over Carradine's protests. A space craft of alien origin is found and Carradine sends Barbara and Robert Burton, his aide, on skis to contact authorities. Barbara is captured by a huge creature and taken to the space craft; Carradine, Burton and hundreds of natives attack the monster to save Barbara. They start snow and ice tumbling from the mountains; the onrushing avalanche moves down on the space ship. Barbara is rescued as the ship takes off in fear of being covered.

EXPLOITIPS:

Get newspaper file stories on mysterious craft, making up appropriate headline lobby display. Plant newspaper stories on Carradine's lengthy and distinguished acting career.

CATCHLINES:

Monsters Walk the Earth in Ravishing Rampage of Clawing Fury! . . . Could It Happen? See and Decide for Yourself!

THE STORY: **"The Huns" (PIP)**

Some of history's blackest pages have been written by the Tartar hordes, known as Huns, sweeping through southern and central Europe. Folco Lulli's warriors, annihilating a village, spare Chelo Alonso, later accepting her within the ranks. Jacques Sernas, leader of a rival horde, is attracted to Chelo, now grown to mature beauty. In a raid on other warriors, Lulli is mortally wounded, dying in Chelo's arms. Chelo is now acclaimed queen and Sernas pledges loyalty, although he's thinking of overthrowing her in time. Taking a valuable Lulli aide as prisoner, Sernas attacks Chelo's forces, is defeated, but manages to escape. She hunts him down, sparing him, knowing she loves the warrior. Seeking provisions for a starved people, Chelo now leads her warriors on a valiant attack against mighty rivals, the wealthy city of Kwarizim; Sernas arrives to help, his presence assisting Chelo to finally realize that man's inhumanity to man causes only sorrow. They vow love for each other.

EXPLOITIPS:

Conduct a "Hun Twist!" contest on stage. The women come as they are, but the men must wear short Tartaran skirts—just plain old ragged women's skirts—plus outlandish hats, the funnier the better. Offer cash prizes and alert the city desks of metropolitan dailies.

CATCHLINES:

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For Sale: The Palace Theatre building on Northside of City square, Weatherford, Texas. Condition and location good for theatre occupancy. Contact Mrs. C. W. Sandler, 714½ Bridge Street, Weatherford, Texas, Phone LY 4-2295.

Illness forces sacrifice sale modern brick theatre. Stereophonic sound; 36' screen; 420 seats. Three apartments & Beauty Shop rental. Otto Sorensen, Powers Lake, North Dakota.

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Wanted to Buy or Lease with option to buy theatres, one or more, drive-in or hardtop, in state of California. Send information to Jerry Taylor, 265 Tyler St., Coalinga, California.

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SEPTEMBER 10, 1962

BOXOFFICE

The Pulse of the Motion Picture Industry

Thomas J. Watson
P. O. Box 206
Blanchardville,
Wisconsin
2W



Richard F. Walsh, who began his career in show business as an $8-a-week apprentice, this week celebrates his 20th year as international president of the IATSE, the labor crafts organization of the amusement industries. A profile story is on page 8.

BOXOFFICE
Blue Ribbon Award Winner
FOR AUGUST
—Page 11

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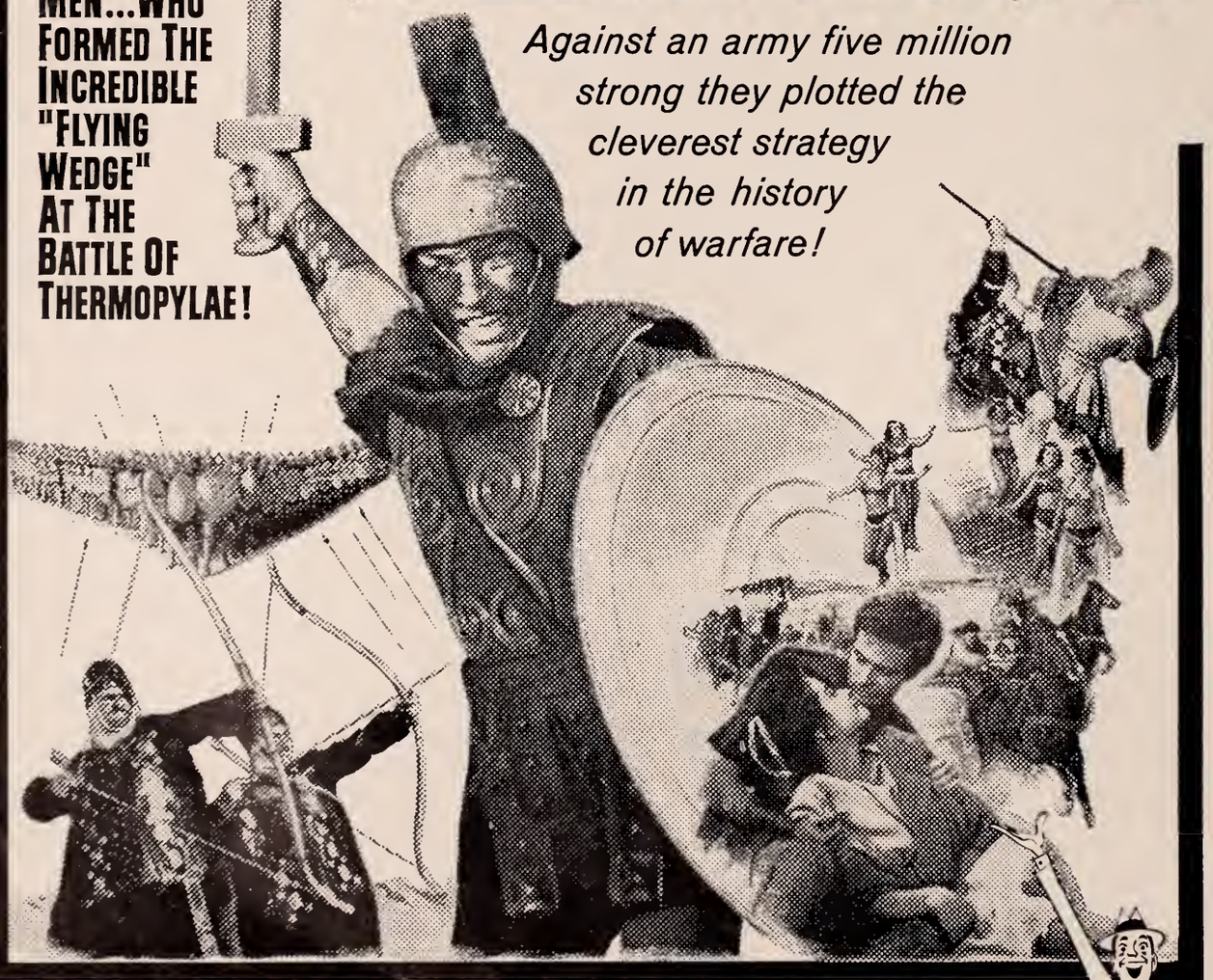
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SPECIAL SHOWS FOR KIDS

WE ATTENDED a showing of Walter Reade's "Children's Adventure Series" at the 55th Street Playhouse in New York recently and, from all indications, Reade has an ideal program for Saturday shows for the kids. It is Reade's contention that there is a great need for programs conceived, directed and produced solely for youngsters between the ages of six and 12 and that this vast audience of almost 30,000,000 American children is still being neglected by U.S. producers, distributors and exhibitors.

Last year, Reade arranged a series of 25 test engagements of these British-made films and, according to Al Sherman, coordinator of the series, an analysis of these engagements proved that American children willingly accepted them as exciting and fascinating entertainment. Where the cooperation of civic groups, such as the Parent Teachers Ass'n, Boy Scouts and Girl Scouts, service organizations and church bodies was assured; the showings were successful in every way.

The showing at the 55th Street Playhouse was for members of the Police Athletic League. About 175 children were on hand. The program consisted of the first episode of a serial and then a feature picture. In both, the central characters were children and, as the expression goes, the kids "ate 'em up."

Of particular interest was the reaction to the serial episode. While most of us grownups grew up with serials, the present day kids apparently know nothing about them except from what they may have heard from their parents. Actually, they don't know what a serial is. The episode shown at the PAL event told of some young children who find a set of antlers in the ruins of an abbey which is being torn down. From a prolog, the audience knows that a fortune in jewels is secreted within the hollowed-out horns. A conniving real estate agent knows the secret of the antlers and there is skulduggery afoot in his attempt to steal them. As is customary, at a climactic moment, the audience is reminded to come back next week and see the next episode of the serial.

Well, you should have heard the kids scream. They wanted more. Some of them didn't realize that it was only a test showing and insisted they were going to come back next week to see the next chapter.

In any event, these kid programs have a definite place in this industry and Reade may have the answer to the need for suitable Saturday shows for the youngsters.

★ ★

IATSE Progress

The IATSE currently is holding its convention in Las Vegas. Perhaps many of the delegates do not realize that the organization is 76 years old, having been founded on April 25, 1886, under the name of Theatrical Protective Union of New York.

The founders of that union had dreams of earning $1 a day, a dream that came true two years later. Prior to that, stagehands received about 50 cents a day—some got a quarter. Meanwhile, stagehands were organizing in Chicago, Pittsburgh, Philadelphia, Brooklyn, Cincinnati, St. Louis, Denver, Syracuse, Buffalo and Boston. On July 17, 1893, representatives of the unions in these cities got together at Elks Hall in New York to join with the Broadway craft in founding the National Alliance of Theatrical Stage Employes.

Direct impetus had been given by the Columbia Exposition in Chicago, where theatrical mechanics gathered from all over the country. Thrown together there, they discovered a mutuality of interests and decided to do something about it.

John G. Williams of New York was the first president of the Alliance and was succeeded by Lee M. Hart of Chicago in 1894. By July of that year, the number of locals had doubled and the American Federation of Labor granted a charter. Hart served as general secretary-treasurer from 1898 until 1915.

In 1902, when several Canadian locals joined up, the National Alliance became international and stepped forth as the IATSE.

The present president, Dick Walsh, needs no introduction. See separate story in this issue.

★ ★

Japan a Film Leader

The Japanese film industry is still living in the "good old days," meaning that it is turning out as many pictures per year as the American film industry used to produce yearly.

We had a chat with Sanezumi Fujimoto last week. Fujimoto is the executive director of Japan's Toho Co., and we learned that, prior to 1960, Japan turned out more than 550 features a year. Although the output decreased to 535 last year, the Japanese industry will continue to make between 400 and 500 yearly. The U.S. industry, with a greater international market, barely hit the 200 mark.

Fujimoto said that Toho, alone, made about 65 feature pictures a year and would never drop below 52 pictures, because it needed at least one picture a week to supply the market. Toho used to make more than 70 pictures per year, but Fujimoto explained that his company now was making fewer but bigger pictures, which seemed to ring a bell, having heard the same remark from U.S. filmmakers.

—AL STEEN

REALIGN 20TH-FOX SALES STAFF; RELEASES FOR YEAR DISCLOSED

Robert Conn Named to Head Domestic Distribution; Four-Division Split

NEW YORK—First steps in an intensive program to streamline the distribution branch of 20th Century-Fox were outlined to the tradepress here Wednesday (5) by Seymour Poe, vice-president in charge of worldwide distribution. Poe also disclosed the company's release schedule for a year ahead which, he said, would assure exhibitors of a steady flow of product from 20th-Fox during the 12-month period.



Robert Conn

Poe said he would realign the domestic distribution setup in line with current specialized needs of both the theatre and the distributor. The sales department will be split into four divisions: east, west, south and Canadian, with a division manager at the head of each. The "sales cabinet" plan has been eliminated. Robert Conn, formerly midwest district manager, will head domestic distribution. Martin Moskowitz, assistant general sales manager, has resigned.

Abe Dickstein has been appointed eastern division manager; Thomas O. McCleaster, western division manager; Peter Myers, Canadian division manager, and William B. Williams, Dallas branch manager, will head the southern division. The managers, with the exception of Myers, will make their headquarters in New York. Myers will work out of Toronto.

Glenn Norris, formerly general sales manager, will remain with the company as an administrative assistant.

Four exchanges will become sub-offices of larger branches in adjacent territories.

MANAGERS OF FOUR NEW DIVISIONS



Abe Dickstein
Eastern



Tom McCleaster
Western



William Williams
Southern



Peter Myers
Canadian

For example, the Omaha, New Haven, Oklahoma City and Albany offices will be manned by a manager, booker, salesman and necessary office personnel. There will be no shipments from those points.

The field salesmen will be cut from 78 men to 44, a figure, Poe said, that was in line with the sales staffs of other major companies. He said that the entire domestic sales force would be streamlined so as to provide the customer with "the most modern, compact and trenchant sales organization in the industry."

"The requirements of the producer and exhibitor in today's market automatically preclude the use of archaic distribution patterns," Poe said, "and I will do everything within my power to eradicate antiquated methods."

Poe said the new setup was the result of surveys and was not dictated by the need for economy, although the economy angle was an important one. He said the company "had to get down to its own weight." He indicated that when the company got back on its feet, it was quite probable that those persons who had to be dismissed would be reinstated.

Poe said that a roadshow manager would be appointed to set deals for "The Longest Day" and "Cleopatra." He said he could not make a guess as to when "Cleopatra" would be ready for showing, adding that in its present form the picture ran five and one-half hours and that there was a lot of work ahead in editing, cutting and scoring.

Under the new division setup, Poe said, the division and branch managers would have greater responsibilities and greater "dignity." In the past, he pointed out, the district or division manager handled the bigger accounts in a territory while the branch manager was responsible for the lesser accounts. From now on, the branch manager will sell all accounts under the supervision of the division manager. But, Poe said, New York will "call the shots" and there will not be local autonomy in the accepted sense.

The foreign department's possible changes have not been fully determined, Poe said, but they were being studied. He said negotiations were under way with a man to succeed Murray Silverstone as head of foreign operations. The new man will come from outside of the company, he said. Silverstone has retired but will remain in a consultant capacity. His brother, Manny Silverstone, who was vice-president of the international subsidiary, will stay in an executive capacity. Poe said it also was planned to consolidate the foreign advertising and publicity department with the domestic department. It formerly was under Silverstone's direction.

Poe said that his own company, Producers Representatives, Inc., would be dissolved within a month, explaining that his continued operation of it would constitute a conflict of interests. He said some of his accounts would be taken over by other representatives.

He stated that the revealing of the release program for the next 12 months was not a whim of management to get headlines, "but a most vital facet to our whole new way of thinking and acting. If we are able to tell exhibitors now what will definitely be available for their theatres next spring and summer, it can only redound to the benefit of all."

The current September releases consist of "The 300 Spartans" and "I Like Money."

In October, Darryl Zanuck's "The Longest Day" will begin its roadshow engagements in selected theatres across the country starting on October 4 at the Warner Theatre in New York. Also in October, there will be a combination show of "The Loves of Salammbo" and "The Battle." The former, in CinemaScope and De Luxe

Highlights of Conference

New York — Highlights of Seymour Poe's first tradepress conference since becoming vice-president in charge of worldwide distribution of 20th Century-Fox were as follows:

Robert Conn, formerly midwest district manager, will be the No. 1 man in domestic distribution.

The distribution setup will be split into four divisions.

Martin Moskowitz has resigned as assistant general sales manager.

Four branches will become sub-offices.

Salesmen staff will be reduced from 78 to 44.

The release schedule for a year has been established.

Subsidary for Art Houses Considered by 20th-Fox

NEW YORK—Twentieth Century-Fox is considering the establishment of a subsidiary which would deal exclusively in pictures for art theatres, Seymour Poe, vice-president in charge of worldwide distribution, said here Wednesday (5). The proposed subsidiary would function separately and apart from the company's regular releases, but which would be physically handled by the branches. The product mainly would be foreign pictures, unless a domestic picture particularly suitable for art houses became available.

Color, is based on a story by Gustave Flaubert and stars Jeanne Valerie, Jacques Sernas and Edmund Purdom. The latter, also in CinemaScope and De Luxe Color, has a cast including Claudia Cardinale, Martine Carol, Leslie Caron, Anna Marie Ferrero, Georges Marchal, Jack Palance, Vittorio de Sica, Michel Simon and Orson Welles.

The November release will be the Seven Arts production, "Gigot," starring Jackie Gleason, which will be the next attraction at the Radio City Music Hall.

The yearend holiday attraction will be Titanus' "The Last Days of Sodom and Gomorrah," a De Luxe Color spectacle produced by Goffredo Lombardo and directed by Robert Aldrich. In the cast are Stewart Granger, Pier Angeli, Stanley Baker, Rossana Podesta and Anouk Aimee.

In January, Poe said, there will be a combination package of "The Young Guns of Texas" and "The Queen's Guards." The former features the offsprings of established stars; namely, James Mitchum, Jody McCrea and Alana Ladd. The latter was produced by Michael Powell, creator of "Red Shoes," and stars Raymond Massey and his son, Daniel.

"The Lion" will be released nationally in February. This was filmed entirely in Africa and stars William Holden, Capucine and Trevor Howard.

In March, 20th-Fox will bring back "The Robe," the first CinemaScope production, as a pre-Easter attraction. The April Easter picture will be Mark Robson's "Nine Hours to Rama," filmed in India and England and based on Stanley Wolpert's novel about the man who assassinated Mahatma Gandhi.

The May release will be Robert Youngson's "30 Years of Fun," featuring comics of the golden years of screen comedy. Youngson's other features were "When Comedy Was King" and "Days of Thrills and Laughter."

The Titanus production, "The Leopard," now shooting in Sicily, will be the June release, starring Burt Lancaster.

"A Woman in July," appropriately, will be the July release. The Jerry Wald production has Joanne Woodward, Richard Beymer, Claire Trevor, Carol Lynley and Gypsy Rose Lee in the top roles.

Concluding the schedule will be Titanus' "The Condemned of Altona," now being completed in Italy. It has Sophia Loren, Maximilian Schell, Fredric March and Robert Wagner in the starring roles.

Wasser Named Director Of Marketing for NGC

BEVERLY HILLS—Norman Wasser has been named director of the newly-created marketing department of National General Corp., it is announced by Robert W. Selig, general manager of theatre operations for the 220-theatre circuit.

Wasser's duties will include overall supervision of National's expanded merchandising and vending operations and outside diversification efforts. He joined National last month after serving as manager of national sales with Pepsi-Cola Co. since 1949.

Selig said that Jack Wilson will continue under Wasser to head the circuit's merchandising department, a position he has held since 1960.

Dick Conley will supervise marketing development, another newly created post.

Youngstein Sees Cinerama an Adjunct To Programs of All Companies

NEW YORK—Cinerama is a necessary adjunct to all companies, but not all pictures should be made in the process, according to Max E. Youngstein, executive vice-president of Cinerama, Inc. Some pictures would not lend themselves to Cinerama and would be out of place if attempted, he said.

Youngstein stated that, following the announcement that United Artists would have two pictures in Cinerama, the company received many inquiries from major studios and independent producers, but no negotiations of any kind were initiated. He admitted that talks may be "picked up" later but, as of now, the company had no product problem.

With "The Wonderful World of the Brothers Grimm" now in release and "How the West Was Won" on the way, Cinerama will have two more pictures next year; namely, "It's a Mad, Mad, Mad, Mad World" and "The Greatest Story Ever Told," the latter to go into production within the next two months. Youngstein said he had seen "How the West Was Won" and that he regarded it as among the greatest pictures of all time. He said an answer print would be delivered here on September 10.

Youngstein said that the first picture in the process, "This Is Cinerama," had grossed more than $30,000,000 to date and that the three others had grossed not less than $15,000,000 each.

There now are 80 Cinerama theatres worldwide and the number is expected to reach 125 by the end of the year. Youngstein said that while many of the theatres had been converted to Cinerama, the company would concentrate on new theatres and that it expected to add between 100 and 150 per year for the next few years. He said he thought the maximum should be about 1,000.

While the Cinerama theatres will be of the all-purpose type, compatible with other processes and ratios, Youngstein said he believed that the supply of Cinerama product could be maintained so that the showing of regular pictures would not be necessary. He said there would be an ample flow of Cinerama pictures which would be destined for long runs. As to the exact number of Cinerama theatres that would be attained, he said that economics would govern that phase, but there would be a network of such theatres in the key markets of the world.

Cinerama prints can be reduced to a single 35mm print for conventional showings, but Youngstein said no such plan was under consideration for any Cinerama picture. The Cinerama panoramic picture is the star, Youngstein said, and that is the magnet that brings the people in.

Paramount's Earnings Drop to $1,701,000

NEW YORK—Consolidated earnings of Paramount Pictures for the six months ended June 30 amounted to $1,701,000, or $1.01 per share on 1,681,681 shares outstanding. This compared with earnings of $4,420,000, or $2.62 per share, for the corresponding period of 1961, plus an investment profit of $422,000.

For the second quarter of 1962, consolidated earnings were estimated at $572,000, or 34 cents per share. In the same period of 1961, earnings were $1,970,000, or $1.17 per share, plus an investment profit of $22,000.

Fight Picture Rights To Allied Artists

LOS ANGELES—Allied Artists will distribute the motion picture of the Floyd Patterson-Sonny Liston world's heavyweight championship fight, it was announced by president Steve Broidy, who disclosed that the deal had been completed with Sheldon Graff, board chairman of Graff-Reiner-Smith Enterprises, owners of the ancillary rights to the fight.

The fight, scheduled to take place in Chicago on September 25, will not be shown on home television, thereby boosting its theatrical boxoffice value. Broidy and Graff stated that a record 1,500 prints will be ordered to enable exhibitors to have it on their screens immediately following the night of the event.

Kohlberg Organizing New Drive-In Ass'n

CHICAGO—Stanford S. Kohlberg, president of Starlite Enterprises, operators of outdoor and indoor theatres, this week announced that he plans to organize a new "flexible" national drive-in theatre association for the purpose of cooperating with major film distributors.

Claiming that relations between drive-in theatremen and distributors are at their lowest point, Kohlberg said he felt that immediate action is called for by a bona fide business-building group to cooperate with the source of supply in "a simple goodwill formula which can only react to the advantage of all parties concerned: the public, the exhibitor, the distributor and the producer."

He said he felt that the theatres have a moral obligation to the public to play product of all producer-distributors who also have huge investments in their product. Charging that recently organized exhibitor groups have "left much to be desired," he said that "to negate the work of producer-distributors can only, by constant harassment, react unfavorably to all branches of the industry."

Kohlberg said that requests for membership applications may be directed to him at 6501 W. 95th St. Oak Lawn, Ill.

Bobby Darin Going Overseas

HOLLYWOOD—Bobby Darin is scheduled to leave November 1 for a month's tour of Europe, Far East and the Orient.

Carolina TOA to Hold Golden Year Session

CHARLOTTE—Theatre Owners of North and South Carolina, Inc., will hold its 50th anniversary convention here September 23-25. Spyros P. Skouras, chairman of the board of 20th Century-Fox; John H. Stembler, president of Theatre Owners of America, and the Right Rev. Thomas F. Little, executive secretary of the National Legion of Decency, are among the nationally known executives scheduled to speak.

Several film stars are slated to appear, including Walter Brennan, Barbara Eden, Richard Beymer and Carolyn Byrd, Raleigh native currently featured in "Airborne." H. George Meyer jr., president of the Carolina group, will preside.

The convention will get under way Sunday afternoon with a March of Time trade-show in which equipment dealers and suppliers will display their oldest pieces of equipment along with the newest to emphasize the progress made during the last 50 years. The association will have displays of old and new theatre construction and promotional material. A business-building session on Monday will be called the "14 Karat Klinic" and will feature a gold-mining theme with participants dressed as prospectors. The organization's annual Showman of the Year awards will be given at the banquet Tuesday night.

Theatre Owners of North and South Carolina was founded here in 1912 at a meeting called by the late R. D. Craver, Steve Lambert and Otto Haas, both now deceased, were elected first president and secretary. The first meeting included only North Carolinians. South Carolina showmen joined several years later and, in 1940, drive-in owners became associated with the organization.

To Distribute Fanfare Films

NEW YORK — Pan-World Films of New York City has been appointed distributor for "Paradisio" and "Concrete Jungle," latest Fanfare Films releases.



The format shown above was developed by TOA's special product committee for use in the promotional campaign to be given "What Ever Happened to Baby Jane?" Warner Bros. moved up the release of this film, from February to November, on the pledge by TOA that exhibitors would do an unprecedented nationwide job in selling it.

Jerry Levine Named Para.'s Adv. Mgr.

NEW YORK—Jerry K. Levine has been named advertising manager of Paramount Pictures by Martin Davis, director of advertising-publicity.



Jerry K. Levine

Levine had been with Paramount previously, having been assistant to the advertising manager. He rejoined the company in June after serving three years as eastern advertising manager of Columbia Pictures.

Prior to those affiliations, Levine was associated with Donahue & Coe, advertising agency in an executive capacity.

Peppercorn Appointed Embassy Sales Chief

NEW YORK—Carl Peppercorn has been appointed general sales manager of Embassy Pictures Corp. by Leonard Lightstone, executive vice-president.



Carl Peppercorn

Peppercorn resigned as a vice-president and general sales manager of Continental Distributing, Inc., to accept the post which will call for his supervision of the expansion program of Embassy's domestic sales organization.

Peppercorn, who had been with Continental for the last seven years, has been in the film business for almost 35 years. He started with RKO Radio Pictures where he became assistant domestic sales manager and president and general sales manager of Canadian operations during his 20-year affiliation with that company.

Big Quaker Oats Campaign To Promote 'Jumbo'

LOS ANGELES — A $1,000,000 "assist" from Quaker Oats Co. and the Independent Grocers Alliance will be given MGM's "Billy Rose's Jumbo," with campaign budgets of $500,000 each now set by the two companies for tie-in promotions.

Aimed at family audiences, the promotions will include Quaker's inflated elephant premium, color ads in syndicated Sunday comic supplements with a total of 32,250,000 circulation, TV-radio commercials, grocery contests and grocery store displays, etc.

Durwood Files Suit Against Fox, NGC

KANSAS CITY—A $600,000 lawsuit has been filed in Jackson County Circuit Court here by Durwood Theatres, Inc., against 20th Century-Fox Film Corp. and National General Corp. charging breach of contract and conspiracy in selection privileges for first-run motion pictures. The suit, filed Tuesday (4), was in behalf of the Durwood-owned Roxy, downtown first-run. NGC operates the first-run Plaza and Uptown.

The petition alleges that a contract between 20th-Fox and the Durwood circuit, instituted Aug. 1, 1957, was intended to assure the plaintiff a supply of first-run feature pictures for the Roxy under fair terms and conditions. The contract, the petition asserts, was designed as part of a settlement of a lengthy antitrust action against 20th-Fox and other distributors, originally filed in August, 1951.

Under terms of the contract, Durwood charges, 20th-Fox was to license to the plaintiff two feature pictures during each of five years, starting Aug. 1, 1957. The petition alleges that 20th-Fox has acted in bad faith in providing lists of available top and intermediate pictures and has given preferential treatment to the operators of the Plaza and Uptown, thereby breaching the contract for 1958, 1959 and 1960.

The suit seeks $150,000 actual damages for the breach and $150,000 actual and $300,000 punitive damages against 20th-Fox and National General for alleged conspiracy to destroy the plaintiff's competitive status.

Rites for W. R. Wilkerson; Was Hollywood Publisher

HOLLYWOOD—Final rites were held for W. R. (Billy) Wilkerson, founder and publisher of the Hollywood Reporter, who died of a heart attack September 2 at the age of 72. Requiem Mass was sung in the Blessed Sacrament Church in Hollywood, followed by interment in Holy Cross Cemetery. Pallbearers were George H. Kennedy, Mike Connolly, Robert Bandurraga, Robert Cvetas, Robert Christiansen and Mike Boss, all members of the Reporter staff.

Wilkerson, who was born in Springfield, Tenn., and educated at Mt. St. Mary's College in Maryland, started his career as an exhibitor in Ft. Lee, N. J., and later was a film salesman out of Kansas City. He founded the Reporter in 1930, and published the tradepaper from its inception.

He is survived by his wife, Tichi, and two children, William jr., 10, and Cynthia Diane, 9.

Universal Votes Dividend

NEW YORK—The board of directors of Universal Pictures Co., Inc., at a meeting held on Wednesday (5), declared a quarterly dividend of 25 cents per share on the common stock of the company, payable on September 27, to stockholders of record at the close of business on September 15.

Directors of Decca Records, Inc. the same day declared a regular quarterly dividend of 30 cents per share on the company's capital stock, payable September 28th, to stockholders of record September 17.

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THROUGH
ALLIED ARTISTS!!

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INDUSTRY PROFILE

Richard F. Walsh, IATSE Chief for 20 Years

Dedicated to Service of Crafts and Activities of Amusement Industries

By AL STEEN

Not many persons in the industry or in the IATSE, of which he is the head, know that Richard F. Walsh started his business career as a Wall Street figure. The figure was that of a young boy who dashed from broker to broker as a messenger. He was known as a runner and he has been running things very well ever since.

Walsh this week is celebrating his 20th year as international president of the organization which has the lengthy and official name of International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators of the United States and Canada. It's quicker to just say IATSE. And as you read this, the IATSE is holding its biennial convention in Las Vegas. It was at such a convention in 1942 that he was elected president, although he had been chosen to head the organization the year before, following the Browne and Bioff crisis. However, it was in 1942 that he officially was elected by a convention. So, in a sense, he has served as chief for 21 years.

The IATSE president actually stumbled on his long and successful professional career by accident. His association with high finance, stocks and bonds, even though remote, did not exactly appeal to the young chap, so he quit, hoping he could find something in the one field in which he was interested; he wanted to be an electrician.



A favorite among Richard Walsh's interests outside his union activities is the Will Rogers Hospital at Saranac Lake of which he is chairman of the board. He is shown here visiting the bedside of Joseph Wiener, a member of Operators Local 244, Newark, N.J., who is shaking hands with Thomas V. Green, secretary of the IATSE District 14.

WAS $8-A-WEEK APPRENTICE

Near his home in Coney Island was a summer bungalow occupied by a group of young fellows who worked in Brooklyn and New York theatres. He became acquainted with the men and he told of his ambition to one of them, Charles Taylor, who was a stage carpenter in a Brooklyn theatre. Taylor sent young Walsh to Jim Hutchinson, the chief electrician at the Fifth Avenue Theatre in Brooklyn where an English stock company was the current tenant. Hutchinson hired him as an apprentice. Walsh recalled the other day that his salary was $8 a week for a six-day week. As for hours, there was no formula. He worked as long as there was work to do, despite the existence of Local No. 4 whch he joined.

That was in September 1917. The United States had been plunged into World War I and a few months later, in 1918, Walsh joined Uncle Sam's Navy, spending two years as an electrician, 3rd class.

After putting his sailor clothes in moth balls, Walsh went back to his first love as a stage electrician at the Henderson Theatre in Coney Island. Then he went on the road for a season or two with Lenora Ulric as an electrician for her touring stage company.

When Walsh came back off the road, he applied one day for a job in another theatre, or, perhaps, a better job in a higher echelon. He can't remember the details exactly. But, whatever it was, the business agent reprimanded him for applying. Walsh couldn't understand why. If he were wrong, why was he wrong? He decided to attend union meetings and try to find out.

Walsh started to attend meetings regularly and he was not bashful about expressing his opinions on various aspects of union operations and, almost before he knew it, he was elected president of Local No. 4. That was in 1924 and he was elected business agent in 1926, serving in that capacity until 1937. Two years later, he again was elected president and held the post until 1959, while still heading the international organization.

In 1934, having become active in the national aspects of IATSE, Walsh was elected a vice-president of the organization. He was designated president of the IATSE in 1941, elected by the 1942 convention and has been reelected at every biennial convention ever since.

Under his administration, the Alliance has expanded considerably its organization of the crafts of stage and screen and in the newer field of television, raising the wage levels for its members until, today, it is rated among the highest. Labor stoppages by IATSE locals have been very few and scattered. Walsh has been successful in vigorously opposing Communist efforts to dominate the entertainment industry unions. The opposition reached a climax in Hollywood, where the IATSE had been the first to recognize the seriousness of the Red menace and spearheaded a successful drive to stamp it out immediately after World War II.

Walsh has been active on all fronts of the labor scene. He long has been a board member of the Union Labor Life Insurance Co. and a member of the administrative committee of Labor's League for Political Education. Prior to the AFL-CIO merger, Walsh was elected a vice-president of the AFL Union Label and Service Trades Dept. and, in 1948, represented the AFL as fraternal delegate at the convention of the Trades and Labor Congress of Canada. In the same capacity, he attended the convention of the British Trade Union Congress in 1952. At the first constitutional convention of the combined AFL-CIO in 1955, Walsh was elected to its executive council and appointed to its permanent committees on Civil Rights and International Affairs. Subsequently, in 1957, he was a delegate to the fifth World Congress of the International Confederation of Free Trade Unions in Tunis.

AN ADVISER TO UNESCO

On appointment by President Harry S. Truman in 1950, Walsh served as an advisor to the U.S. delegation to the fifth General Conference of UNESCO in Florence, Italy.

Outside of union activities, Walsh is a vice-president and chairman of the board of the Will Rogers Hospital at Saranac Lake and a member of the executive committee of the amusement division of the National Conference of Christians and Jews. That division, in 1952, presented him with the first Brotherhood Award ever given to a labor leader. In 1955, the New York Variety Club presented him with its second annual Heart Award, in recognition of his service to its foundation to combat epilepsy.



REMEMBER THIS: Sharp, crisp, top-quality prints take time to produce. Don't squeeze your print-maker into making short-cuts; give him time to do the job right—to deliver quality prints. And last—but not least: Go Eastman *all* the way—negative *and* print-stock. Finally, in the case of questions—production, processing, projection—always get in touch with Eastman Technical Service.

For more information, write or phone: Motion Picture Film Department, **EASTMAN KODAK COMPANY, Rochester 4, N. Y.** Or—for the purchase of film: **W. J. German, Inc.** Agents for the sale and distribution of EASTMAN Professional Film for Motion Pictures and Television, Fort Lee, N. J., Chicago, Ill., Hollywood, Calif.

EASTMAN FILM



PARAMOUNT-BRONSTON COPRODUCTION—Paramount and Samuel Bronston Productions executives are shown celebrating a coproduction agreement made last week for a spectacular circus film to star John Wayne and other top personalities. The multi-million-dollar color and widescreen presentation will be directed by Nicholas Ray. In the photo, left to right, are George Weltner, executive vice-president of Paramount; Barney Balaban, president of the company; Samuel Bronston; Paul N. Lazarus jr., executive vice-president of Bronston Productions, and Adolph Zukor, chairman of the board and founder of Paramount Pictures.

UA's Half-Year Profit Tops That of 1961

NEW YORK—United Artists' net earnings for the first half of this year topped those of the same period last year, according to Robert S. Benjamin, chairman of the board. The net, after provision for income taxes of $1,865,000, was $2,003,000. This compared with a profit of $1,893,000 for the first half of 1961.

Worldwide gross income for the 1962 period totalled $62,066,000 against $57,866,000 in the same span last year.

The six-month net represented earnings of $1.15 per share on 1,741,473 shares outstanding on last June 30. This compared with net earnings of $1.09 per share for the first half of 1961, after adjusting the shares then outstanding to the number outstanding on June 30, 1962.

Chicago, S. F. Theatres To Aid 'Longest' Sales

NEW YORK—Roadshow engagements of Darryl F. Zanuck's "The Longest Day" will be aided in Chicago and San Francisco by 32 theatres of the Balaban & Katz Corp. in Illinois and 48 Northern California houses of United California Theatres, Inc. The 20th Century-Fox release will open at the Roosevelt Theatre, Chicago, on October 11, and at the Alexandria Theatre, San Francisco, on October 18.

The theatres will serve as boxoffices for the attraction by selling tickets for the reserved-seat showings at the two theatres for the convenience of patrons in the surrounding areas, according to Sid Blumenstock, coordinator of the roadshow engagements. The pictures will not open in any other theatre in these territories during the year.

Special teaser trailers, 40x60 lobby posters with order blanks, telops and newspaper publicity will be used in the promotion. Newspaper ads appearing in Chicago and San Francisco will be duplicated in the other cities of their respective states so that there will be a complete territorial saturation. The campaign will be launched immediately and will continue, not only through the openings, but also for the duration of the run at the theatre.

New Slate of Officers Up for WOMPI Action

KANSAS CITY—Women of the Motion Picture Industry convened here Friday (7) in the first session of their three-day ninth annual national convention. Members of the association board of directors and officers met the previous two days and, as the convention opened, the following slate of officers was proposed for the 1962-63 year: president, Jean Mullis, Atlanta; vice-president, Mary Heueisen, Kansas City; corresponding secretary, Nell Middleton, Atlanta; recording secretary, Dorothy Reeves, New York City; treasurer, Leone Matthews, Des Moines.

Board meetings earlier in the week were convened by Myrtle Parker of Charlotte, international president of WOMPI.

In other action expected over the weekend, a resolution was to be submitted to the full convention Sunday by Frankie English of Atlanta, Will Rogers Hospital chairman, urging that during the sales managers Million Dollar Drive for the hospital, members of WOMPI "shall, in addition to voluntary contributions, give unrelenting support and cooperation in the category of services to the sales managers of our film distributing companies and to the area chairmen in our respective film exchange centers."

PTA to Take Active Role in Film Work

NEW YORK—The National Congress of Parents and Teachers has adopted a five-point program which it hopes will result in better quality in motion pictures and their advertising.

While deploring what it termed "a number of pictures that outrage moral decency," the PTA stated it was "possible that this regression . . . stems in part from unconcern and lethargy on the part of PTAs and other groups."

Noting that local exhibitors had a significant voice in the kind of pictures they show and the kind of advertisements they use to sell the pictures, the Congress resolved that local units and their councils take effective action by:

1. Commending exhibitors when they show good pictures and use advertising that is honest and in good taste.

2. Reminding PTA members that pictures conforming to the Production Code bear the Code seal.

3. Appointing committees to work for good film fare for children and families through cooperation with exhibitors.

4. Encouraging members to make use of film evaluation lists, such as the previews in the PTA Magazine.

5. Stressing parents' responsibility to help their children select wholesome pictures.

Theatre Owners of America has taken the position that the resolution is an open invitation to any theatre manager to contact his local PTA on cooperative undertakings.

'Special' Programs Set For Hartford Pay TV

HARTFORD—"Specials," featuring Hildegarde, the Kingston Trio and other top performers, are committed for early fall viewing on WHCT-TV, home base for the RKO General-Zenith Radio $10 million subscription TV project here, Bernard Hammons, public relations representative, told BOXOFFICE Thursday (6).

WHCT-TV is to televise hockey and basketball games from Madison Square Garden and also a top-caliber fisticuffs encounter.

Up to now, some 700 decoders have been installed in Hartford area homes.

Col. to Provide Films For Hartford Pay TV

New York—Columbia Pictures and RKO General have reached an agreement whereby the film company will supply product to the Hartford pay television experiment. Deal calls for the presentation of films on a first subsequent run basis, as well as for older releases. Paramount, Buena Vista and Warner Bros. have been providing product to the Hartford station.

Among the pictures to be made available are "The Notorious Landlady," "The Interns," "The Three Stooges in Orbit," "Sail a Crooked Ship," "Twinkle and Shine" and "Safe at Home."

'The Music Man' (WB) Is Voted August Blue Ribbon Award

By VELMA WEST SYKES

ROMANTIC musicals have always been popular and the stirring tunes of "The Music Man" are dramatically staged by Warner Bros. in its screen version of the stage hit. National Screen Council members have found it the most outstanding of current releases that is also good entertainment for the whole family, so voted it the August BOXOFFICE Blue Ribbon Award. Robert Preston recreates his Broadway role on the screen, assisted by a demure Shirley Jones as the music teacher-librarian. It is a gay, light-hearted story in a small-town setting with a delightfully happy ending and its humor is broad but free from risque innuendoes.

BOXOFFICE reviewed it in the April 23 issue with these comments: "On a par with 'Oklahoma!' which was a real slice of Americana embellished with rousing songs and vibrant dances, this joyous picturization of Meredith Willson's recent stage success is one of the best film musicals of the past decade. It should delight audiences and exhibition alike—with patrons singing and cash coming in at the boxoffice . . . Because of its wholesome quality, this is ideal family fare with a special appeal to the ladies and the youngsters." . . . Reports from key city first runs show it now has a boxoffice score of 276 per cent of normal business.

Comments from NSC members included these which show how it appealed:

Great Fun for Everyone

"The Music Man" is great fun for everyone, bringing back memories of the American way of life.—Mrs. J. G. Prutton, Cleveland Motion Picture Council . . . If this is "corn," as some of the professional critics say, then here is my vote for more "corn"—it is pure family fare, with no sex, violence, sick minds etc.—Anna Belle Miller, WOMPI, Denver.

"The Music Man" is a delight for young and old. It has been running at the Alhambra Theatre here, a huge, cavernous place situated on grounds which are beautifully kept but must be a terrific real estate investment. I had not been there in the past year and a half when there were more than 100 people in the audience. Not so with "The Music Man." Long lines wait outside the boxoffice, grandmothers with children in tow, mothers and fathers with three, four and five children. Is this not an argument for the picture which is whole family entertainment? Is this not the answer to the oft-repeated question, "How can we bring back our lost audiences?" There is an audience for the downbeat characters, the alcoholic, the pervert—but it does not exist in enough numbers to support an industry which used to be dedicated to entertainment, and perhaps should be again.—Dorothy F. Martin, G.F.W.C., Sacramento.

Beautiful color, beautiful music, beautiful sets, beautiful costumes—"The Music Man" is a truly beautiful experience.—Helen Kanagur, Greater Detroit MPC . . . The happiest, most delightful musical I've seen in years. We all need more pictures like this. I'm going again.—Mel Richardson, KID-Radio, Idaho Falls . . . I won't understand why if this one doesn't get an Oscar.—Vivian Cannon, Mobile Press-Register.

This is it—"The Music Man" by far the best for everyone in 1962. Would that there could be more like it. It would make this job a pleasure.—John M. Gordon, Springfield (Mass.) Union Republican . . . A great musical most excellently transferred to the screen.—Dave McIntyre, San Diego Evening Tribune.

We need more like "The Music Man." It deserves top boxoffice. Time Magazine did the picture a favor by panning it. If Time had praised it, this would have been the kiss of death for a great film.—Howard Pearson, Deseret News, Salt Lake City . . . One would have to be an awful grouch not to enjoy "The Music Man."—Raymond Lowery, Raleigh News & Observer.



ROBERT PRESTON AS "PROFESSOR" HAROLD HILL CHARMS THE CHILDREN AS DID THE PIED PIPER



HERMIONE GINGOLD AS THE MAYOR'S WIFE LEADS A CLASSIC DANCE GROUP OF MATRONLY DEVOTEES



PRESTON'S INTENTIONS TOWARD LIBRARIAN SHIRLEY JONES—AND THE TOWN—BECOME HONORABLE

The Cast

Harold Hill	ROBERT PRESTON
Marian Paroo	SHIRLEY JONES
Marcellus Washburn	BUDDY HACKETT
Eulalie Shinn	HERMIONE GINGOLD
Mayor Shinn	PAUL FORD
Mrs. Paroo	PERT KELTON
Tommy Djilas	TIMMY EVERETT
Zaneeta Shinn	SUSAN LUCKEY
Jacey Squires, *Olin Britt*, *Ewart Dunlop*, *Oliver Hix*	THE BUFFALO BILLS
Charlie Cowell	HARRY HICKOX
Constable Locks	CHARLES LANE
Mrs. Squires	MARY WICKES
Winthrop Paroo	RONNY HOWARD

Production Staff

Executive Producer	JACK L. WARNER
Producer and Director	MORTON DACOSTA
Screenplay by	MARION HARGROVE
Original Musical by	MEREDITH WILLSON
Director of Photography	ROBERT BURKS, ASC
Art Director	PAUL GROESE
Film Editor	WILLIAM ZIEGLER
Sound by	M. A. MERRICK, DOLPH THOMAS
Set Decorator	GEORGE JAMES HOPKINS
Production Supervisor	JOEL FREEMAN
Music Supervised and Conducted by	RAY HEINDORF, FRANK COMSTOCK, GUS LEVENE
Choreography by	ONNA WHITE
Color by	TECHNICOLOR



This award is given each month by the National Screen Council on the basis of outstandng merit and suitability for family entertainment. Council membership comprises motion picture editors, radio and TV film commentators, representatives of better films councils, civic, educational and exhibitor organizations.

Hollywood Report

By CHRIS DUTRA

Studios List 12 for September Start; UA Leads Lineup With Five Films

United Artists, through its independent affiliates, again will lead the production lineup for the month of September with five features slated for principal photography. MGM and Paramount, each, have two screenplays in readiness. American-International, Allied Artists and Universal-International are ready with one apiece showing an increase of three films over the month of August which brings the total number of starters to 12. Listed by studios they are:

ALLIED ARTISTS

"The Judo Tree." Toplines Sessue Hayakawa and Pat Suzuki. Story deals with pretty daughter of a Japanese judo expert who attempts to teach the art to some willing American GIs. Dennis Kane directs and Jules Levy produces on location in Japan.

AMERICAN-INTERNATIONAL

"The Raven." In Pathe color, this horror film will be produced and directed by Roger Corman and is based on the famed Edgar Allan Poe short story. Stars Vincent Price, Peter Lorre, Boris Karloff and Olive Sturges.

METRO-GOLDWYN-MAYER

"Take Me to the Fair" in CinemaScope and Metrocolor evolves around two copilots who are broke and their plane grounded. They hitchhike to Seattle World's Fair where one of them falls in love with a nurse. They foil a gang of fur smugglers. Stars Elvis Presley, Joan O'Brien, Gary Lockwood, Yvonne Craig, Vicky Tiu. Norman Taurog directs for producer Ted Richmond.

"The African Story" in Panavision and Metrocolor is the first Zimbalist-Krasne production for MGM. James B. Clark directs the story of a white hunter in Africa who tries to find a lost ivory treasure.

PARAMOUNT

"Come Blow Your Horn" is an Essex-Tandem production in Panavision and stars Frank Sinatra, Lee J. Cobb, Molly Picon. This is a comedy about a bachelor and his kid brother in New York and their romantic exploits.

"The Nutty Professor" is a Jerry Lewis Production, directed by Jerry Lewis and starring Jerry Lewis. Ernie Glucksman produces. Story is about a college professor who conducts classes during the day and goes through a Jekyll-Hyde experience at night of wine, women and song!

UNITED ARTISTS

"The Greatest Story Ever Told" is a George Stevens production in Cinerama, Panavision and Eastman Color and is based on the Fulton Lewis best seller depicting Biblical times. Stars Max von Sydow, Charlton Heston, John Wayne, Sidney Poitier.

"Call Me Bwana" will be shot in Nairobi and London and stars Bob Hope who portrays a noted author who writes on big game hunting in Africa and finally goes on his first safari. Producers are Albert Broccoli and Harry Saltzman.

"Mouse on the Moon" is in Eastman Color and will shoot in England for Walter Shenson Films, Ltd. No cast has been set. This is a sequel to "The Mouse That Roared."

"Toys in the Attic" is a Mirisch Co. presentation with George Roy Hill directing for executive producer Walter Mirisch. Dean Martin, Geraldine Page and Wendy Hiller star in this story dealing with violent inter-action of a New Orleans family.

"Irma La Douce" will be filmed in Panavision in Paris and Hollywood for Mirisch-Alperson. Billy Wilder is producer-director. Jack Lemmon and Shirley MacLaine star in this Paris setting about a romance between a Parisian tart and her unemployed lover.

UNIVERSAL-INTERNATIONAL

"The Iron Collar" stars Audie Murphy and Kathleen Crowley in this Mexican border western of a saddle tramp cowboy. Gordon Kay produces and R. G. Springsteen directs.

Gary Lockwood Gets Role In Elvis Presley Film

The role of Elvis Presley's sidekick in MGM's forthcoming production "Take Me to the Fair" goes to Gary Lockwood, who starred last season in the TV series "Follow the Sun." Lockwood's recent features include "Wild in the Sun," "Splendor in the Grass" and his current release, "The Magic Sword." Norman Taurog directs "Fair" for producer Ted Richmond. Cast also includes Joan O'Brien, Yvonne Craig and Vicky Tiu . . . Tony Martin will make his first feature film appearance in six years in "Turn for the Better" to be made in England. Stephen Layton will prepare the screenplay for British producer Harold Greene. Story is a musical drama about a gambling casino operation and will be filmed in Cannes after the first of the year . . . Titanus Productions has signed John Gavin to star in "The Challenge," adventure story rolling in Rome late this month. The deal calls for worldwide distribution with profit participation by Gavin.

Four Star TV Planning 3 Theatrical Films

According to executive vice-president Tom McDermott, Four Star TV Productions is preparing to plunge into theatrical features with three planned productions, "Born for Glory," "Nation of Sheep," and "Jaguar on a Mountain." Simultaneously McDermott revised producer-director Buzz Kulik's contract from an exclusive to a non-exclusive basis, to handle new theatrical properties as well as five one-hour telefilms during the 1962-1963 season . . . Steve Bernhardt and Gene S. Taft have formed a new production company to be known as Pearlayne Productions. The new firm will encompass feature films, TV and the legitimate theatre. The first feature on tap is Robert G. Kane's "Kisses for My President," scheduled for autumn filming.

To Film Auto Race Story As UA Roadshow

September 1963 has been announced as the starting time for the international filming of "The Great Race," which Blake Edwards will direct and Martin Jurow produce with the Mirisch Corp. around the world, utilizing the acting talents of stars of many countries.

The first top stars to be signed for the multi-million dollar "open" budget film are Jack Lemmon and Paul Newman. United Artists will release the feature in 1964 as a roadshow presentation.

The film, based on an original idea by Edwards, with a screenplay by Arthur Ross, deals with the colorful 1906 auto race known as "The Race of the Century," which extended from New York to Paris, via the North American Continent and through the Orient to Europe.

Upon completion of "The Pink Panther," which Edwards will make in association with Mirisch for UA release, the producer will turn his full efforts to readying the start of "The Great Race."

U-I Contracts Rod Taylor For Three-Film Deal

Marking his fourth long-term commitment, Rod Taylor has entered into a three-picture, three-and-one-half year agreement with Universal-International, for films to follow his current, starring role with Rock Hudson in "A Gathering of Eagles."

U-I is the third major studio to pact the actor for feature films. He is also committed to MGM, for whom he recently made "Seven Seas to Calais" in Rome, and 20th Century-Fox, where he starred in the "Hong Kong" TV series. In addition, Taylor has a three-film pact with Alfred Hitchcock, for whom he just completed "The Birds."

Strick and Maddow Sign Peter Falk for 'Balcony'

Peter Falk has been signed by producers Joe Strick and Ben Maddow to star in the motion picture version of Jean Genet's play, "The Balcony." Continental Distributing will release. Maddow is adapting the screenplay and Strick will direct. Shelley Winters has been previously signed for one of the starring roles.

Falk will report for production as soon as he completes his current assignment in Stanley Kramer's "It's a Mad, Mad, Mad, Mad World."

Eprad Appoints H. Seike Senior Electronics Engineer

TOLEDO—The appointment of Helmut Seike to the post of senior electronics engineer of Eprad, Inc., has been announced by Robert Hedler, director of engineering for the Toledo manufacturer of communication, sound and electronic equipment for hospitals, restaurants and theatres. Seike will direct Eprad's sound laboratory and development work on amplifiers, transistor circuits and communication equipment.



Helmut Seike

Before joining Eprad, Seike had been with Toledo Scale Corp. (Toledo) for almost two years where he did research work on electronic devices and solid-state materials (transistors, etc.). Previously he was with Kaiser Electronics, Inc., (Toledo) as head of a group conducting development work on solid-state electronics for the military. Prior to this, Seike spent seven years with Grundig Radio Corp. (Germany) as laboratory head for development work on AM and FM radios.

Seike makes his residence in Toledo with his wife and son. He is chairman of the Toledo Chapter of the Institute of Radio Engineers (IRE).

Warners Set to Launch Series of Blockbusters

LOS ANGELES—With "The Music Man" now doing top business coast to coast, Warner Bros. is poised to launch a series of blockbusters to follow the Technicolor-Technirama musical.

Lead-off picture from the Burbank film company will be "The Chapman Report," to be released nationally in October. The first week of November will see the release of "What Ever Happened to Baby Jane?" and for Thanksgiving Warner will release "Gay Purr-ee," a unique animated musical feature.

Nationally, the Christmas-New Year holiday attraction will be "Gypsy," following its world premiere at Radio City Music Hall in New York. During the fall season, audiences across country will be viewing "The Music Man."

Sue Lyon Is in Venice For 'Lolita' Showing

LOS ANGELES — Sue Lyon, who made her film debut in the title role of MGM-Seven Arts release "Lolita," has arrived in Venice accompanied by producer James B. Harris to attend the showing of the film at the Venice Film Festival. "Lolita" was chosen as a dual entry from the United States and England.

Miss Lyon's visit to Venice is part of a worldwide tour connected with the film. From Venice, she will attend the charity premiere of "Lolita" in London; then travel to Tokyo, Japan; and fly to Sydney, Australia for the film's debut there. James Mason and Peter Sellers, two other stars of the picture, are also expected to arrive in Venice.

London Report

By ANTHONY GRUNER

THERE WERE no fewer than 18 British features in production last month—an almost record number of films being shot at studios over here. More than half of the features were being shot at Shepperton and Pinewood studios with five films each; two were made on location; two each at Elstree Associated British and MGM Boreham Wood and one at Ardmore and Bray Studios. Four of the films were being produced in association with British Lion, three directly for Columbia, two for Anglo-Amalgamated, two for Rank, two for Warner Pathe, two for United Artists, two for MGM and one for Walt Disney.

As Columbia releases in association with British Lion through BLC, it gave the latter company a whopping seven films or almost three times the number of pictures as any single major distributor. This is part of the positive effect of the sales amalgamation between British Lion and Columbia. Meanwhile, in a period when Hollywood is curtailing production, in Britain the situation is in reverse and studios over here have not been so busy in years.

Two of Britain's comedy script-writers, Ray Galton and Alan Simpson, have signed a five-picture contract with Associated British, it was announced last week by J. R. Wallis, head of production at Associated British Elstree Studios. Teamed for many years with Tony Hancock in the successful "Hancock's Half Hour" on radio and television, Simpson and Galton also were responsible for the script of the Associated British production, "The Rebel" (in the U.S. "Call Me Genius"), Hancock's first major picture. The two writers are at the top of the profession with their award-winning programs on television, among which is the current top-rating series, "Steptoe and Son."

* * *

After more than 40 years in the industry and 27 with the Associated British Corp., Vic Comer, the company's booking manager, retired last week. With a large check in his pocket and a happy smile on his face, Comer was the guest of honor at a dinner organized by ABC, presided over by Jack Goodlatte, managing director of the corporation. In attendance, too, were C. J. Latta, Robert Clark, James Macdonald, Bill Cartlidge and J. R. Wallis, representing all sides of the group's exhibition, distribution and production activities, plus a big turnout of renters. Mike Frankovich of Columbia, Morris Davis of MGM, Nat Cohen and Stuart Levy of Anglo, Leslie Faber of British Lion-Columbia, James Carreras of Hammer, Fred Hutchinson of Paramount and Jack Phillips of Butchers, Arthur Abeles, chairman and managing director of Warners, and Lou Lewis, managing director of Warner Pathe.

Speaker after speaker, including the renters who had taken part in many battles with Comer in the past, testified to his dedication, enthusiasm, business acumen and complete integrity. It was an amazing sendoff display of affection to the man someone called a "centurion of the film industry."

Comer's association with the business goes back to 1921, when he joined the legal department of Fox Films. Seven years later he went over to the cinema side, managing the Walpole and Avenue Cinemas in Ealing. In 1935 he joined the ABC, became a booker for west England and eventually moved up to become head office booker in 1947. His absence will be felt in Wardour street and his successor, Bob Barton, will have a great model to follow.

* * *

Anglo Amalgamated has added two new subjects for early production, "Billy Liar" produced by Joseph Janni and directed by John Schlesinger, the team responsible for "A Kind of Loving" and "Nothing But the Best," a comedy-drama from a screenplay by Frederick Raphael. The company is preparing for early 1963 release "The Iron Maiden," a Peter Rogers comedy production in Technicolor, starring Michael Craig, Jeff Donnell and Alan Hale, and "The Mind Benders," a Michael Relph, Basil Dearden psychological drama, with Dirk Bogarde, Mary Ure and John Clements.

* * *

Charles H. Schneer has signed British writer, Alan Hackney, to prepare the screenplay for his forthcoming production of "The Village That Wandered," which he will make for Columbia release. Based on the best seller by Surrey Smith, the story is about a Devonshire village of Titterton which splits off on a sub-strata of pumice to float across the Atlantic into New York harbor. The picture will be filmed in west England and various other actual locations with a major star cast to be announced. Hackney is responsible for many successful British comedies, including "I'm All Right, Jack," "Two-Way Stretch," and collaborated on "Watch Your Stern."

* * *

Tony Tenser and Michael Klinger of Compton Cameo are backing "That Kind of Girl," which is a drama about a girl who comes to work in Britain. Jan Read is responsible for the original story and screenplay. Gerry O'Hara will direct and Robert Hartford Davis is the producer.

Filmgroup Has 69% Gain In European Grosses

LOS ANGELES—Business has increased 69 per cent for the Filmgroup's slate of features in European release, according to Roger Corman, president, who returned to Hollywood after three months of production abroad. Corman revealed that Filmgroup provides its features to International Film Distributors, who in turn ups the business by providing "fresh" American pictures to overseas exhibitors. As a result, the association has been renewed to the mutual benefit of both.

Tarell Leaves Astor

NEW YORK—Anthony Tarell, director of franchise operations for Astor Pictures, has resigned. At one time, he was treasurer of the company. His future plans will be announced shortly, he said.



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Advise and Consent (Col)	125	250	95	195	75		190		135	200	210	150	125	120	110	175	130	150	150	150	152
Boccaccio '70 (Embassy)						625	200	310			370					225			500		372
Bon Voyage (BV)	140	150	115	200	250		360	125		365	290	150	200	150	105	175	325	165	150	150	198
Boys' Night Out (MGM)	140	400	135	225	100		150	125	135	200	205	300		175	110	195		150	125	125	176
Call Me Genius (Cont'l)	125			165	90	65	100					100	125		90	125					109
Counterfeit Traitor, The (Para)	140		125	150	95		150	135	100	130	185		125	300	115	200	110	150	150	100	145
Five Weeks in a Balloon (20th-Fox)		200		185			130			160	120				90			150	95		141
From a Roman Balcony (Cont'l)	125			120	100	95										165					121
Gun Street (UA)							100	100	100		65		100		80			100			92
Guns of Darkness (WB)	100		125		95					95	80			90		110			90		98
Hatari! (Para)	100	250	150	250	100	175	200	130	125	375	185	300	300	450	140	195	215	155	200		210
H'way's Advs Young Man (20-Fox)		150	115	200		150	100	150		230	145	125	150	100	115	160			115		143
I Like Money (20th-Fox)				160	120				115					90		185					134
Interns, The (Col)	140		300	200		250	200	135						160					200		198
Miracle Worker, The (UA)	150	250		250		100	190	155		400	285			100		195					208
Music Man, The (WB)	175	300	225	255	225	325	375	165	225	300	530	250	300	300	200	180	290	175		350	271
My Geisha (Para)	150	250	100	195	90	90	90	115		105	90	150		110	85	165		165		125	130
Night, The (Lopert)		150		160			125				155		175	100		195					151
Night Creatures (U-I)			85		95			110		90			100					100			97
Notorious Landlady, The (Col)	135	250	115	200	125		100	110	110	280		170	125	150	120	185	135	150	175		155
Only Two Can Play (Kingsley)	140	175	110	160	280	190					250	105	200		115	200					175
Premature Burial, The (AIP)		225	140	225		100	150	160		185	95	150	300	180	90		200	135	110		163
Ride the High Country (MGM)	110		100		110	90		100	110	100		100	100	90	105		95	100	150		104
Road to Hong Kong, The (UA)	120	200	125	175	200		110	135		290	130	100	175	120	105		200	175	300		166
Rome Adventure (WB)	125		130	95	95	80	105	105		95	65	125	110	125	115	160	100	135	100		110
Samar (WB)			100		85			100			65							100	90		90
Siege of Syracuse (Para)			100				70	100		100		100	100		95			100			96
Six Black Horses (U-I)					95		100	100		90	70		100		85			100			93
Sky Above—Mud Below (Embassy)		200	130		400	150		100			420					195					228
Something Wild (UA)				150				100			65			75		150			100		107
Spiral Road, The (U-I)	130	250	100	150					135	200	80			120	100	150		135	125		140
Stowaway in the Sky (Lopert)				145		145					95		150		110	195					140
Swingin' Along (20th-Fox)			100		85			80		100				100	100		95				94
Tarzan Goes to India (MGM)			150		110	150			125	110	105	300							125		147
Tales of Terror (AIP)		160	130		125					125	140								125		134
Three Stooges in Orbit, The (Col)					110		90	105		150									125	90	112
Tomorrow Is My Turn (Showcorp)	130			155		115									100	175					135
Two Weeks in Another Town (MGM)		270		195	95	110	90							100		125	120		130		137
Victim (Astor)	150		65	155	100	150	125	90		250	250	100	175	100	100	190					143
W'ful W'ld Bros. Grimm (MGM-Cin)		300	125	275	200	240	300		250	400			300	250		200					258

TOP HITS — OF — THE WEEK

Individual runs, not an average. Listings are confined to opening week figures on new releases only.

1. **Sky Above—the Mud Below, The (Embassy)**
   Los Angeles.....420
2. **Miracle Worker, The (UA)**
   Kansas City.....400
3. **Kid Galahad (UA)**
   Memphis 300
   Boston 220
4. **Wonderful World of the Brothers Grimm (MGM-Cinerama)**
   Milwaukee 300
5. **Tarzan Goes to India (MGM)**
   Memphis 300
6. **Victim (Astor)**
   Kansas City.....250
7. **Hatari! (Para)**
   Omaha 215
8. **Five Weeks in a Balloon (20th-Fox)**
   Boston 200
9. **Interns, The (Col)**
   San Francisco.....200
10. **Best of Enemies, The (Col)**
    Boston 200
11. **Pigeon That Took Rome, The (Para)**
    Chicago 195

3 Milwaukee Houses Report Top Scores

MILWAUKEE—For the first time in months, three downtown first-run houses each reported "300," top figure used in rating the boxoffice take locally. These included newcomer "Boys' Night Out," holdover "The Wonderful World of the Brothers Grimm" and a Jerry Lewis reissue combo, "The Sad Sack" and "The Delicate Delinquent."

(Average Is 100)

Downer—**Viridiana** (Kingsley), 2nd wk. 125
Palace—**The Wonderful World of the Brothers Grimm** (MGM-Cinerama), 2nd wk. 300
Riverside—**Boys' Night Out** (MGM) 300
Strand—**West Side Story** (UA), 24th wk. 200
Telenews—**Lolita** (MGM), 6th wk. 225
Times—**Black Tights** (Magna) 250
Towne—**The Sad Sack** (Para); **The Delicate Delinquent** (Para), reissues 300
Warner—**The Music Man** (WB), 6th wk. 125
Wiscansin—**Judgment at Nuremberg** (UA), 3rd wk. 175

'Music' Sets All-Time Mark in Omaha House

OMAHA—The sixth and final week for "The Music Man" at the Orpheum Theatre saw another above-average score go up on the board. And Don Shane, city manager for Tri-States, said the six-week run set an all-time record for Omaha's largest theatre. "Cinerama Holiday" played its 17th—and final—week at the Cooper Theatre and made it a good finale by going 50 per cent above average. Other first runs did par or better right down the line.

Admiral—**Marco Polo** (AIP) 130
Cooper—**Cineramo Holidoy** (Cinerama), 17th wk. ..150
Dundee—**Annie Get Your Gun** (MGM), reissue 100
Omaha—**Hotari!** (Para), 2nd wk. 125
Orpheum—**The Music Mon** (WB), 6th wk. 120
State—**Horold Lloyd's World of Comedy** (Cont'l).... 90

B&H Subsidiary Operating

From Central Edition

CHICAGO—A new Bell & Howell subsidiary began distributing the company's photo products August 27, headquartering in Bell & Howell's home offices here. Carl G. Schreyer, vice-president-marketing, photo products division, is president of the subsidiary, which is called Bell & Howell Photo Sales Co. Roy Sandquist, controller of the B&H photo products division, is treasurer and James S. Tomes, B&H counsel, is secretary of the new subsidiary. Serving on the board with Schreyer, Sandquist and Tomes is James J. Lane, vice-president and general manager of the B&H photo products division.

Maureen Stapleton makes her musical-comedy debut in Columbia's "Bye Bye Birdie."

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Iowa Allied Seeks Buying, Booking Combines to Serve State Exhibitors

DES MOINES—Allied Independent Theatre Owners of Iowa, Nebraska and South Dakota have invited independent exhibitors in the area who buy and book their own films to attend a dinner meeting Monday (10) at the Standard Club in Des Moines. National Theatre Supply will host a 6:30 cocktail hour preceding the dinner, which is scheduled for 7:30.

The meeting will bring together independent theatremen and others interested in a proposal that the Iowa Allied group form its own buying and booking combine. In August, a committee of five independent exhibitors was named to study the proposal and work toward a means by which the cooperative plan may be realized.

This committee will be at the September 10 meeting, to report on its findings to date and to answer queries on the part of exhibitors. The committee includes Neal Houtz of New Hampton, president of the three-state AITO; Richard Davis and Robert Fridley of Des Moines; M. L. Dickson, Mount Pleasant, and James Watts, Osage.

Lou Levy to Demonstrate Speaking Achievement

DES MOINES—Lou Levy, widely known for his years of service to the film industry in Des Moines, has accepted an invitation to speak before a State University of Iowa medical conference on cancer of the larynx September 10 in Iowa City. At the request of SUI radiology department officials, Levy will demonstrate to advanced medical students the esophageal voice method. He also will discuss early symptoms and signs of cancer of the larynx.

Levy, who has undergone surgery for this type of cancer, was told at the time he would not be able to speak for perhaps a year. Because of his own determination, he was speaking after three months through the complex esophageal method.

OMAHA

Don Shane, Tri-States city manager and chief barker of Variety Club Tent 16, said plans are taking shape for the stag day September 17. There will be golf, dinner and entertainment . . . Edith Renfro of Theatre Booking Service was at the University of Missouri last week and will go from there to the University of Iowa to participate in rush week activities for her sorority, Zeta Tau Alpha . . . Larry Day, Central States promotion manager, was in Omaha last week.

Howard Brookings' old Oakland Theatre at Oakland, Iowa, was destroyed by fire along with two other buildings, the Gamble store and the Iowa Power & Light Co. The blaze was believed to have started in the unoccupied theatre. It spread rapidly and firemen from Atlantic, Carson, Macedonia, Avoca, Griswold and Hancock were summoned. The cause of the fire has not been determined. An early estimate of the loss was $60,000 . . . Dorothy Weaver, 20th-Fox cashier, reported her mother, Mrs. Helen Grebert, was taken to Methodist Hospital for an operation.

Dick Barkes of TOP Advertising Co. announced plans are in the making to move his company to new quarters which would more than double its present space. Dick and his family went to Lake Okoboji last week on a vacation . . . Glenn Trump, former Tent 16 chief barker who is public relations head for Ak-Sar-Ben, has returned from the Mayo Clinic at Rochester, Minn., feeling much better but still not up to par . . . Mr. and Mrs. Rich Richardson, exhibitors at Pawnee City, are back from a month's trip that included a visit at the World's Fair in Seattle.

Mr. and Mrs. George Mason, who have the Tecumseh Theatre at Tecumseh, Neb., have built a two-car garage addition to their home . . . Vacationers include Lillian Danielson of Allied Artists and Betty Roberts of Warner Bros. Back on the job are Don Shane of Tri-States and Jack

(Continued on page NC-4)



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DES MOINES

Mrs. Dave Gold, chairman of Women's Variety, announced that the ladies division will launch its program year with a potluck supper Saturday (15) at the Des Moines airport shelterhouse. Mrs. Don West is chairman of the event and husbands will be guests. The women will have their first regular luncheon at the Standard Club September 17. Mrs. Harold McKinney will report on highlights of the Variety International convention held last spring in Dublin.

A tribute was paid to "Gigot" and the entire motion picture industry recently by Earl Coverdale, associate editor of the Des Moines Catholic Messenger, diocesan weekly newspaper. Coverdale devoted his entire "Layman's View" column to the film, which he termed magnificent in its skillful portrayal, production and music—all "done in a way impossible for any other dramatic media." He urged "everyone, whole families included," to GO to "Gigot."

Charles Caligiuri, Paramount manager, attended a southwestern division meeting in Dallas August 29. The one-day session was conducted by T. W. Bridge of Paramount's home office . . . Margaret Stephenson was feted by fellow employes at the Columbia exchange before she moved to Davenport, where her husband had been transferred. Co-workers presented her with a gift, took her out to dinner and then to a movie—"The Music Man." Rita Deyo replaces Margaret.

In other personnel changes at Columbia, Nancy Lee, booker's stenographer, left to take a government job at Ames, and her job now is filled by Delores Terry. Johnny Mauro, Columbia accessory clerk, leaves September 14 to enter military service. John Pascuzzi will take over for Mauro.

Congratulations to the Dale Belchers, parents of a baby girl. Mother and daughter were doing fine but Dale, MGM booker, took a week's vacation to recoup . . . Earlier, John Winn, also of MGM, returned from a vacation in Minneapolis . . . Another MGM Minnesota vacationer was Margaret Rowson, secretary, who went north for some fishing.

Still another who enjoyed the cool northern lake country was Tommy Tompkins of the Met Theatre at Iowa Falls . . . Dick Sutton, Des Moines Theatre Supply salesman, returned from a ten-day trip in the east . . . Frank Smith of the Wayne Theatre, Corydon, chose Clear Lake for his vacation spot.

The community of Bridgewater heeded an all-out call for manpower to help with repair jobs at the Lux Theatre when the Lux recently purchased the projector, screen and seats of the old Iris Theatre at Audubon. Survival of the Lux is a credit to the community and now, because of hard work and a close watch on finances, there is a small profit which permits the current modernization.

After an extensive redecorating, the State Theatre at State Center was reopened by Robert Gray of Des Moines. This film house had been closed for five years . . . Don Smith of the Pioneer circuit was here on business . . . Frank Zanotti, Universal salesman, returned from a trip to California . . . Wilma Frace, head inspector at Universal, and her husband were called to California upon the death of their nephew.

With the bowling season at hand, Filmrow keglers will launch their new league on September 10 at Val Air Lanes . . . Also in the field of sports, the Des Moines Tennis Ass'n has been made aware that Central States Theatre Corp. moved its eastern district office to Des Moines! Jerry Greenebaume, district manager, brings from Burlington a pair of tennis-playing sons who must be experts. They whomped two of Des Moines top net stars to advance high on the association's ladder.

Dale Yaryan, Universal, who fished in Wisconsin, was a late summer vacationer . . . Exhibitors on Filmrow included Arnold Johnson, Onawa; John Rentfle, Audubon; M. L. Dickson, Mount Pleasant, and G. H. Maxson, Jewell.

Leone Matthews and Mabel Magnusson of Universal are spending two days a month at Broadlawns Polk County Hospital in volunteer work aiding patients with their service cart . . . Nola Bishop, chairman of the WOMPI service committee, recently met with her group to map plans for the coming year . . . According to Dave Gold, 20th-Fox manager, about 95 per cent of those attending an invitational screening of "Gigot" rated the film as "excellent." The other 5 per cent called it "good." Aiming for word-of-mouth promotion on the delightful film, the invitations were sent to religious and club leaders in Des Moines along with the press and industry people.

Lionel Wasson, manager of the Iowa Theatre in Sheldon, spent a few days in Des Moines en route home from an Oklahoma vacation . . . Bill Barker of Co-Op Theatre Services at Omaha was here visiting his brother . . . Diane Grzanich of Paramount visited friends and family at her home near Canton, Ill. . . . Joanne Miller of Universal and her husband vacationed in Akron, Ohio. Earlier, Joanne's parents, Mr. and Mrs. Paul Simko, and her brother were in Des Moines from Akron . . . E. M. Garbett of Iowa United Theatres vacationed at Lake Okoboji . . . Jake Kaplan's recent death saddened his many friends not only in the film industry but throughout Des Moines. Kaplan had been manager of the Standard Club here for a number of years.

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Mannie Gottlieb Circuit Adds Several Theatres

From Central Edition

CHICAGO—Mannie Gottlieb is forming a circuit of his own with the addition of several properties, including the Moonlight and Starlite at South Bend, which had been owned by Loew's, and the Dixon and Lee, both hardtops. He also has joined forces with Johnny Kontos, owner of the Sterling and State at Sterling, in operation of the Midway Drive-In, Dixon.

Other Gottlieb situations are the Luna, Starlite and 54 Drive-In, Kankakee; Peoria Drive-In, Peoria; Lakes Outdoor, Delavan, Wis.; Isle, Aurora, and the Mode, Joliet.

Gottlieb is operating his theatres under the name of Associated Amusements.

Theatre Closed 15 Years Reopens in Indianapolis

From Central Edition

INDIANAPOLIS—The Cornett Theatre, 22nd and Talbott, closed for 15 years, reopened as the Encores August 15. Two brothers, Bob and Paul Remmetter, have signed a long-term lease for the house with the owners, Bernard McGinty and David Levitt.

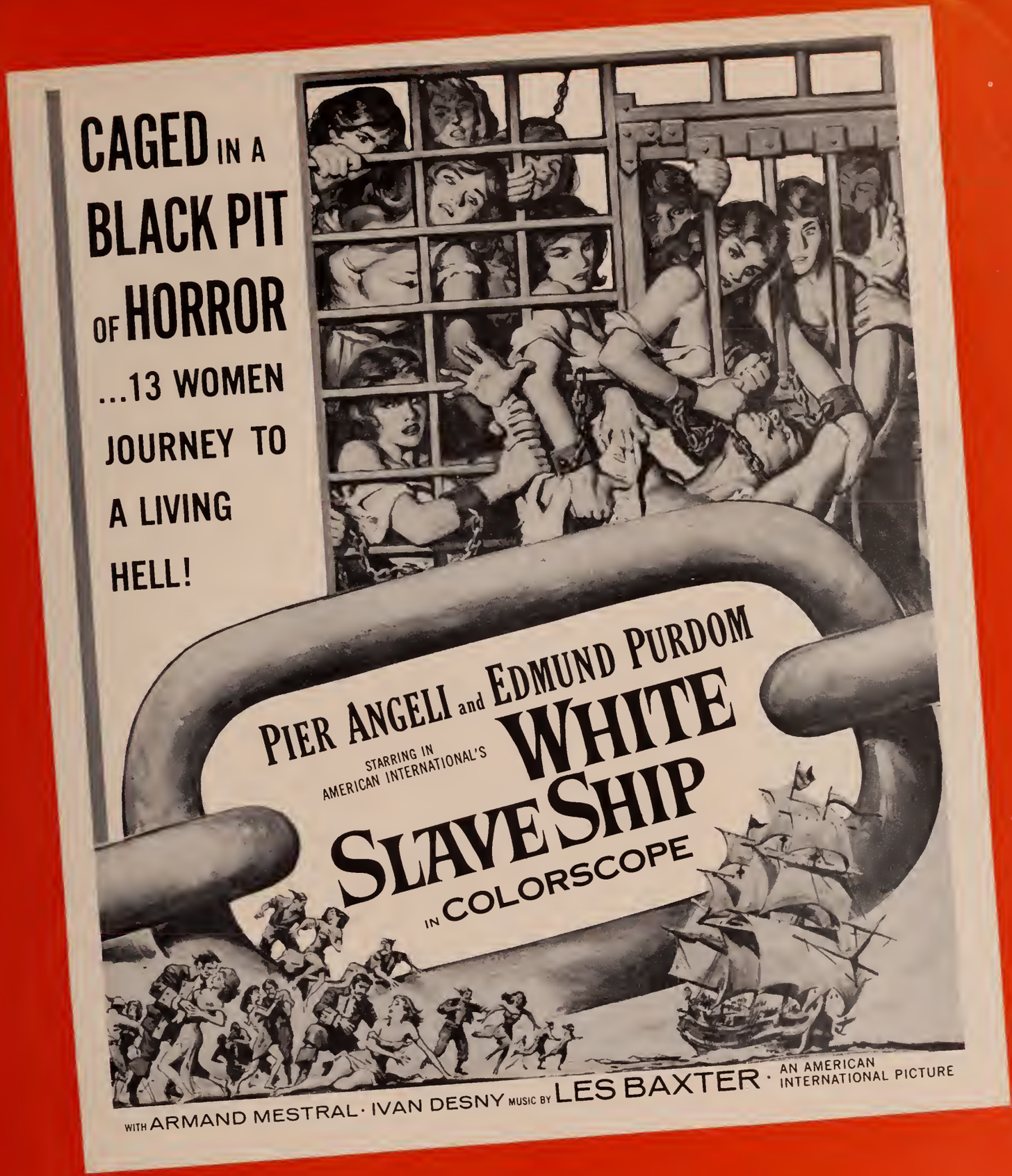
The Remmetters will manage the theatre as a family neighborhood house, with films running Sunday through Tuesday, and Wednesday through Saturday.

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Bob Peterson New Manager At Dixon, Ill., Theatre

From Central Edition

DIXON, ILL.—Robert E. Peterson, a resident of this town, has succeeded William C. Rhodes as manager of the Dixon and Lee Theatre.

Rhodes resigned recently to accept a position in California. He had been associated with motion picture exhibition here for 35 years, except for a five-year period when he was in California for the Firestone company. He and his wife will reside in Los Angeles.

OMAHA

(Continued from page NC-1)

Klingel of Cooper Foundation Theatres. Klingel engineered another highly successful special preview at the Cooper, which has moved in "Windjammer" to replace "Cinerama Holiday" . . . E. C. Petch has resumed the auto race feature at the Grand View Drive-In in Bellevue now operated by Byron Hopkins.

Norman Grint, who has the Sun Theatre at Sargent, also has two planes which have been kept busy with aerial spraying . . . Exhibitors on the Row included Nebraskans Ken Shipley, Fremont; Howard Burrus, Crete; Sid Metcalf, Nebraska City; George Hall, Franklin; Mr. and Mrs. Tony Schrodl, Falls City; Sarge Dubinsky, Lincoln; Frank Hollingsworth, Beatrice; Art Sunde, Papillion; Mrs. Fred Schuler, Humboldt; Phil Lannon, West Point, and Iowans S. J. Backer and Al Haals, Harlan, and Jim Travis, Milford.

Blazon Buys Stock Held By McDermott Estate

From Mideast Edition

AKRON, OHIO—Blazon, world's largest maker of outdoor play equipment, has purchased the stock of the firm held by the estate of C. E. McDermott, former chief executive officer and principal owner, who died last December. The firm paid $859,000 for McDermott's stock interest. Under the recapitalization, McDermott's stock will be redistributed to members of the company's management team. J. H. Whitney & Co., New York, investment firm, has become a substantial minority stockholder under arrangements which assure the present management group of continuing control.

Blazon was founded in 1946, with offices in Cuyahoga Falls, suburb of Akron, and plants in Jamestown, Pa., and Linesville, Pa. Earle W. Schultz is president of Blazon, and A. T. McGrath continues as vice-president for distribution and becomes chairman of the board. Other officers are W. R. Caldwell, vice-president-sales; J. W. Dean jr., vice-president-production; T. E. Chapman, secretary-treasurer and a new vice-president, and Frank Fabrizio, new member of the board. The Whitney firm is represented on the new board by Benno C. Schmidt and Walter J. P. Curley jr.

New Theatre for Edwards

From Western Edition

LOS ANGELES—A deal has been concluded by the Edwards circuit for the construction of a hardtop theatre in the shopping center area of Costa Mesa.

MILWAUKEE

The success of the Reade circuit in bringing together the editorial staffs of all county high schools appears to be a coming possibility in these parts. The writer has been sounding out a number of showmen and others connected with the industry, all of whom are willing to have a go at cooperating. Harold Pearson, executive secretary, Allied; Hugo Vogel, executive secretary, Variety Club; Johnny McKay, Riverside Theatre; Joe Reynolds, Towne Theatre; Don Baier, Tosa and Times theatres, to name but a few, feel a project of this type could: 1. Develop a master mailing list; 2. Arouse interest in movies which the school editors would pass on to their school papers and their parents; 3. Get their views and news features in all county weekly papers; 4. Offer a good opportunity for a personality from the industry to "get the message" across, so that it "rubs off." All of which eventually should increase the take at the boxoffice.

A group headed by Ben Marcus of the theatre circuit bearing his name has purchased the Linger office building property at La Crosse. The deal does not include the hotel. Marcus, who has a wide variety of other business interests, has not announced plans for the use of the property. Other than his theatres at the moment, his Pfister Hotel has been getting much of his attention. A wad of dough is being set aside for bringing the hotel back to its once traditional brilliance.

Judging from the lines forming about the boxoffice at the downtown theatres, the "movies are better than ever." The Palace Theatre with "The Wonderful World of the Brothers Grimm," the Towne with "Sad Sack" and the Riverside with "Boys' Night Out" are all playing to packed houses. "West Side Story" at the Strand, "Black Tights" at the neighborhood Times and "Lolita" at the Telenews also are still reaping a harvest. Several pictures would ordinarily be held longer but for the fact that other films are booked in.

The Miller Theatre has a new director in the person of Paul Shyre, young New York producer, director and actor. Word also is to the effect that the theatre's new public relations director is Duke Merdinger, a Milwaukeean, who attended Stanford University, was graduated from the Pasadena Playhouse and has acted in several network television shows and some off Broadway productions, before devoting himself the last three years to theatre public relations.

Producer Ray Boyle, Swan Theatre, announces the signing of Jane Wyatt, Celeste Holm, Peggy King, Vivian Blaine and Julius La Rosa to star in some of the forthcoming stage plays in the offing.

Hendel Appoints Selwin

From Mideast Edition

DETROIT—Selwin Film Corp. is taking over distribution of product in this territory for James Hendel Films of Pittsburgh, according to an announcement by Selwin's Tom McGuire. Selwin is also handling distribution here for Union, Times, Magna and Medallion Films.

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BOXOFFICE Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

Business Leader in Knightly Armor Makes All-Media Splash for 'El Cid'

Special Invitations Delivered by Armored Rider

When an 11th century mounted knight gets a ticket for a parking violation in downtown Des Moines—that's news! And when the medieval horseman rides up the Iowa statehouse steps, it's an event to bring out TV cameras, newspaper reporters and radio station news cruisers. The result: A press agent's dream come true. It all happened—and was duly recorded through local news media—as promotion for Iowa's only 70mm run of "El Cid" when the big adventure film opened at Bob Fridley's Capri Theatre in Des Moines.

COVERED BY NEWSMEN

The Des Moines Tribune, which traditionally is cool to street ballyhoo, covered "El Cid's" ride through the city in story and photo. The fact that the armored rider was Chet Elson, a well-known Des Moines insurance man, made better newspaper copy than had he been just another suited-up citizen. Elson, of Mutual of Omaha, is an avid horseman and did a commendable job as a gallant king's champion.

At the Iowa statehouse, he dismounted and clanked into the executive chambers and there delivered a special invitation for Gov. Norman Erbe to attend a premiere of the film at the Capri. From there, "El Cid" Elson galloped to the city hall where he was met by the mayor, city manager and other municipal dignitaries who were recipients of premiere invitations.

Along the route, Elson was stopped by Des Moines' favorite traffic policeman, Tony Mihailovich, and received a trumped-up traffic ticket for illegal parking of his horse at a parking meter. The video newsmen shot these events for newscasts that evening. The knight's ride was staged the day of the gala premiere. The film opened the following night.

THE REAL THING

The armor, which was insured for $2,000, was the real thing and was loaned by the Iowa State Education Ass'n which headquarters at Salisbury House, an authentic replica of a medieval castle and one of Iowa's showplaces.

With such advance fanfare, radio station KIOA was on hand for the premiere to interview prominent citizens on the spot after they had seen the film. Radio was an important media in the Capri's campaign. There was a four-day saturation promotion on KRNT, KSO and KIOA, with 35 spots a day divided between the three local stations. The stations also participated in giveaway tieins which offered free passes and paperbacks of "El Cid" to lucky winners. One of Bill Riley's popular KRNT-TV children's shows gave away 15 passes and seven books.

Once opened and reviewed, the promotion under the direction of Allied Artists' Morrie Steinman of St. Paul settled down to a continuing effort carried out by the Capri Manager Peter Frederick. The town was plastered with one, three and six-sheets and window cards. All advertising called attention to the fact that the Capri was the only 70mm Todd-AO showing in Iowa.

SHOPPING CENTER TIEUP

Concurrent with the early days of the Capri showing, Merle Hay Plaza, the largest shopping center in Iowa, was marking its big third anniversary celebration with a crowd-drawing Chevrolet Cine-Sphere show, and such stunts as dropping snowballs with prizes from airplanes and aerial acts performed from helicopters. In a special Merle Hay anniversary color newspaper section, the Capri ran a prominent ad announcing that 100 tickets to "El Cid" would be given away in drawings at the center. Window cards in Merle Hay stores called attention to the "El Cid" drawings.

Meantime, the Des Moines news agency, distributor of paperbacks, put up displays of "El Cid" books in all spots where paperbacks are sold—drugstores, supermarkets, rail and bus depots. The books also were on sale at the theatre.

Because the film has a special appeal in Catholic areas, Steinman contacted the Des Moines Messenger, Catholic diocesan weekly, which cooperated with a multi-column favorable review of the film.

The Capri is a plush theatre and the outdoor showcase took on a special grandiose look with 11x14 color stills illuminated from behind and effective against a gold velvet background.

Top prices were $2 for Friday and Saturday nights and Sunday matinees. Other evenings, tickets were $1.50. However, children were admitted for 50 cents at all times with the exception of the weekend evening performances. Also scheduled was a special showing to underprivileged and handicapped adults, through the cooperation of the theatre management and policeman Mihailovich.

The "El Cid" campaign was well-planned and well-executed. Together with quality product, this made an unbeatable team.



Riding on Rex on downtown Locust street in Des Moines is Chet Elson, prominent insurance man. As a knight in armor, he made his way to the Iowa statehouse where he rode the horse up the steps to deliver an invitation to Iowa's governor to "El Cid," thence to the city hall to hand invitations to the mayor and other city officials. On the way, there was a bit of horseplay—he received a traffic ticket for illegal parking of his horse—all which made big publicity.

Big Lobby Good Spot for Photo Exhibit



Photographic exhibits have been sponsored as excellent public relations promotions by Odeon Gaumont theatres in England. J. D. Hole-Gale manager of the Odeon Theatre in Leeds, York County, contacted the Yorkshire branch of the Institute of British Photographers early in May, inviting the group of professional picture-takers to hold its fourth annual exhibition in the theatre.

There were numerous details to be arranged, police and fire department okay, support by the mayor with a reception for him and prominent people in the area, all to make the exhibit a significant, publicized event.

Come October, Lord Mayor P. A. Woodward opened the affair; Robert S. Rowe, director of the Leeds Art Gallery, judged the approximately 180 prints exhibited by 21 photographers.

After the many interesting prints were displayed at the Odeon Leeds for 13 days, the exhibit was moved to the Odeon Theatre at nearby Bradford for two full weeks.

The Institute of the British Photographers emphasizes that its members must prove their work is up to standard.

Muu Muu Night Sparks Airer Hawaiian Days

Gene Blair, manager of Central States' Hillcrest Drive-In at Cedar Falls, Iowa, came up with Muu Muu Night to promote Hawaiian Days at the airer. Showing on the screen was "Blue Hawaii" and "Gidget Goes Hawaiian." Blair tied in the popular new ladies lounging garb by admitting all girls wearing muu muus free on Muu Muu Night. In addition, all girl employes in the boxoffice and concession stand were on duty in muu muus, adding to the island atmosphere.

Shops Follow Theatre In Rundown District

Union street in San Francisco is an example of the rehabilitating influence of a motion picture theatre on a rundown business district. In times past, Union street was an inviting area of the city. However, as people moved to newer districts, stores and houses in the area became vacant and neglected.

Under the direction of Irving Levin, the San Francisco Film Festival, held in the Metro Theatre on Union street, has brought many San Francisco natives and visiting delegates to the district, making it most desirable for the establishment of smart shops of the "unusual" in antiques, clothes and gifts. An attractive Japanese restaurant, near the Rio Theatre, is a popular spot and a credit to Maury Schwartz, promoter of the finest in Japanese films.

Deejay in Cage Is Freed By Key to 'Bird Man'

Rick Shaw, disc jockey for WCKR in Miami, Fla., tried to get himself tossed into jail but Dade County manager Irving McNayr locked him out when he smelled a press agent stunt for "Bird Man of Alcatraz," which was opening at the Trail, Circle, Loew's 170th Street, Riviera, Lincoln, Golden Glades, Palm and Hollywood theatres in the Miami area.

Not one to give up easily, Shaw had a private cage built on a flatbed truck and stationed both in front of the radio station on the 79th street Causeway. He broadcast from this "jail" from 7 to midnight nightly until an outsider came up with a key to let him out.

A gold key was hidden somewhere in the Miami area. The station broadcast clues during the day. The finder got to see the show free and won a free weekend in the Diplomat Hotel in Miami Beach. There also were 1,000 keys in front of the cage, six of which opened the lock. Passersby were asked to take a chance and pick the right one to win free guest tickets for two.

Sells Chatter Sponsors

Frank K. Shaffer, manager of the Stanley Warner Dixie in Staunton, Va., whose Movie Chatter won a BOXOFFICE Citation for July 1962, has sold another three-month sponsorship for the four-page 9x12-inch program and movie news circular. The ads, filling the back page, were sold to a drive-in restaurant, bank, fuel oil and gasoline distributor, and a cleaner. Shaffer recommends having proposed ads laid out for submission to a prospective purchaser.

Day of Grand Opera Okay in Downtowner

Manager Ed Miller reported a one-day Grand Opera Film Festival at the Paramount Theatre in downtown Buffalo on a recent Thursday was successful. "Aida" and "Madame Butterfly" ran continuously from 11 a.m. Admission was $1.25.

Postcards were mailed to 1,000 names on the Buffalo Philharmonic special mailing list and to all music teachers in Erie County. Letters were sent to 50 heads of industry announcing the festival and requesting them to call the event to the attention of employes. An 11x14-inch card was prepared on the festival and distributed to churches, banks and supermarkets.

The Italian-language radio stations conducted a major promotion on the festival, while other radio stations used the story on the festival as news. Stories were used in the big local dailies, the community and out-of-town sheets and newspapers along the Canadian border. Stories also were used in the local music columns as well as the theatre pages.

Camera Fans' Field Day Aboard HMS Bounty

It was an amateur photographers' field day aboard the HMS Bounty when the replica of the famous British sailing vessel docked in New Orleans on its cruise in behalf of "Mutiny on the Bounty." Loew's State Theatre and the States-Item offered a first prize of $100, a $60 second prize and $40 for the third best photo taken aboard the ship.

Jack Foxe of MGM assisted Manager Frank Henson in promoting the picture. Of unusual interest was a Sunday Young People's page feature in the Times Picayune, in which two youngsters gave a full account of their visits to the HMS Bounty, anchored at the Poydras street wharf. One of them revealed that the ship can do about 12 knots under full sail in a fair wind, and that its masts sway as much as 30 degrees.

State Fair Queen Gives Push to 'Fair' Dates

Many inches of newspaper stories and co-op ads, interviews on radio and television and attention at store personal appearances, all with mention of "State Fair," were obtained in New York Schine circuit situations by means of cooperation given by Miss Mary Frawley of Syracuse, former Miss Syracuse and New York State Fair queen.

Miss Frawley appeared at Schine towns where the film was booked, and outstanding results were achieved by the local theatre managers from activities involving the 22-year-old beauty. Reel News, the Schine publication for managers, prepared by the circuit's publicity department at Gloversville, devotes an entire issue to the "State Fair" campaigns.

Hitching Rack for 'Liberty'

Claude Stewart of the Waco (Tex.) Theatre got lots of attention for his run of "The Man Who Shot Liberty Valance" by setting up an old-fashioned hitching rack out front.

Action Chatter Rates High as Circuit Organ

Four years ago, Larry Day, advertising and public relations director for Central States Theatre Corp., at Des Moines, looked for some way to keep the circuit's managers informed during an annual fall drive. He came up with a mimeographed information sheet, called Action Chatter. It was informative and easy-to-read.

Today, four years later, the weekly continues in the same successful format—news of doings around the circuit, with a showmanship tip occasionally spotted. By demand, circulation has moved beyond employes of the Iowa-Nebraska chain. Hardly a week goes by but editor Day receives a request from someone outside the fold to "put us on your mailing list."

IN BREEZY STYLE

News in the breezy, capsule Day style may range from a note about "home office swivel chair jockey Neil Adair, who is riding the vacation range in Colorado," to a nod to Manager Wally Stolfus at Centerville who put the jelly bean tranquilizer idea to use in selling "Cape Fear." "Good work, Wally," comments Day, who is quick to give credit when deserved. The chatty weekly keeps the managers informed of each other's promotions and also helps to keep the "family" tied with what is going on in the home office—anything from weddings, to the fact that "Boss Myron Blank shot in the 80s with a 16 over par on one hole."

Larry's news sources are tear sheets, letters and reports from circuit managers and just plain home office scuttlebutt. However, nothing is worth more than five lines! Thus, Action Chatter can be read in a minimum of time, a boon to busy managers.

WORKS AT HOME

Day puts the two-page sheet together at home—"Interruptions at the office ruin my train of thought," he says.

Central States, with more than 70 indoor and drive-ins in Iowa and Nebraska, sends its house organ (by request!) to other circuits, advertising men and film companies and to just plain interested friends.

There's always a "brightener" quip just before the 30 mark, like . . . "Filmland marriages are losing their reputation for brevity. It's reported that one producer liked one of his wives so well he decided to hold her over for a second week."

Action Chatter keeps Central States managers informed . . . on their toes . . . and entertained!

Parking Rates Cut

Jack Sanson of the Strand in Hartford, Conn., has arranged with a 1,000-car parking lot to the rear of the theatre for reduced patron rates, the lot charging patrons 35 cents, instead of the customary 50 cents, after 6 p.m. Mondays through Fridays, and all day Saturdays and Sundays.

A Watermelon-Eating Contest

The Norwalk (Conn.) Drive-In conducted a watermelon eating marathon for youngster patrons under 12, awarding a transistor radio to the boy and girl chalking up the most impressive record. A super-event.

Sailboat Display Is a Winner Almost Anywhere With Fun-Seeking Public

The O'Day sailboat, with the "Mr. Hobbs Takes a Vacation" title bannered from the mast, made a winner for street promotion in Toronto, Ont. This city fronts on Lake Ontario and its citizens are more than average boat and water conscious.

Victor Nowe, manager of the Carlton, downtown Odeon house where the film played along with two suburban houses, arranged the winning street stunt in cooperation with the Canada Yacht and Boat Center, which handles the O'Day sailboats, one of which is featured in the film. The boat center supplied two boats, one for the Odeon lobby and another with a pickup truck and driver and trailer for street display. The center also paid for all signs, posters and banners used in the street promotion.

A girl in a tight-fitting bathing suit standing in the boat stern drew all male eyes. The film title was bannered in the rigging in place of the sails, while credits for the film and the O'Day boats filled large signs on top of the truck. The tandem affair toured downtown streets and the areas of the suburban theatres, starting four days in advance, from 11 a.m. to 3 p.m., and from 4 to 6 p.m.

The main copy theme was: "For Fun on the Water . . . See O'Day Sailboats at Canada Yacht and Boat Center, 20 Front St., West Toronto . . . For Fun on the Screen . . . See James Stewart in 'Mr. Hobbs Takes a Vacation' . . . starting July 12 at the Odeon Carlton Theatre . . . Also the Humber and Danforth."

To add effect and color to the boat display on the street, colorful pennants were used.

The yacht center also took special radio time for one full week plugging the O'Day sailboat as featured in "Mr. Hobbs." All of this did an excellent selling job for the three-week engagement.

The lobby sailboat had full rigging and brought numerous inquiries from excited patrons during a full week in advance. A representative from the O'Day Sailing School was on hand every evening giving information and distributing folders on the boat and a special herald on "Mr. Hobbs Takes a Vacation." As Manager Nowe comments:

"The sailboat, with its 25-foot mast and huge sails, occupied a big portion of our lobby. For the summer holiday-seekers and lovers of boats and delightful screen entertainment, this type of display was a real center of interest. Special overhead lighting was used to illuminate the beautiful O'Day sailboat. It was really a winner with the public."



Reservoir construction for water power, recreation and flood control, plus a public awakening to the menace of stream pollution have brought boating waters to every section of the nation. This makes boat displays a prime attention getter in any theatre lobby, as illustrated in the Toronto Carlton Theatre lobby above, for "Mr. Hobbs Takes a Vacation."



Jack Zide, Detroit, distributor of AIP product in Michigan, literally took the bit, beg pardon, the reins in his hands and gave personal assistance in promoting "The Premature Burial," when he booked the Edgar Allan Poe shocker at the big Fox Theatre there. He dug up an old glass-sided, horse-drawn hearse and drove it around downtown with appropriate signs —"Drive Carefully! Live to See 'The Premature Burial' at . . ." Here, Zide in the coachman's seat is seen parked in front of the Fox with a century-old church in the background.

Heap of Jeeps Spread 'Hatari!' News; Zoo Baby Subject of Guessing Event

Bannered jeeps, heaps of 'em, ran all over Erie and Niagara counties, carrying the message to thousands that "Hatari!" was showing at the Paramount Theatre in Buffalo. Signs covered the sides and spare tire racks. All jeep dealers had window displays depicting jeeps in action in the picture. One dealer on the main stem had the mammoth cutout display obtained from Paramount Pictures.

There was a jeep in front of the theatre, and full color streamers featuring jeeps in the lobby.

It was a 100 per cent cooperative tieup with jeep distributor dealers.

Two weeks in advance, an invitational screening was held in the Paramount on a Saturday morning, for opinion-makers of all ages and classes, Boy and Girl Scouts, city officials, members of the police and fire departments, sheriff's office, newspaper, radio and TV personnel and officials of the Buffalo zoo, public library and its branches, YMCA-YWCA and department stores. All these adults were asked to bring along a child each as a special guest. It produced great word-of-mouth advertising. Jack Eno of radio station WEBR acted as emcee at the affair.

The baby elephants in the picture inspired a contest with one of the local radio stations through which guest tickets were offered to persons who guessed the correct weight of a certain baby elephant in the Buffalo zoo at a certain time on the opening day of the picture. There was a flood of guesses via postcards.

The Am-Pole Eagle, Buffalo's big Polish weekly, used a "Hatari!" coloring contest that took up a half page. A pair of guest tickets went to the 25 best entries. Buffalo has one of the largest Polish populations in the country.

All the comic and story books on "Hatari!" were exploited. The Empire State News Co. trucks carried banners, posters were up at all Ulbrich bookstores, the public library system distributed bookmarks supplied by the theatre, and the Dell distributor stamped the theatre name and date on its comics.

The RCA-Victor record distributor put up record streamers in all music stores in western New York, plugging the film's soundtrack album of Henry Mancini music, which was supplied to deejays and played in the lobby.

Paramount Pictures placed a color ad in the comic sections of the Buffalo Evening News and the Sunday Courier-Express ten days in advance, and the latter paper used a two-page pictorial preview in its roto section two weeks prior.

Radio station WEBR used a contest asking listeners to send in the longest list they could of pictures incorporating animal names in the titles. Guest tickets were offered.

Sattler's big east side department store used a window tieing in posters showing the animals in "Hatari!" with the toy animals in its toy department. Ten thousand flip cards were distributed throughout the area via the Jungle Jay TV program and other media.

Stories and art were sent to some 50 community and out-of-town publications. There were much art and copy in the big Buffalo papers. There was a big TV and radio spot campaign.

Here is the copy used in connection with the elephant weight-guessing contest: "How much does an elephant weigh? Now there's one for serious thought. Our listeners—that means you—may have the right answer and station WYSL is ready to reward you! It's all brought about by the coming of the new John Wayne Technicolor feature 'Hatari!' which starts (day and date) at the Paramount Theatre in downtown Buffalo. There are elephants, giraffes, monkeys, rhinos and animals of all species in 'Hatari!' All we want you to do is to guess the weight of Baby Lulu, that's the new baby elephant in the Buffalo zoo, as of high noon on opening day of the movie (day and date). Write it on the back of a postcard, sign with your own name and address, and send it to me, Ron Baxley, station WYSL, etc."

The campaign was planned and activated by Arthur Krolick, district manager, AB-PT; Charles B. Taylor, director of advertising and publicity, and Edward Miller, manager of the Paramount.



Do-It-Yourself Elephant

Since live elephants are not easy to get hold of, and even if you could borrow one, a trainer who knows how to handle them would be necessary, Charles M. Pincus, manager of the T&D Theatre in Oakland, Calif., and his staff built their own. The papier mache pachyderm was a daminating figure as it appeared on the streets of Oakland on a motorized trailer to publicize "Hatari!"

Jeep Jitney Service For Run of 'Hatari!'

C. L. McFarling, manager of the Orpheum Theatre at Des Moines, used a heap of jeeps—at least eight—to promote Paramount's jungle film "Hatari!" and his Jeep Jitney service paid off. This is a scene outside the theatre just before the jeeps picked up 100 crippled children from Des Moines Easter Seal Center and transported them to a special children's premiere of "Hatari!"

During the run of the film, McFarling had a posh white jeep (with leopard skin upholstery) on hand to pick up anyone who called in for transportation to the Orpheum. The latter proved especially popular with birthday party groups. Theatre ads urged patrons to call for the "Hatari Jeep Special" and free rides to the downtown film house.

Switch in Birds Gives Patrons a Surprise

The birds in cages in the lobby of Loew's State Theatre in New Orleans, which advertised the coming of "Bird Man of Alcatraz," were very lifelike, but they never moved or warbled. Theatregoers soon caught on that they were stuffed birds, courtesy of Dusay's pet shop.

Then came the surprise. Patrons returning the following week saw the birds hopping around the cages and singing. Of course, all had to go up for a closer look.

Manager Frank Henson explained that he used teasers on the screen and teaser ads for his coming attractions, so why not in displays with birds!

Big Jeep 'Hatari!' Tieup

A handsome eight-page mailing piece highlighting "Hatari!" is being distributed by Willys Motors to more than 1,000,000 jeep owners, service station operators, contractors and auto dealers and distributors throughout the country.

Uses COMPO Story

Bob Anthony, manager of the State Theatre in Cortland, N.Y., achieved a publicity break covering five full newspaper colums by means of the COMPO "Summertime is movietime . . ." story. Eight scene mats were published with the story.

"That Touch of Mink" received a laudatory review in the July issue of Cosmopolitan.

An interpretive analysis of lay and tradepress reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemoScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panavision Ⓡ Regalscope; Ⓣ Technirama. Symbol ◐ denotes BOXOFFICE Blue Ribbon Award; Ⓒ color photography. For listings by company in the order of release, see FEATURE CHART.

REVIEW DIGEST AND ALPHABETICAL INDEX

Very Good; + Good; ± Fair; − Poor; = Very Poor.

In the summary ## is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2633	Advise & Consent (139) Ⓟ	Drama	Col	5-28-62	##	##	+	##	##	+	##	12+
2648	Air Patrol (70) ©	Crime	20th-Fox	7-16-62	±				+	±		3+2−
2616	All Fall Down (111)	Drama	MGM	3-26-62	##	+	+	##	##	±	+	10+1−
2637	Assignment Outer Space (79)	SW-Fantasy	AIP	6-11-62	±							1+1−
	—B—												
2586	◐ Babes in Toyland (100)	Mus.	BV	12-11-61	+	##	±	##	+	##	+	10+1−
2583	Bachelor Flat (91) ©	Com.	20th-Fox	12- 4-61	+	±	+	##	##	+	±	9+2−
2628	Bachelor of Hearts (97)	Com.	Cont'l	5- 7-62	+							1+
2605	Bashful Elephant, The (82)	Com-Dr.	AA	2-19-62	+		±		−	±		3+3−
2634	Belle Sommers (62)	Drama	Col	5-28-62	±	±		+		+	±	5+3−
2653	Best of Enemies, The (104) Ⓣ War	Comedy-Drama	Col	8- 6-62	+	+	##	+	+	+	##	9+
2609	Big Money, The (89)	Comedy	Lopert	3- 5-62	+							1+
2624	Big Red (89½)	Adv.	BV	4-23-62	##	±	+	+	##	##		9+1−
2640	Big Wave, The (73)	Drama	AA	6-18-62	+					+		2+
2662	Billy Budd (123) ©	Sea Drama	AA	9- 3-62	##		+	##	##			7+
2461	Bird Man of Alcatraz (142)	Dr.	UA	6-25-62	##	##	##	##	##	##	##	14+
2608	Black Tights (120) Ⓣ	Ballet	Magna	2-26-62	##	±	+	##	##	##		10+1−
2582	Blue Hawaii (101) Ⓟ	Com/Mus	Para	11-27-61	+	±	+	+	+	+	±	7+2−
2631	◐ Bon Voyage (132) ©	Comedy	BV	5-21-62	##	+	##	##	##	##	##	13+
2640	Boys' Night Out (115) ©	Com.	MGM	6-18-62	##	±	±	##	+	+	##	10+2−
2651	Brain That Wouldn't Die, The (71)	Horror Dr.	AIP	7-30-62	±							1+1−
2625	Broken Land, The (60) ©	W'n	20th-Fox	4-30-62	±							1+1−
2406	Brushfire (80)	War Dr.	Para	2-12-62	+	±	−		+	±	±	5+4−
2619	Burn, Witch, Burn (90)	Susp.	AIP	4- 9-62	+	−		+		+	±	4+2−
	—C—												
2633	Cabinet of Caligari (104) © Horror	Drama	20th-Fox	5-28-62	+	−	+	##	+	+	+	7+1−
2613	Cape Fear (105)	Suspense Dr.	U-I	3-19-62	+	##	+	##	##	+	##	11+
2583	Capture That Capsule! (75)	Action Drama	Riviera-SR	12- 4-61	±		−		±			2+3−
2658	Carnival of Souls (91)	Psycho-Melodrama	Herts-Lion	8-20-62	+							1+
2603	Cash on Demand (84)	Suspense	Col	2-12-62	+	+		+		##	##	7+
2659	Centurion, The (77)	Spectacle	PIP	8-27-62	±							1+1−
2661	Chapman Report, The (125)	Dr.	WB	9- 3-62	+		±	##	+			5+1−
2608	Choppers, The (64)	Melodrama	SR	2-26-62	±							1+1−
2599	Cinderella (84)	Ballet Film	Janus	1-29-62	±		##			+	##	6+1−
2639	Clown and the Kid (65)	Com-Dr.	UA	6-18-62	±							1+1−
2589	Colossus of Rhodes, The (128) Ⓢ	Adv. Spect.	MGM	12-25-61	+	±	+	+	±	+		6+2−
2660	Coming-Out Party, A (98)	Com.	Union	8-27-62	##	+		##			##	7+
2645	Concrete Jungle, The (86)	Dr.	Fanfare	7- 9-62	+		+	+		±		4+1−
2650	Confessions of an Opium Eater (85)	Shock Melodrama	AA	7-23-62	+					±		2+1−
2590	Continental Twist, The (See "Twist All Night")												
2607	Couch, The (89)	Suspense	WB	2-26-62	±	±	±	+	+	±	±	7+5−
2621	◐ Counterfeit Traitor, The (140)	Drama	Para	4-16-62	##	##	+	##	##	##	##	13+
	—D—												
2655	Damn the Defiant! (101) ©	Ac.	Col	8-13-62	+	±		+	+	##		6+1−
2600	Day the Earth Caught Fire, The (90)	Suspense Drama	U-I	1-29-62	##	+	##	##	+	##	##	12+
2625	Dead to the World (87)	Melo.	UA	4-30-62	−					±		1+2−
2602	Deadly Duo (69)	Drama	UA	2- 5-62	+		−	+	+	−	±	4+3−
2594	Desert Patrol (78)	War Drama	U-I	1- 8-62	+	+	+	##		+	+	7+
2607	Devil Made a Woman, The (87)	Adv.	Medallion	2-26-62	±							1+1−
2658	Devil's Messenger, The (72)	Fantasy-Melodrama	Herts-Lion	8-20-62	±							1+1−
2624	Doctor in Love (93)	Com.	Governor	4-23-62	+	±	+	+	±	±	+	7+3−
2621	Don't Knock the Twist (87)	Drama/Twist numbers	Col	4-16-62	+	±	±	±	+	±	±	7+5−
	—E—												
2647	East of Kilimanjaro (72)	Adv.	Parade	7-16-62	±							1+1−
2657	Eegah (90)	Com-Fantasy	Fairway	8-20-62	+							1+
2588	El Cid (184) Ⓣ	Hist. Spec.	AA	12-18-61	##	##	+	##	##	##	##	13+
2636	Escape From Zahrain (93) Ⓟ	Adventure Drama	Para	6- 4-62	+	±	+	+	+	+	+	7+1−
2577	Everything's Ducky (80)	Comedy	Col	11-13-61	−	±	±	+	±	±	±	6+5−
2615	Experiment in Terror (123)	Susp.	Col	3-26-62	##	+	+	##	##	##	##	12+
	—F—												
2653	Fallguy (64)	Crime Drama	Fairway	8- 6-62	±							1+1−
2623	Five Finger Exercise (109)	Dr.	Col	4-23-62	+	±	±	##	+	+	+	8+2−
2654	Five Weeks in a Balloon (103) ©	Adv-Comedy	20th-Fox	8- 6-62	##	+	+	##	+		+	8+
2575	Flight of the Lost Balloon (91) Ⓢ	Adventure	Woolner	11- 6-61	+		−	±	+			3+2−
2580	◐ Flower Drum Song (133)												
2585	George Raft Story, The (105)	Biographical Drama	AA	12-11-61	+	+	+	##	+	+	+	8+
2626	Geronimo (101) Ⓟ	Outdoor Dr.	UA	4-30-62	+	+	+	##	+	+	±	8+1−
2644	Gigot (104)	Comedy	20th-Fox	7- 2-62	##	±	##	##	##	##		11+1−
2605	Girls at Sea (81)	Com.	Seven Arts	2-19-62	##							2+
2587	Gun Street (67)	Western	UA	12-18-61	±	−	−			+	−	2+4−
2593	Guns of the Black Witch (81) ©	Adv. Dr.	AIP	1- 8-62	±						−	±	2+3−
2651	Guns of Darkness (103)	Drama	WB	7-30-62	+	±	±	##	+	+	+	8+2−
	—H—												
2613	Hand of Death (60)	S-F'n	20th-Fox	3-19-62	±						±	±	3+3−
2626	Hands of a Stranger (85½)	Susp.	AA	4-30-62	±						±	±	3+3−
2598	Happy Thieves, The (88)	Com-Dr	UA	1-22-62	+	±	+	##	±	±	+	8+3−
2625	Harold Lloyd's World of Comedy (94)	Comedy	Cont'l	4-30-62	+	±	##	##	##	##		10+1−
2634	Hatari! (159)	Adv. Dr.	Para	5-28-62	##	##	+	##	+	##	##	12+
2634	Hell Is for Heroes (90)	War Dr.	Para	5-28-62	+	±	+	+		+	+	6+1−
2612	Hellions, The (87) Ⓣ Outdoor	Drama	Col	3-12-62	+	±	±			−	±	4+4−
2639	◐ Hemingway's Adventures of a Young Man (145) ©	Dr.	20th-Fox	6-18-62	##	±	+	##	##	##	##	12+1−
2590	Hey, Let's Twist! (80)	Musical	Para	12-25-61	+	±	+	+	+	±	±	7+3−
2610	Hitler (107)	Drama	AA	3- 5-62	±	±	−	+	+	−		4+4−
2620	Horizontal Lieutenant, The (90)	Comedy ©	MGM	4- 9-62	+	±	±	+	+	##	+	8+2−
2641	Horror Chamber of Dr. Faustus, The (95)	Horror Drama	Lopert	7- 2-62	+							1+
2623	House of Women (83)	Drama	WB	4-23-62	±	±	+	+	+	−	±	6+4−
2662	Huns, The (85)	Spectacle	PIP	9- 3-62	±							1+1−
	—I—												
2596	I Bombed Pearl Harbor (98)	Widescope, War Dr.	Parade	1-15-62	+		±		+			3+1−
2636	I Like Money (81) ©	Com.	20th-Fox	6- 4-62	+	±	+	##		+	+	7+1−
2635	Incident in an Alley (83)	Dr.	UA	6- 4-62	±					±	±	3+3−
2661	If a Man Answers (102)	Com.	U-I	9- 3-62	+		±		+			3+1−
2626	Information Received (77)	Dr.	U-I	4-30-62	+		±	+		+	+	5+1−
2638	Interns, The (120)		Col	6-11-62	##	##	±	+	##	+	+	10+1−
2628	Intruder, The (83)	Dr.	Astor	5- 7-62	+	±	##	+	##	+	+	9+1−
2661	Invasion of the Animal People (55)	Science-Fiction	ADP-SR	9- 3-62	±							1+1−
2651	Invasion of the Star Creatures (81)	Sc.-F'n Comedy	AIP	7-30-62	±							1+1−
2644	It Happened In Athens (92) ©	Comedy-Drama	20th-Fox	7- 2-62	+	+	−	+	±	+		5+2−
	—J—												
2645	Jack the Giant Killer (94)	Adv-Fantasy	UA	7- 9-62	+	−		##		±	##	6+2−
2615	Jessica (105) Ⓟ	Rom. Comedy	UA	3-26-62	##	±	±	+	+	±	+	8+3−
2608	Jet Storm (88)	Suspense	UPRO	2-26-62	+		+		+			3+
2604	Journey to the Seventh Planet (80)	Adv.-Fantasy	AIP	2-12-62	+		±	±	+	−		5+4−
2574	Judgment at Nuremberg (189)	Dr.	UA	10-30-61	##		##	##	##	##	##	14+
	—K—												
2592	Karate (80)	Ac Dr.	Brenner	1- 1-62	±							1+1−
2652	Kid Galahad (95)	Com-Dr/Songs	UA	7-30-62	##	+	+	##	+	+		8+
2571	◐ King of Kings (161) Ⓣ Religious	Drama	MGM	10-23-61	##	##	##	##	##	+	##	13+
	—L—												
2627	Lad: a Dog (98)	Drama	WB	5- 7-62	##	±	+	±	+	+		7+2−
2631	Last of the Vikings (102) Dyaliscope,	Adv.	Medallion	5-21-62	+			+			±	3+1−
2595	Light in the Piazza (101) ©	Romantic Drama	MGM	1-15-62	##	+	##	##	##	##	##	13+
2662	Lion, The (96) ©	Drama	20th-Fox	9- 3-62	+		##	##	##			7+
2630	Lisa (112) ©	Adv. Dr.	20th-Fox	5-14-62	+	##	+		+	##	##	9+
2642	Lolita (152)	Comedy-Drama	MGM	6-25-62	##	±	+	##	##	±	##	11+2−
2628	Lonely Are the Brave (107) Ⓟ	Outdoor Drama	U-I	5- 7-62	+	+	+	##	+	##	+	9+
2593	Long and the Short and the Tall, The (102)	War Dr.	Cont'l	1- 8-62	##		+		+	+		5+
2593	Lost Battalion (83)	War Dr.	AIP	1- 8-62	±					+		2+1−
2590	Lover Come Back (107)	Comedy	U-I	12-25-61	##	+	##	##	##	+	##	12+
	—M—												
2604	Madison Avenue (94) ©	Dr.	20th-Fox	2-12-62	±	+	−	+	+	+	+	6+2−
2622	Magic Sword, The (80)	Fantasy-Adventure	UA	4-16-62	+		+	+	+	+	±	6+1−

REVIEW DIGEST
AND ALPHABETICAL INDEX

In the summary ## is rated 2 pluses, = as 2 minuses. ## Very Good; + Good; ± Fair; − Poor; = Very Poor.

P. G.	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2601	Make Mine a Double	(86)	Com.	Ellis	2- 5-62	##							2+
2660	⊜Make Way for Lila	(90)	Adv. Dr.	Parade	8-27-62	±		±		+			3+2−
2607	Malaga	(97)	Drama	WB	2-26-62	+	+	±	##	±	+	±	8+3−
2621	Man Who Shot Liberty Valance, The	(123)	Western	Para	4-16-62	±	##	+	##	##	+	##	11+1−
2641	Manster, The	(72)	Horror Dr.	Lopert	7- 2-62	±					−		1+2−
2576	Mask, The	(83)	Depth-dimension Horror Drama	WB	11- 6-61	+	−	−	+	##	±	±	6+4−
2654	Matter of WHO, A	(90)	Com.	Herts-Lion	8- 6-62	##			+	±		##	6+1−
2642	⊜Mermaids of Tiburon, The	(77)	Underwater Adv.	Filmgroup	7- 2-62	±		±		±			3+3−
2632	⊜Merrill's Marauders	(98)	© Dr.	WB	5-21-62	+		##	##	##	##	±	10+1−
2594	⊜Midsummer Night's Dream	(74)	© Puppet Fantasy	Showcorp	1- 8-62	±	+	##	##	+	+	+	9+1−
2656	⊜Mighty Ursus	(90)	Adv.	UA	8-13-62	±					−		1+2−
2629	Miracle Worker, The	(106)	Dr.	UA	5-14-62	##	+	##		##	##	##	11+
2599	⊜Moon Pilot	(98)	Comedy	BV	1-29-62	+	±	##	+	##	##	##	11+1−
2611	Most Wanted Man, The	(85)	Com.	Astor	3-12-62	−							1−
2632	Mothra	(90)	Tohoscope, Ho	Dr. Col	5-21-62	+		−	+	+	±	±	5+3−
2632	⊜Mr. Hobbs Takes a Vacation	(116)	© Comedy	20th-Fox	5-21-62	##	##	+	##	##	##	##	13+
2597	Murder She Said	(87)	Mystery	MGM	1-22-62	+	+	+	##	+	+	+	8+
2624	⊜Music Man, The	(151)	Ⓣ Musical Comedy	WB	4-23-62	##	##	##	##	##	##	##	14+
2617	⊜My Geisha	(120)	Ⓣ Com-Dr.	Para	4- 2-62	+	##	+		##	##	+	9+
2587	⊜Mysterious Island	(101)	Adv.	Col	12-18-61	+	+	+	##	##	+	±	9+1−
	—N—												
2620	Nearly a Nasty Accident	(86)	Farce-Comedy	U-I	4- 9-62	+		±	+		+	±	5+2−
2649	Never Let Go	(90)	Melodr.	20th-Fox	7-23-62	+		+					2+
2631	⊜Night Creatures	(81)	Adv.	U-I	5-21-62	+		+	##		+	+	6+
2655	Night They Killed Rasoutin, The	(87)	Melodrama	Brigadier	8-13-62	+							1+
2591	No Love for Johnnie	(110)	Drama	Embassy	1- 1-62	+	+	##	##	+	+	##	10+
2656	⊜No Man Is an Island	(114)	War Drama	U-I	8-13-62	##	±	±	##	+			7+2−
2638	No Place Like Homicide	(87)	Farce-Comedy	Embassy	6-11-62	+	−	±	+				3+2−
2643	Notorious Landlady, The	(123)	Com.	Col	7- 2-62	+	±	+	##	+	+	##	9+1−
2656	Nun and the Sergeant, The	(73)	War Drama	UA	8-13-62	±					−		1+2−
	—O—												
2583	One, Two, Three	(115)	Ⓟ Comedy	UA	12- 4-61	##	+	##	##	##	##	##	13+
2610	Only Two Can Play	(106)	Com.	Kingsley	3- 5-62	+	+	+	##	+	+	±	8+1−
2589	Outsider, The	(108)	Drama	U-I	12-25-61	+	±	±	##	##	##	##	11+2−
	—P, Q—												
2591	Pagan Island	(60)	Adv.	Cinema Syn	1- 1-62	±							1+1−
2643	Panic in Year Zero!	(95)	Dr.	AIP	7- 2-62	+	+	+	±	+	±		6+2−
2642	Paradise Alley	(81)	Comedy	Astor	7- 2-62	+							1+
2652	Payroll	(80)	Crime	AA	7-30-62	±		+			±		3+2−
2633	⊜Peeping Tom	(86)	Suspense	Astor	5-28-62	+							1+
2637	Phantom Planet, The	(82)	SF-Fantasy	AIP	6-11-62	±							1+1−
2640	⊜Phantom of the Opera	(84)	Ho.	U-I	6-18-62	##	±	+	##	+	##	##	11+1−
2648	Pigeon That Took Rome, The	(101)	Ⓟ Comedy	Para	7-16-62	+	##	##	+	+	+	##	10+
2652	⊜Pirates of Blood River	(87)	Ⓢ Action	Col	7-30-62	+	±	+	+	+	+	±	7+2−
2653	⊜Playgirl After Dark	(92)	Dr.	Topaz	8- 6-62	+		−					1+1−
2614	⊜Premature Burial, The	(81)	Ⓟ Horror Drama	AIP	3-19-62	+	+	±	+		+	±	6+2−
2606	⊜Prisoner of the Iron Mask, The	(80)	© Adv. (Eng. dubbed)	AIP	2-19-62	±	±		±			±	4+4−
	—R—												
2620	Reprieve	(105½)	Drama	AA	4- 9-62	+	+	±	+		+		5+1−
2629	⊜Ride the High Country	(94)	© Western	MGM	5-14-62	+		+	+	##	+	+	7+
2655	Rider on a Dead Horse	(72)	W'n	AA	8-13-62	+					±		2+1−
2611	Ring of Terror	(71)	Horror	SR	3-12-62	±							1+1−
2635	Road to Hong Kong, The	(91)	Com.	UA	6- 4-62	+	+	##	##	+	+	+	9+
2614	⊜Rome Adventure	(118)	Com-Dr.	WB	3-19-62	+	+	±	+	##	+	+	8+1−
	—S—												
2623	Safe at Home!	(83)	Com-Dr.	Col	4-23-62	+	−	±	+	+	+	+	6+2−
2592	Sail a Crooked Ship	(88)	Comedy	Col	1- 1-62	+	±	±	##	+	+	+	8+2−
2599	Saintly Sinners	(79)	Com-Dr.	UA	1-29-62	±	−	+	+	±	±	±	6+5−
2622	⊜Samar	(89)	Action Dr.	WB	4-16-62	+	±	±	+	+	+	±	7+3−
2627	Satan in High Heels	(93)	Exploitation Melodrama	Cosmic	5- 7-62	−	=					±	1+4−
2610	⊜Satan Never Sleeps	(125)	© Comedy-Drama	20th-Fox	3- 5-62	+	+	±	+	+	+	+	7+1−
2659	Scarface Mob, The	(105)	Cr.	Desilu	8-27-62	+							1+
2612	Secret File Hollywood	(85)	Melodrama	Crown Int'l	3-12-62	±							1+1−
2602	⊜Sergeants 3	(112)	Ⓟ Outdoor	UA	2- 5-62	+	+	+	##	+	+	+	8+
2605	7th Commandment	(82)	Melo.	Crown	2-19-62	±							1+1−
2619	⊜Shame of the Sabine Women, The	(80)	Adv. Dr.	UPRO	4- 9-62	±					±		2+2−
2627	⊜She Didn't Say No!	(96)	Comedy Satire	Seven Arts	5- 7-62	##							2+
2657	Shootout at Big Sag	(64)	W'n Parallel		8-20-62	+							1+
2600	⊜Siege of Syracuse	(87)	Ⓣ Adv.-Ac.	Para	1-29-62	+	±	−	+	−	−		3+4−
2594	Singer Not the Song, The	(98)	© Drama	WB	1- 8-62	+	±	+	##	+	+	±	8+2−
2615	⊜Six Black Horses	(80)	W'n	U-I	3-26-62	+	−	±	+	+	+	±	6+3−
2646	⊜Sky Above—the Mud Below, The	(90)	Documentary	Astor	7- 9-62	##	±	##	+	##	##	+	11+1−
2591	Something Wild	(112)	Dr.	UA	1- 1-62	±	±		+	+	±	+	6+3−
2635	⊜Spiral Road, The	(140)	Adv.	U-I	6- 4-62	+	+	±	##	##	##	##	11+1−
2616	⊜State Fair	(118)	©Musical.	20th-Fox	3-26-62	+	##	±	+	##	+	##	10+1−
2637	⊜Story of the Count of Monte Cristo, The	(101)	Ⓢ Adv.	WB	6-11-62	+	±	±		+	##		6+2−
2647	⊜Stowaway in the Sky	(82)	Adventure	Lopert	7-16-62	+	±	##	+	+	##	##	10+1−
2654	Strangers in the City	(83)	Dr.	Embassy	8- 6-62	±	−	+	+			±	4+3−
2584	⊜Summer and Smoke	(118)	Ⓟ Dr.	Para	12- 4-61	##	##	##	##	##	##	##	14+
2611	⊜Sweet Bird of Youth	(120)	© Drama	MGM	3-12-62	##	+	##	##	##	+	##	12+
2622	⊜Swingin' Along	(74)	© Com./Mus.	20th-Fox	4-16-62	+		±	+	±	−		4+3−
	—T—												
2636	⊜Tales of Terror	(90)	Ⓟ Ho.	AIP	6- 4-62	##	−	+	##	##	##	±	10+2−
2644	⊜Tartars, The	(83)	Action	MGM	7- 2-62	±	±	−	+	±	±	±	6+6−
2650	⊜Tarzan Goes to India	(86)	© Ac.	MGM	7-23-62	+	±	+	+	##	+		7+1−
2630	Taste of Honey, A	(100)	Dr.	Cont'l	5-14-62	##	±	##	##	##	##	+	12+1−
2614	Tell-Tale Heart, The	(78)	Horror Drama	Danziger-SR	3-19-62	+							1+
2613	Temptation	(94)	Melodr.	Cameo	3-19-62	+							1+
2596	⊜Tender Is the Night	(146)	© Drama	20th-Fox	1-15-62	##	+	##	##	+	+	##	11+
2632	⊜That Touch of Mink	(99)	Ⓟ Com.	U-I	5-14-62	##	+	+	##	##	+	##	11+
2598	Then There Were Three	(82)	Ac.	Parade	1-22-62	±		+		+			3+1−
2639	There Was a Crooked Man	(106)	Comedy	Lopert	6-18-62	##							2+
2629	13 West Street	(80)	Dr.	Col	5-14-62	±	±	±	+	±	+	+	7+4−
2659	⊜300 Spartans, The	(114)	© Action Spectacle	20th-Fox	8-27-62	±		±	##	+	+		6+2−
2647	Three Stooges in Orbit, The	(87)	Farce-Comedy	Col	7-16-62	+	−	+	+	+	±	±	6+3−
2597	Three Stooges Meet Hercules, The	(89)	Farce-Comedy	Col	1-22-62	−	−	±	+	+	+	±	5+4−
2597	Too Late Blues	(110)	Dr.	Para	1-22-62	±	±	+	+	+	±	±	7+4−
2646	Trauma	(93)	Suspense Dr.	Parade	7- 9-62	+							1+
2600	Twenty Plus Two	(102)	Mys.	AA	1-29-62	±	±	±		−	±	±	5+6−
2616	Twist All Night	(85)	Comedy With Music, color prolog	AIP	3-26-62	+		±	±	+	−		4+3−
2592	Twist Around the Clock	(86)	Musical	Col	1- 1-62	+	±	±	+	+	±	±	7+4−
2589	Two Little Bears, The	(81)	© Comedy-Fantasy	20th-Fox	12-25-61	±	−	+	+	±	##		6+3−
2657	⊜Two Weeks in Another Town	(104)	© Drama	MGM	8-20-62	±	±	±	+	−	##		6+4−
2565	Two Women	(105)	Dr. (Eng. dubbed) Also with titles	Embassy	10- 2-61	##	##	##	##		##	##	12+
	—U—												
2603	Underwater City, The	(78)	Adv.-Fantasy	Col	2-12-62	±	±	±		±	+	±	6+5−
	—V—												
2648	Valiant, The	(89)	War Drama	UA	7-16-62	+	+	±	+		+	+	6+1−
2606	Victim	(100)	Drama	Astor	2-19-62	##	+	##	##	+	##	##	12+
2601	View From the Bridge, A	(110)	Drama	Cont'l	2- 5-62	##	+	##	##	##	##	##	13+
	—W—												
2602	Walk on the Wild Side	(114)	Dr.	Col	2- 5-62	##	##	+	##	##	−	+	10+1−
2660	⊜Waltz of the Toreadors	(105)	Comedy-Drama	Cont'l	8-27-62	+	±	+	+		##	+	7+1−
2638	What a Carve Up! (See "No Place Like Homicide")												
2618	War Hunt	(81)	War Drama	UA	4- 2-62	±	±	+	+	##	##	##	10+2−
2567	⊜West Side Story	(155)	Panavision. Musical Dr.	UA	10- 9-61	##	##	##	##	##	##	##	14+
2646	⊜When the Girls Take Over	(80)	Comedy	Parade	7- 9-62	±							1+1−
2612	Whistle Down the Wind	(98)	Drama	Astor	3-12-62	##	+	##	+	##	##	##	12+
2645	⊜Wild Westerners, The	(70)	W'n	Col	7- 9-62	+	±	±	+	+	±	±	7+4−
2609	Womanhunt	(60)	Mystery	20th-Fox	3- 5-62	−					−		2−
2658	⊜Wonderful World of the Bros. Grimm	(137)		MGM-Cinerama	8-20-62	##	##	##	##	##	##	##	14+
2609	World in My Pocket	(93)	Suspense	MGM	3- 5-62	+	+	+	+	±	±		6+2−
	—XYZ—												
2638	Zotzl	(85)	Comedy	Col	6-11-62	±	−	+	+	+	+		5+2−

Feature productions by company in order of release. Running time is in parentheses. © is for CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panavision; Ⓡ Regalscope; Ⓣ Technirama. Symbol ◐ denotes BOXOFFICE Blue Ribbon Award; ◎ color photography. Letters and combinations thereof indicate story type—(Complete key on next page.) for review dates and Picture Guide page numbers, see REVIEW DIGEST.

FEATURE CHART

ALLIED ARTISTS Type	Rel. No.	AMERICAN INT'L Type	Rel. No.	COLUMBIA Type	Rel. No.	M-G-M Type	Rel. No.	PARAMOUNT Type	Rel. No.	
		◎Premature Burial (81) Ⓟ Ho.	702	The Three Stooges Meet Hercules (89) ..... Ad.	617	◎Light in the Piazza (105) © ..... D.	207	◎Summer and Smoke (118) Ⓣ ..... D.	6107	FEBRUARY
		Ray Milland, Hazel Court		Stooges, Vicki Trickett		Olivia de Havilland, R. Brazzi, G. Hamiltoo, Y. Mimieux		Laurence Harvey, Geraldine Page		
				The Underwater City (78) SF.	618			◎Siege of Syracuse (87) Ⓣ ..... Ad.	6110	
				William Lundigan, Julie Adams				Rossano Brazzi, Tina Louise		
				Walk on the Wild Side (114) D.	619					
				Laurence Harvey, Capucine, Barbara Stanwyck, Jane Fonda						
The Bashful Elephant (80) OD.	6201	Twist All Night (87) ... M.	703	◎The Hellions (87) Ⓣ .... Ac.	620	◎Four Horsemen of the Apocalypse (153) © .... D.	209	◎Forever My Love (115).. D.	6111	MARCH
Molly Mack, Buddy Baer		June Wilkinson, Louis Prima, Sam Butera and the Witnesses (includes a color sequence)		Richard Todd, Anne Aubrey		Glenn Foro, Ingrid Thulin, Charles Boyer, Lee J. Cobb		Romy Schneider, Karl Boehm		
Hitler (107) ..... BiD.	6203			Belle Sommers (62) ..... D.	621	World in My Pocket (93).. D.	210	Brushfire (80) ..... D.	6112	
Richard Basehart, Cordula Trantow, Maria Emo				Polly Bergen, David Janssen		Rod Steiger, Nadja Tiller, Peter Van Eyck		John Ireland, Jo Morrow, Everett Sloane		
Hands of a Stranger (85½) D.	6204	Burn, Witch, Burn (89).. Ho.	704	Don't Knock the Twist (87) ..... M.	622	◎Sweet Bird of Youth (120) © ..... D.	212	The Man Who Shot Liberty Valance (123) ..... W.	6114	APRIL
Paul Lukather, Joan Harvey, Jas. Stapleton, Irish McCalla		Janet Blair, Peter Wyngarde		Chubby Checker, Mari Blanchard		Geraldine Page, Paul Newman, Ed Begley, Rip Torn		James Stewart, John Wayne, Vera Miles		
The Big Wave (73)..... D.	6202	Phantom Planet, The (82) SF.	711	Experiment in Terror (123).. D.	623	◎The Horizontal Lieutenant (90) © ..... C.	213	◐◎The Counterfeit Traitor (140) ..... D.	6113	
Sessue Hayakawa, Mickey Curtis		Dean Fredericks, Coleen Gray		Glenn Ford, Lee Remick		Jim Hutton, Paula Prentiss		William Holden, Lilli Palmer (pre-release)		
		◎Assignment Outer Space (79) ..... SR.	712	Safe at Home (83)..... D.	624	All Fall Down (111)..... D.	211			
		Archie Savage, Gaby Farinon		Mickey Mantle, Roger Maris, Patricia Barry		Eva Marie Saint, Warren Beatty, Karl Malden, Angela Lansbury				
Rider on a Dead Horse (72) ..... OD.	6212	The Brain That Wouldn't Die (71) ..... Ho.	705	Five Finger Exercise (109).. D.	625	◎Ride the High Country (94) © ..... OD.	216	◎Escape From Zahrain (93) Ⓣ ..... Ac.	6115	MAY
John Vivyan, Lisa Lu, Bruce Gordon, Kevin Hagen		Herb Evers, Virginia Leith		Rosalind Russell, Maximillan Schell, Jack Hawkins, Richard Beymer		Randolph Scott, Joel McCrea		Yul Brynner, Madlyn Rhue, Sal Mineo		
		!nvasion of the Star Creatures (81) ..... SF.	706	13 West Street (80)..... D.	626					
		Bob Ball, Frankie Ray		Alan Ladd, Rod Steiger, Dolores Dorn, Michael Callan						
				◎Mothra (90) ..... Ac.	627					
				All-Japanese cast (Eng-dubbed)						
Reprieve (106) ..... D.	6205	◎Prisoner of the Iron Mask (80) Ⓢ ..... Ac.	701	Advise and Consent (138) © D.	628	Lolita (152) ..... D.	217	Hell Is for Heroes (90).. D.	6116	JUNE
(See "Convicts 4" in October listing)		Michael Lemoine, Wandisa Guida		Charles Laughton, Henry Fonda, Don Murray, Walter Pidgeon, Gene Tierney, Franchot Tone		James Mason, Shelley Winters, Peter Sellers, Sue Lyon		Steve McQueen, Bobby Darin, Fess Parker, Bob Newhart		
The Bridge (104) ..... D.	6207			◎The Wild Westerners (70) W.	629	Boys' Night Out (115) © C.	218			
(Eng-dubbed version) Volker Bohnet, Fritz Wepper				Jas. Philbrook, Nancy Kovack, Guy Mitchell, Duane Eddy		Kim Novak, James Garner, Tony Randall, Janet Blair				
Confessions of an Opium Eater (85) ..... D.	6206					◎The Tartars (83) ..... Ad.	223			
Vincent Price, Linda Ho						Orson Welles, Victor Mature, Liana Orfei				
Payroll (80) ..... Ac.	6210									
Michael Craig, Francoise Prevost										
The Frightened City (97) D.	6211	◎Tales of Terror (90) Ⓟ ..... Ho.	710	The Notorious Landlady (123) ..... MyC.	701	◎Tarzan Goes to India (86) ..... Ad.	222	◐◎The Counterfeit Traitor (140) ..... D.	6113	JULY
Herbert Lom, John Gregson, Yvonne Romain		Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget		Jack Lemmon, Kim Novak, Fred Astaire		Jock Mahoney, Simi, Mark Dana		William Holden, Lilli Palmer		
		Panic in Year Zero! (95) © D.	708	Zotz! (87) ..... C.	702			◎My Geisha (120) Ⓣ.. CD.	6118	
		Ray Milland, Jean Hagen, Frankie Avalon		Tom Poston, Julia Meade, Cecil Kellaway				Shirley MacLaine, Yves Montand, Edw. G. Robinson, Bob Cummings		
		◎Marco Polo (100) ©.. Ad.	709	The Interns (120) ..... D.	703	◎Two Weeks in Another Town (104) © ..... D.	220	◎Hatari! (159) ..... Ad.	6119	AUGUST
		Rory Calhoun, Yoko Tani		Michael Callan, Cliff Robertson, Jas. MacArthur, Haya Harareet		Kirk Douglas, Edw. G. Robinson, Cyd Charisse, Geo. Hamilton		John Wayne, Red Buttons, Elsa Martinelli, Hardy Kruger		
				The Three Stooges in Orbit (87) ..... C.	704					
				Stooges, Edson Stroll						
		◎White Slave Ship (92) © ..... Ad.	713	◎Damn the Defiant! (101) © ..... D.	705	◎The Savage Guns (..) Ⓢ ..... OD.	306			SEPTEMBER
		(formerly "Wild Cargo") Pier Angeli, Edmund Purdom		Alec Guinness, Dirk Bogarde, Anthony Quayle		Richard Basehart, Alex Nicol				
				◎The Best of Enemies (104) ..... CD.	706	◎Swordsman of Siena (92) © ..... Ad.	304			
				David Niven, Alberto Sordi		Stewart Granger, Sylva Koscina, Christine Kaufmann				
				Ring-a-Ding Rhythm (78).. M.	707					
				Chubby Checker, Dukes of Dixieland						
Convicts 4 (106) ..... D.	6205	Warriors Five (..) ..... Ac.	707	Requiem for a Heavyweight (87) ..... D.	708	◎A Very Private Affair (..) ..... D.	303	The Pigeon That Took Rome (101) Ⓟ ..... C.	6202	OCTOBER
(was "Reprieve") Ben Gazzara, Stuart Whitman, Ray Walston, Vincent Price, Rod Steiger, Sammy Davis jr.		Jack Palance, Anna Ralli		Anthony Quinn, Jackie Gleason, Julie Harris, Mickey Rooney		Brigitte Bardot, Marcello Mastroianni		Charlton Heston, Elsa Martinelli, Harry Guardino		
				Two Tickets to Paris (78) M.	709	◎I Thank a Fool (..) ©.. D.	301			
				Joey Dee, Gary Crosby, Kay Medford		Susan Hayward, Peter Finch				
				We'll Bury You (..) .. Doc..						
Billy Budd (123) © .... D.	6208	◎Reptilicus (..)..... SF.	715	◎Pirates of Blood River (87) Ⓢ ..... Ad.	710	◎The Main Attraction (..) © ..... D.		◎Girls! Girls! Girls! (..) ..... C/M.	6205	NOVEMBER
Robert Ryan, Peter Ustinov, Melvyn Douglas, Terence Stamp		Bodil Miller, Carl Ottosen		Kerwin Mathews, Glenn Corbett		Pat Boone, Nancy Kwan, Mai Zetterling		Elvis Presley, Stella Stevens, Robert Strauss, Laurel Goodwin		
				The War Lover (..)..... D..		Period of Adjustment (..).. C..		◎Wonderful to Be Young (..) © ..... C..		
				Steve McQueen, Robert Wagner, Shirley Ann Field		Tony Franciosa, Jane Fonda, Jim Hutton		Cliff Richard, Robert Morley		

FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (D) Drama; (F) Fantasy; (FC) Force-Comedy; (Ho) Horror Drama; (HI) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

FEBRUARY

20TH-FOX

- ⊙Tender Is the Night (146) © .....D..203
  Jennifer Jones, Jason Robards jr., Joan Fontaine, Tom Ewell
- ⊙Swingin' Along (74) © C/M..204
  Noonan and Marshall, Barbara Eden, Ray Charles, Roger Williams, Bobby Vee

UNITED ARTISTS

- ⊙Sergeants 3 (112) Ⓟ ..OD..6213
  Frank Sinatra, Dean Martin, S. Davis jr., P. Lawford, J. Bishop
- Saintly Sinners (78)....CD..6205
  Don Beddoe, Ellen Corby
- Deadly Duo (69).....D..6212
  Craig Hill, Marcia Henderson

UNIVERSAL-INT'L

- ⊙Spartacus (193) Super-Technirama 70.....D..6204
  Kirk Douglas, Sir Laurence Olivier, Jean Simmons, Tony Curtis, Peter Ustinov (regular release)

WARNER BROS.

- ◐⊙A Majority of One (147) .....C..153
  Rosalind Russell, Alec Guinness

MARCH

20TH-FOX

- The Innocents (99) ©....D..207
  Deborah Kerr, Michael Redgrave
- Womanhunt (60) .....D..206
  Steve Piccaro, Lisa Lu, Berry Kroeger
- ⊙Satan Never Sleeps (124) © .....D..205
  William Holden, Clifton Webb, France Nuyen

UNITED ARTISTS

- The Children's Hour (109) .....D..6211
  Audrey Hepburn, Shirley MacLaine, James Garner
- The Clown and the Kid (65) .....D..6207
  John Lupton, Mike McGreevey

UNIVERSAL-INT'L

- ⊙Lover Come Back (107)..C..6205
  Rock Hudson, Doris Day, Tony Randall, Edie Adams
- Desert Patrol (78).....Ac..6206
  Michael Craig, John Gregson, Richard Attenborough

WARNER BROS.

- The Couch (89) .....D..160
  Shirley Knight, Grant Williams
- Malaga (96).....Ad..161
  Trevor Howard, Dorothy Dandridge, Edmund Purdom

APRIL

20TH-FOX

- ◐⊙State Fair (118) ©..D/M..208
  Pat Boone, Bobby Darin, Pamela Tiffin, Ann-Margret, Alice Faye, Tom Ewell
- ⊙Broken Land (60) ©....W..209
  Kent Taylor, Jody McCrea, Dianna Darrin

UNITED ARTISTS

- ⊙The Magic Sword (80)..Ad..6214
  Basil Rathbone, Estelle Winwood, Gary Lockwood, Anne Helm
- ⊙Mighty Ursus (90)....Ad..6220
  Ed Fury
- ⊙Jessica (105) Ⓟ.....C..6219
  Maurice Chevalier, Angie Dickinson
- War Hunt (81) .....D..6217
  John Saxon, Robert Redford

UNIVERSAL-INT'L

- The Outsider (108).....D..6207
  Tony Curtis, Bruce Bennett, James Franciscus
- Nearly a Nasty Accident (86) .....C..6208
  Jimmy Edwards, Shirley Eaton, Kenneth Connor

WARNER BROS.

- ⊙Rome Adventure (118)....D..162
  Troy Donahue, Angie Dickinson, Rossano Brazzi, Suzanne Pleshette

MAY

20TH-FOX

- Hand of Death (60) .....Ho..212
  John Agar, Paula Raymond
- The Cabinet of Caligari (104) © .....HoD..211
  Glynis Johns, Dan O'Herlihy

UNITED ARTISTS

- ⊙Follow That Dream (110) Ⓟ .....C..6216
  Elvis Presley, Anne Helm, Arthur O'Connell
- ⊙Geronimo (102).....OD..6221
  Chuck Connors, Kamala Devi
- Incident in an Alley (83) D..6218
  Chris Warfield, Erin O'Donnell
- Third of a Man (80) ....D..6226
  Simon Oakland

UNIVERSAL-INT'L

- Cape Fear (106).....D..6209
  Gregory Peck, Robert Mitchum, Polly Bergen
- The Day the Earth Caught Fire (91) .....D..6210
  Janet Munro, Leo McKern

WARNER BROS.

- House of Women (85)....D..163
  Shirley Knight, Andrew Duggan
- ⊙Samar (89) .....Ad..164
  George Montgomery, Gilbert Roland, Ziva Rodann, Joan O'Brien

JUNE

20TH-FOX

- ⊙Lisa (112) © .....D..210
  Stephen Boyd, Dolores Hart
- ⊙It Happened in Athens (92) © .....Ad..214
  Jayne Mansfield, Nico Minardos

UNITED ARTISTS

- Road to Hong Kong (91)..C..6227
  Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour

UNIVERSAL-INT'L

- ⊙Night Creatures (81)..Ho..6213
  Peter Cushing, Yvonne Romain
- ⊙Six Black Horses (80)..W..6214
  Audie Murphy, Dan Duryea, Joan O'Brien
- Lonely Are the Brave (107) Ⓟ .....OD..6215
  Kirk Douglas, Gena Rowlands, Walter Mattbau

WARNER BROS.

- ◐⊙Lad: a Dog (98) .....D..158
  Peter Breck, Peggy McCay

JULY

20TH-FOX

- ◐⊙Mr. Hobbs Takes a Vacation (116) © .....C..215
  James Stewart, Maureen O'Hara, Fabian, Lauri Peters
- Air Patrol (70) ©.....Ac..216
  Willard Parker, Merry Anders

UNITED ARTISTS

- ⊙Jack the Giant Killer (94) .....Ad..6222
  Kerwin Mathews, Judi Meredith
- The Miracle Worker (106) D..6225
  Anne Bancroft, Patty Duke
- ◐⊙West Side Story (155) Ⓟ 70mm .....M..6201
  Natalie Wood, Richard Beymer, Russ Tamblyn, Rita Moreno, G. Chakiris
- The Valiant (89) .....D..6228
  John Mills, Ettore Manni

UNIVERSAL-INT'L

- ⊙That Touch of Mink (99) Ⓟ .....C..6216
  Cary Grant, Doris Day, Gig Young, Audrey Meadows
- Information Received (77) D..6217
  Sabina Sesselman, Wm. Sylvester

WARNER BROS.

- ⊙Merrill's Marauders (98) © .....D..165
  Jeff Chandler, Ty Hardin
- ◐⊙The Music Man (151) Ⓣ M..168
  Robert Preston, Shirley Jones (Special engagements only)

AUGUST

20TH-FOX

- ⊙5 Weeks in a Balloon (101) © .....Ad..218
  Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre
- ⊙Hemingway's Adventures of a Young Man (145) ©....D..213
  Richard Beymer, Susan Strasberg, Diane Baker, Paul Newman
- The Firebrand (63) © ..Ad..217
  Kent Taylor, Lisa Montell

UNITED ARTISTS

- Bird Man of Alcatraz (143) D..6230
  Burt Lancaster, Karl Malden
- Judgment at Nuremberg (189) .....D..6205
  S. Tracy, B. Lancaster, R. Widmark, M. Dietrich, M. Clift, J. Garland
- The Nun and the Sergeant (73) .....Ac..6125
  Robert Webber, Anna Sten

UNIVERSAL-INT'L

- ⊙The Spiral Road (140)..D..6218
  Rock Hudson, Burl Ives, Gena Rowlands

WARNER BROS.

- ⊙Guns of Darkness (103)..Ad..169
  Leslie Caron, David Niven

SEPTEMBER

20TH-FOX

- ⊙I Like Money (81) © ....C..241
  Peter Sellers, Nadia Gray, Herbert Lom
- ⊙The 300 Spartans (113) © .....Ad..219
  Richard Egan, Diane Baker, Sir Ralpb Richardson

UNITED ARTISTS

- ⊙Kid Galahad (95)....CD..6231
  Elvis Presley, Gig Young, Lola Albright, Joan Blackman
- Pressure Point (91) .....D..6233
  Sidney Poitier, Bobby Darin

UNIVERSAL-INT'L

- ⊙The Phantom of the Opera (84) .....Ho..6219
  Herbert Lom, Heather Sears, Michael Gough, Edw. de Souza

WARNER BROS.

- ⊙The Story of the Count of Monte Cristo (101) Ⓢ..Ad..167
  Louis Jourdan, Yvonne Furneaux

OCTOBER

20TH-FOX

- ⊙Gigot (104) .....C..220
  Jackie Gleason, Katherine Kath, Jean LeFebvre, Gabrielle Dorziat
- ⊙Loves of Salammbo (..) © .....Ad..223
  Jeanne Valerie, Jacques Sernas, Edmund Purdom

UNITED ARTISTS

- ⊙Hero's Island (94) Ⓟ Ad..6229
  James Mason, Neville Brand, Kate Manx, Rip Torn

UNIVERSAL-INT'L

- No Man Is an Island (114) .....D..6220
  Jeffrey Hunter, Marshall Thompson, Barbara Perez

WARNER BROS.

- ⊙The Chapman Report (125) D..251
  Efrem Zimbalist jr., Shelley Winters, Jane Fonda, Claire Bloom, Glynis Johns

NOVEMBER

20TH-FOX

- ⊙The Lion (96) ©.....Ad..222
  William Holden, Capucine, Trevor Howard

UNITED ARTISTS

- The Manchurian Candidate (..)..D..
  Frank Sinatra, Laurence Harvey, Janet Leigh, Angela Lansbury
- ⊙The Women Warriors (..) .....Ac..
  Louis Jourdan, Sylvia Syms

UNIVERSAL-INT'L

- ⊙If a Man Answers (102)..C..
  Sandra Dee, Bobby Darin, Micheline Presle, John Lund

WARNER BROS.

- What Ever Happened to Baby Jane? (..) .....D..252
  Joan Crawford, Bette Davis
- ⊙Gay Purr-ee (..) .....An..253
  Voices of Judy Garland, Robert Goulet, Red Buttons, Hermione Gingold

COMING

ALLIED ARTISTS

- ⊙El Cid (170) Ⓣ.....D..6220
  Charlton Heston, Sophia Loren (add 21 min. for additional music and intermission) Special release
- ⊙Day of the Triffids (119) © .....Ho..6209
  Howard Keel, Nicole Maurey, Mervyn Johns

AMERICAN-INT'L

- ⊙The Young Racers .....Ac..716
  Mark Damon, Bill Campbell
- ⊙Samson and the Seven Miracles of the World (..) ©...Ad..714
  Gordon Scott, Yoko Tani
- ⊙The Raven Ⓟ .....D..
  Vincent Price, Peter Lorre, Boris Karloff

BUENA VISTA

- ⊙In Search of the Castaways Ad..
  Maurice Chevalier, Hayley Mills, Geo. Sanders, W. Hyde White
- Son of Flubber .....C..
  Fred MacMurray, Nancy Olson, Keenan Wynn, Ed Wynn

COLUMBIA

- ⊙Barabbas Ⓣ .....D..
  Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine
- ⊙Bye Bye Birdie Ⓟ.....C/M..
  Janet Leigh, Dick Van Dyke, Ann-Margret, Bobby Rydell
- ⊙Lawrence of Arabia super Ⓟ .....D..
  Alec Guinness, Anthony Quinn, Jose Ferrer, Peter O'Toole
- Congo Vivo .....Ad
  Jean Seberg, Gabriele Ferzetti
- The Old Dark House .....My..
  Tom Poston, Robert Morley
- Maniac .....D..
  Kerwin Mathews, Nadia Gray

MGM

- ⊙Mutiny on the Bounty (Ultra Panavision-70) ....Ad..
  Marlon Brando, Trevor Howard, Hugh Griffith, Tarita
- ◐⊙King of Kings Ⓣ ....Bib D..
  Jeffrey Hunter, Siobhan McKenna
- ⊙Billy Rose's Jumbo .....M..310
  Doris Day, Stephen Boyd, Jimmy Durante
- ⊙The Golden Arrow .....Ad..
  Tab Hunter, Rossana Podesta
- ⊙Damon and Pythias (99)..Ad..
  Guy Williams, Don Burnett
- The Password Is Courage.....Ad..
  Dirk Bogarde, Maria Perschy
- ⊙The Wonderful World of the Brothers Grimm (Cinerama)..F..
  Laurence Harvey, Karl Boehm, Claire Bloom, Walter Slezak

PARAMOUNT

- ⊙A Girl Named Tamiko Ⓟ....D..
  Laurence Harvey, France Nuyen, Martha Hyer, Miyoshi Umeki
- ⊙Who's Got the Action? Ⓟ....C..
  Dean Martin, Lana Turner, Eddie Albert, Nita Talbot
- It's Only Money .....C..6206
  Jerry Lewis, Joan O'Brien
- ⊙My Six Loves .....CD..
  Debbie Reynolds, David Janssen

20TH-FOX

- ⊙The Queen's Guard .....D..
  Raymond Massey, Robert Stevens
- The Longest Day © .....D..
  All-star cast; depiction of the Allied landings on D-Day
- ⊙Cleopatra Todd-AO.....D..
  Elizabeth Taylor, Richard Burton, Rex Harrison
- ⊙The Leopard Ⓣ .....D..
  Burt Lancaster, Claudia Cardinale

UNITED ARTISTS

- ⊙Taras Bulba Ⓟ .....Ad..
  Tony Curtis, Yul Brynner
- ⊙Beauty and the Beast (77) .....Ad..6223
  Joyce Taylor, Mark Damon, Eduard Franz, Merry Anders
- The Grand Duke and Mr. Pimm .....C..
  G. Ford, H. Lange, C. Boyer
- A Child Is Waiting .....D..
  Burt Lancaster, Judy Garland
- Two for the Seesaw .....D..
  Shirley MacLaine, Robert Mitchum
- The Caretakers .....D..
  Robert Stack, Joan Crawford

UNIVERSAL-INT'L

- Freud .....BID..
  Montgomery Clift, Susannah York, Susan Kohner
- To Kill a Mockingbird ....D..
  Gregory Peck, Mary Badham.
- ⊙Lancelot and Guinevere Ⓟ .....Ad..
  Cornel Wilde, Jean Wallace
- ⊙40 Pounds of Trouble Ⓟ..CD..
  Tony Curtis, Phil Silvers, Suzanne Pleshette

WARNER BROS.

- ⊙Term of Trial .....D..252
  Laurence Olivier, Simone Signoret, Sarah Miles, Terence Stamp
- ⊙Gypsy (149) .....M..254
  Rosalind Russell, Karl Malden Natalie Wood

FEATURE CHART

MISCELLANEOUS

ASTOR
Never Take Candy From a Stranger (82) .....D..Oct 61
Jean Carter, Felix Aylmer
Ⓜ Gina (92) .....Ad..Nov 61
Simone Signoret, Georges Marchal
Victim (100) .....D..Feb 62
Dirk Bogarde, Sylvia Syms
Whistle Down the Wind (98) .....D..Mar 62
Hayley Mills, Bernard Lee
Peeping Tom (86).....D..May 62
Karl Boehm, Moira Shearer
The Intruder (83) ....D..May 62
William Shatner, Frank Maxwell

BUENA VISTA
Ⓒ Ⓜ Babes in Toyland (100) Ⓒ .....M..Dec 61
Ray Bolger, Tommy Sands, Annette, Ed Wynn
Ⓜ Moon Pilot (98) .....C..Apr 62
Tom Tryon, Dany Saval, Brian Keith, Edmond O'Brien
Ⓒ Ⓜ Bon Voyage (132) ..C..Jun 62
Fred MacMurray, Jane Wyman, Michael Callan, Deborah Walley
Ⓜ Big Red (89) .....OD..Jul 62
Walter Pidgeon, Gilles Payant
Ⓜ Almost Angels (93)..D/M..Oct 62
Vincent Winter, Peter Weck

CONTINENTAL
View From the Bridge, A (110) .....D..Feb 62
Carol Lawrence, Raf Vallone
Harold Lloyd's World of Comedy (94) (Episodes from Lloyd's 1924-39 features) .....C..Apr 62
Ⓜ Bachelor of Hearts (97) C..May 62
Hardy Kruger, Sylvia Syms
A Taste of Honey (100)..D..May 62
Dora Bryan, Rita Tushingham
Never Let Go (90) ....D..Jun 62
Peter Sellers, Richard Todd
Ⓜ Waltz of the Toreadors (105) .....C-D..Sep 62
Peter Sellers, Margaret Leighton
The Impersonator (64)..C..Sep 62
John Crawford, Jane Griffiths
Operation Snatch (83)....C..Sep 62
Terry-Thomas, George Sanders
The Hands of Orlac (..)..D..Oct 62
Mel Ferrer, Dany Carrel

EMBASSY
No Love for Johnnie (110) Ⓒ .....D..May 62
Peter Finch, Mary Peach
Two Women (99) .....D..Jun 62
(Eng-dubbed)..Sophia Loren
No Place Like Homicide (87) .....HoC..Jul 62
Kenneth Connor, Shirley Eaton
Ⓜ The Sky Above—The Mud Below (90) .....Doc..Jul 62
Strangers in the City (80) .....D..Aug 62
Robert Gentile, Kenny Delmar
Ⓜ Constantine and the Cross (114) .....Ad..Aug 62
Cornel Wilde, Christine Kaufmann

FAIRWAY INT'L
The Choppers (64) .....D..Feb 62
Arch Hall jr., Marianne Gaba
Ⓜ Eegah (90) .....Ad..May 62
Arch Hall jr., Marilyn Manning
Fallguy (64) .....D..May 62
Ed Dugan

FILMGROUP
Ⓜ The Pirate of the Black Hawk (75) Ⓢ ..... Ad..Dec 61
Mijanou Bardot, Geraru Landry

GOVERNOR
Ⓜ Doctor in Love (87)..C..Apr 62
Michael Craig, Virginia Maskell, James Robertson Justice

HERTS-LION INT'L
A Matter of WHO (90) CD..Aug 62
Terry-Thomas, Sonja Ziemann
Carnival of Souls (91)..MD..Sep 62
Candace Hilligoss, Frances Fiest
The Devil's Messenger (72) .....F..Sep 62
Lon Chaney, Karen Kadler

MEDALLION
Ⓜ Last of the Vikings (102) Ⓢ .....Ad..May 62
Cameron Mitchell, Edmund Purdom

PARADE RELEASING ORG.
Ⓜ I Bombed Pearl Harbor (98) Widescope .....Ac..Dec 61
Toshiro Mifune, Y. Natsuki
Then There Were Three (82) .....Ac..Jan 62
Alex Nicol, Frank Latimore
A Public Affair (75)..D..Mar 62
Myron McCormick, Edw. Binns
Ⓜ When the Girls Take Over (80) .....C..May 62
R. Lowery, M. Miller, J. Ellison
Ⓜ East of Kilimanjaro (75) Vistarama .....Ad..May 62
Marshall Thompson, Gaby Andre
Trauma (92) .....D..May 62
Lynn Bari, John Conte
Ⓜ Make Way for Lila (90) .....D..Jun..62
Erika Remberg (Eng-dubbed)

TIMES FILM
Ⓜ Purple Noon (115)..My..Oct 61
(Eng-dubbed)..Alain Delon, Marie LaForet, Maurice Ronet
Wild for Kicks (92)....D..Jan 62
David Farrar, Noelle Adam, Gillian Hills, Shirley Ann Field
Frantic (81) .....D..Mar 62
(Eng-dubbed) Jeanne Moreau
Also available with sub-titles at 90 minutes running time

UNITED PRODUCERS (UPRO)
Ⓜ Shame of the Sabine Women (80) .....Ad..
Lex Johnson, William Wolf

WOOLNER BROS.
Ⓜ Flight of the Lost Balloon (91) Ⓢ .....Ad..Oct 61
Mala Powers, Marshall Thompson

FOREIGN LANGUAGE

FRANCE
Five Day Lover, The (86)..2-19-62
(Kingsley)..Jean Seberg, Jean-Pierre Cassel, Micheline Presle
Jules and Jim (105)..... 6-11-62
(Janus)..Jeanne Moreau, Oskar Werner
La Belle Americaine (100) 1-22-62
(Cont'l)..R. Dhery, C. Brosset
Last Year at Marienbad (98) 4-16-62
(Astor)..Delphine Seyrig, Giorgio Albertazzi, Sacha Pitoeff
Les Liaisons Dangereuses (106) 1- 8-62
(Astor)..Gerard Philipe, Jeanne Moreau, Annette Vadim
Maiden, The (90) 5-21-62
(Green-Roth)..Claudine Dupuis
Night Affair (92) 1-22-62
(President)..Jean Gabin, Nadja Tiller, Danielle Darrieux
Rififi for Girls (97) .. 6-11-62
(Cont'l)..Nadja Tiller, R. Hossein
The Magnificent Tramp (76) 7-16-62
(Cameo)..Jean Gabin, Darry Cowl
Tomorrow Is My Turn (117) 4- 9-62
(Showcorp)..Charles Aznavour
Ⓜ Web of Passion (101)..11- 6-61
(Times)..Madeleine Robinson, Jean-Paul Belmondo
Zazie (86) 4- 30-62
(Astor)..Catherine Demongeot

GERMANY
Ⓜ Arms and the Man (96) 3-26-62
(Casino)..O. W. Fischer, Lilo Pulver

ITALY
Bell' Antonio (101)..... 5-21-62
(Embassy)..Marcello Mastroianni, Claudia Cardinale, P. Brasseur
Ⓜ Boccaccio '70 (165).... 7-16-62
(Embassy)..Sophia Loren, Anita Ekberg, Romy Schneider
From a Roman Balcony (84) 11-27-61
(Cont'l)..Jean Sorel, Lea Massari
Girl With a Suitcase (108) 10-16-61
(Ellis)..Claudia Cardinale
L'Avventura (145) 6- 5-61
(Janus)..Monica Vitti, Gabriele Ferzetti, Lea Massari
Love Is a Day's Work (84) 3-19-62
(Cont'l)..Jean Sorel, Lea Massari
Man Who Wagged His Tail, The (91) 10- 9-61
(Cont'l)..Peter Ustinov, Pablito Calvo (Span-lang; Eng. titles)
Night, The (La Notte) (120) 3-19-62
(Lopert)..Jeanne Moreau, Marcello Mastroianni, Monica Vitti
Rocco and His Brothers (175) 7-17-61
(Astor)..A. Delon, A. Girardot

JAPAN
Rice (118) 9-18-61
(SR)..Yuko Moshizuki
Throne of Blood (108) 4- 9-62
(Brandon)..Toshiro Mifune

POLAND
Eve Wants to Sleep (93) 10- 9-61
(Harrison)..Barbara Lass
Kanal (96) 11- 6-61
(Kingsley)..T. Izewska, T. Janczar
Joan of the Angels? (101).. 6-18-62
(Telepix)..L. Winnicka, M. Volt

SPAIN
Viridiana (90) 4-16-62
(Kingsley)..Francisco Rabal, Silvia Pinal, Fernando Rey

SWEDEN
Devil's Eye, The (90) 12-18-61
(Janus)..Jarl Kulle, Bibi Andersson
Through a Glass Darkly (91) 4- 30-62
(Janus)..Harriet Andersson, Max von Sydow

U.S.S.R.
Summer to Remember, A (80) 12-18-61
(Kingsley)..B. Barkjatov, S. Bondarchuk

SHORTS CHART

Short subjects, listed by company, in order of release. Running time follows title. Date is national release month. Color and process as specified.

COLUMBIA

Prod. No.		Rel. Date
	ASSORTED & COMEDY FAVORITES (Reissues)	
6432	Pleasure Treasure (16)	Nov 61
6433	Dance, Dunce, Dance (18½)	Dec 61
6422	Parlor, Bedroom and Wrath (16)	Nov 61
6423	Flung by a Fling (16)	Dec 61
6424	The Gink at the Sink (16½)	Feb 62
6434	The Fire Chaser (16)	Mar 62
6435	Marinated Mariner (16)	Mar 62
6425	Let Down Your Aerial (17)	Apr 62
6426	Clunked in the Clink (16)	May 62
6436	Microspook (16)	Jun 62
	CANDID MICROPHONE (Reissues)	
6551	No. 1, Series 3 (11)	Sep 61
6552	No. 2, Series 3 (10)	Nov 61
6553	No. 3, Series 3 (10½)	Jan 62
6554	No. 4, Series 3 (11)	Apr 62
6555	No. 5, Series 3 (10½)	May 62
	COLOR SPECIALS	
6450	Ball Play (9)	Jul 62
	COLOR FAVORITES (Technicolor Reissues)	
6601	Red Riding Hood Rides Again (7)	Sep 61
6602	The Music Fluke (7)	Sep 61
6603	Imagination (6½)	Oct 61
6604	The Miner's Daughter (6½)	Nov 61
6605	Grape-Nutty (6)	Nov 61
6606	The Popcorn Story (6½)	Dec 61
6607	Cat-Tastrophy (6)	Jan 62
6608	Wonder Gloves (7)	Jan 62
6609	Dr. Bluebird (8)	Feb 62
6610	The Family Circus (6½)	Mar 62
6611	Big House Blues (7)	Mar 62
6612	The Oompahs (7½)	Apr 62
6613	The Air Hostess (8)	May 62
6614	Giddyap (6½)	Jun 62
6615	Georgie and the Dragon (7)	Jul 62
	FILM NOVELTIES (Reissues)	
5854	Yukon Canada (10)	Apr 61
	LOOPY de LOOP (Color Cartoons)	
6701	Catch Meow (6½)	Sep 61
6702	Kooky Loopy (7)	Oct 61
6703	Loopy's Hare-Do (7)	Dec 61
6704	Bungle Uncle (7)	Jan 62
6705	Beef for and After (7)	Mar 62
6706	Swash Buckled (7)	Apr 62
6707	Common Scents (7)	May 62
6708	Bearly Able (7)	Jun 62
	MR. MAGOO REISSUES (Technicolor)	
6752	Calling Dr. Magoo (6½) (© and standard)	Oct 61
6753	Magoo's Masterpiece (7)	Nov 61
6754	Magoo Beats the Heat (6) (Both © and standard)	Dec 61
6755	Magoo Slept Here (7)	Feb 62
6756	Magoo's Puddle Jumper (6½) (© and standard)	Mar 62
6757	Magoo Goes Skiing (7)	May 62
6758	Trail-Blazer Magoo (6)	Jul 62
	SPECIAL COLOR FEATURETTES	
6441	Images of Luangua (18)	Oct 61
6442	Wonderful Israel (19)	Dec 61
6443	Wonders of Philadelphia (18)	Mar 62
6444	Pleasure Highway (19½)	Apr 62
6445	Wonders of Dallas (17)	Jul 62
	SERIALS (15 Chapter-Reissues)	
5140	The Great Adventures of Captain Kidd	Mar 61
5160	Cody of the Pony Express	Aug 61
6160	Monster and the Ape	May 62
	STOOGE COMEDIES (Reissues)	
5408	Fling in the Ring (16)	Jul 61
6401	Quiz Whiz (15½)	Sep 61
6402	Fifi Blows Her Top (16½)	Oct 61
6403	Pies and Guys (16½)	Nov 61
6404	Sweet and Hot (17)	Jan 62
6405	Flying Saucer Daffy (17)	Feb 62
6406	Oils Well That Ends Well (16)	Apr 62
6407	Triple Crossed (16)	May 62
6408	Sappy Bull Fighter (15½)	Jul 62
	WORLD OF SPORTS	
6801	Aqua Ski-Birds (9½)	Oct 61
6802	Clown Prince of Rasslin (..)	Feb 62
6803	On Target (9)	Apr 62

M-G-M

Prod. No.		Rel. Date
	TOM AND JERRY CARTOONS All 1.75-1 Ratio (Color—All New)	
W361	Switchin' Kitten (9)	Sep 61
W362	Down and Outing (7)	Oct 61
W363	Greek to Me-ow (7)	Dec 61
W364	High Steaks (7)	Jan 62
W365	Mouse Into Space (7)	Mar 62
W366	Landing Stripling (7)	Apr 62
W367	Calypso Cat (7)	Jun 62

PARAMOUNT

	COMIC KINGS	
F21-1	Frogs Legs (6)	Apr 62
F21-2	Home Sweet Swampy (10)	May 62
F21-3	Hero's Reward (10)	May 62
F21-4	Psychological Testing (9)	Jun 62
F21-5	Snuffy's Song (8)	Jun 62
F21-6	The Hat (10)	Jun 62
	COLOR SPECIALS (2 Reels)	
B21-1	Spring in Scandinavia (15)	Dec 61
	MODERN MADCAPS (Technicolor)	
M21-1	Plot Sickens (7)	Oct 61
M21-2	Crumley Cogwheel (6½)	Oct 61
M21-3	Popcorn & Politics (6)	Nov 61
M21-4	Giddy Gadjets (6)	Mar 62
M21-5	Hi Fi Jinx (6)	Mar 62
M21-6	Funderful Suburbia (6)	Mar 62
M21-7	Samson Scrap (10)	Mar 62
	NOVELTOON (Technicolor)	
P21-1	Munro (9)	Sep 61
P21-2	Turtle Scoup (6)	Sep 61
P21-3	Kozmo Goes to School (6)	Nov 61
P21-4	Perry Popgun (6)	Jan 62
P21-5	Without Time or Reason (6)	Jan 62
P21-6	Good and Guilty (6)	Feb 62
P21-7	TV or No TV (6)	Mar 62
	POPEYE CHAMPIONS	
E21-1	Fireman's Brawl (7)	Sep 61
E21-2	Toreadorable (7)	Sep 61
E21-3	Popeye, the Ace of Space (7)	Sep 61
E21-4	Shaving Muggs (7)	Sep 61
E21-5	Taxi Turvey (6)	Sep 61
E21-6	Floor Flusher (6)	Sep 61
	SPORTS IN ACTION (1-Reel Color)	
D21-1	Symphony in Motion (10)	Jan 62
D21-2	Bow Jest (10)	Apr 62
D21-3	Fun in the Sun (9)	Jul 62
D21-4	Mighty Mites (..)	Jul 62
D21-5	On the Wing (..)	Aug 62

20th CENTURY-FOX

	MOVIETONE CINEMASCOPES (Color, unless specified)	
7107	Hills of Assisi (10)	Jul 61
7108	Assignment Pakistan (9)	Aug 61
7109	Ski New Horizons (10)	Sep 61
7110	Assignment India (9)	Oct 61
7111	Assignment South Africa (10)	Nov 61
7112	Sound of Arizona (10)	Dec 61
7201	Sport Fishing Family Style (8)	Jan 62
7202	Mel Allen's Football Highlights of 1961 (10) black and white	Feb 62
7203	Primitive Fighters (8)	Mar 62
7204	Holiday in Ireland (9)	Apr 62
7205	Champion Angler (9)	May 62
7206	Quebec Sports Pageant (9)	Jun 62
7207	City of the World (10)	Jul 62
7209	Story Book Wedding of Princess Sophia and Prince Juan Carlos (..)	Aug 62
7208	Dance Magic (11)	Sep 62
	TERRYTOON 2-D's All Ratios—Color	
5126	Sappy New Year (7)	Dec 61
5221	Klondike Strike Out (7)	Jan 62
5222	Where There's Smoke (7)	Feb 62
5223	He-Man Seaman (6)	Mar 62
5224	Nobody's Ghoul (7)	Apr 62
5225	Riverboat Mission (7)	May 62
5226	Rebel Trouble (7)	Jun 62
5227	Taming the Cat (7)	Jul 62
5228	Runaway Mouse (7)	Aug 62
	TERRYTOON CINEMASCOPES	
5107	Unsung Hero (6)	Jul 61
5108	Banana Binge (6)	Jul 61
5109	Meat, Drink and Be Merry (6)	Aug 61
5110	Really Big Act (6)	Sep 61
5111	Clown Jewels (6)	Oct 61
5112	Tree Spree (6)	Nov 61
5201	Honorable House Cat (6)	Jan 62
5202	Honorable Family Problem (7)	Mar 62
5203	Peanut Battle (7)	Apr 62
5204	Loyal Royalty (6)	May 62
5205	Send Your Elephant to Camp (6)	Jul 62
5206	Honorable Paint in Neck (..)	Sep 62

UNIVERSAL-INT'L

	COLOR SPECIALS (One Reel)	
4178	Restless Island (9)	Jun 61
4271	Treasure of the Deep	Nov 61
4272	Caramba ©	Dec 61
4273	Mabuhay	Jan 62
4274	Leaping Dandies	Feb 62
	WALTER LANTZ CARTUNES (Technicolor..Can be projected In the Anamorphic Process, 2.35-1) (All run between 6 and 7 min.)	
4119	Clash and Carry	Apr 61
4120	St. Moritz Blitz	May 61
4121	Bear and the Bees	May 61
4122	Sufferin' Cats (WW)	Jun 61
4123	Mississippi Slow Boat	Jul 61
4124	Franken-Stymied (WW)	Jul 61
4125	Busman's Holiday (WW)	Aug 61
4126	Tricky Trout	Sep 61
4127	Woody's Kook-Out (WW)	Sep 61
4129	Phantom of the Horse Opera (WW)	Oct 61
4211	Doc's Last Stand	Nov 61
4212	Case of the Red-Eyed Ruby	Dec 61
4213	Rock-a-Bye Gator (W. Woodpecker)	Jan 62
4214	Home Sweet Homewrecker (W. Woodpecker)	Jan 62
	WALTER LANTZ REISSUES (Color Cartues..Can be projected in the Anamorphic process, 2.35-1)	
4231	The Tree Medic	Nov 61
4232	After the Ball	Dec 61
4233	Chief Charlie Horse	Jan 62
4234	Woodpecker from Mars	Feb 62
4235	Calling All Cuckoos	Mar 62
4236	Niagara Fools	Apr 62
4237	Arts and Flowers	May 62
	SPECIAL 2-REEL COLOR SPECIALS	
4201	All That Oriental Jazz (16) ©	Nov 61
4202	Land of the Long White Cloud (..) ©	Mar 62
4204	Football Highlights of 1961 (10)	Dec 61

WARNER BROS.

	BLUE RIBBON HIT PARADE (Technicolor Reissues—7 min.)	
8312	The Lion's Busy	May 61
8313	Thumb Fun	Jun 61
8314	Corn Plastered	Jul 61
8315	Kiddin' the Kitty	Aug 61
8316	Ballot Box Bunny	Apr 61
9301	A Hound for Trouble	Sep 61
9302	Strife With Father	Sep 61
9303	The Grey Hounded Hare	Oct 61
9304	Leghorn Swaggled	Nov 61
9305	A Peck of Trouble	Dec 61
9306	Tom-Tom Tomcat	Jan 62
9307	Sock-a-Doodle-Do	Feb 62
9308	Rabbit Hood	Mar 62
	BUGS BUNNY SPECIALS (Technicolor—7 min.)	
8723	The Abominable Snow Rabbit	May 61
8724	Compressed Hare	Jul 61
9721	Prince Violent	Sep 61
9722	Wet Hare	Jan 62
	MERRIE MELODIES LOONEY TOONS (Technicolor—7 min.)	
8711	Birds of a Father	Apr 61
8712	D'Fightin' Ones	Apr 61
8713	Lickety-Splat	Jun 61
8714	A Scent of the Matterhorn	Jun 61
8715	Rebel Without Claws	Jul 61
8716	The Pied Piper of Guadalupe	Aug 61
9701	Daffy's Inn Trouble	Sep 61
9702	What's My Lion?	Oct 61
9703	Beep Prepared	Nov 61
9704	The Last Hungry Cat	Dec 61
9705	Nelly's Folly	Dec 61
9706	A Sheep in the Deep	Feb 62
9707	Fish and Slips	Mar 62
9708	Quackodile Tears	Mar 62
	WORLD-WIDE ADVENTURE SPECIALS (Color Reissues) (Two-Reel)	
8002	The Man From New Orleans (20)	Mar 61
8003	Winter Wonders (18)	Jul 61
9001	Where the Trade Winds Play (17)	Oct 61
9002	Fabulous Mexico (18)	Mar 62
	(One-Reel)	
8502	Alpine Champions (10)	Feb 61
8503	Kings of the Rockies (10)	Apr 61
8504	Grandad of Races (10)	May 61
8505	Snow Frolics (9)	Jun 61
8506	Hawaiian Sports (9)	Aug 61
9501	This Sporting World (10)	Nov 61
9502	Emperor's Horses (9)	Dec 61
9503	Wild Water Champions (9)	Feb 62

THE EXHIBITOR HAS HIS SAY ABOUT PICTURES

Good Word for MGM

"Light in the Piozzo" proved to be on excellent picture. It could hove done better here if it hod been advertised more. MGM alwoys produces good shows and the potronage here is alwoys good for Metro pictures, so business wos obove average on a Sundoy, Mondoy dote.

AL AGUIAR

Lincoln Theotre,
Lincoln, Colif.

ALLIED ARTISTS

Friendly Persuasion (AA, reissue)—Gary Cooper, Dorothy McGuire, Anthony Perkins. This is the type of picture to play to small town audiences. Everyone from old to young can come and enjoy it. Lots of laughs. Had above average attendance. Played Sun., Mon., Tues. Weather: Good, hot.—Bob Nickelson, Groom Theatre, Groom, Tex. Pop. 678.

BUENA VISTA

Greyfriors Bobby (BV)—Donald Crisp, Kay Walsh, Laurence Naismith. Leave it in the can. It gave us the lowest gross in a year at too high a rental.—L. E. Blair, Los Malinos Drive-In, Los Molinos, Calif. Pop. 600.

COLUMBIA

Advise and Consent (Col)—Henry Fonda, Charles Laughton, Don Murray. A well made drama, best for adult patrons. We were skeptical about running this during the summer, but were pleasantly surprised when business was 'way above normal. Our biggest Sunday gross this year. Best for adult audience and should be advertised as such. Cast excellent. Why make only CinemaScope trailers for CinemaScope productions? Running time too lang for our situation. Played Fri. through Thurs. Weather: Cool.—Donald E. Bohatka, asst. mgr., Catlow Theatre, Barrington, Ill. Pop. 5,400.

Experiment in Terror (Col)—Glenn Ford, Lee Remick, Stefanie Powers. This is an excellent suspense-FBI story. Received many favorable comments. Played Sun., Mon., Tues.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

Five Finger Exercise (Col)—Rosalind Russell, Maximilian Schell, Jack Hawkins. Not Oscar material, but a good story. A "Well done!" to Rosalind Russell. Did less than average boxoffice, to my dismay. Played Thurs. Weather: Warm.—Cpl. Bennett H. Owens jr., H&HS Spec. Ser., Marine Corps Air Sta., Beaufort, S. C.

Mysterious Islond (Col)—Michael Craig, Joan Greenwood, Michael Callan. Good action picture for Fri.-Sat. Has color and should satisfy the action fans. Weather: Good.—Mel Danner, Circle Theatre, Waynoka, Okla. Pop. 2,018.

METRO-GOLDWYN-MAYER

Ben-Hur (MGM)—Charlton Heston, Stephen Boyd, Haya Harareet. What else can I add to what has already been said about this magnificent picture? Since the film rental was in the top bracket, we raised the admission price for the adults and made a few bucks. The intermission brake our concessions record. Played Fri. through Mon. Weather: Extremely hot.—Carl P. Anderka, Rainbow Theatre, Castroville, Tex. Pop. 1,500.

PARAMOUNT

Brushfire (Para)—John Ireland, Everett Sloane, Jo Morrow. This one is weak. Could have used some old picture to better advantage for midweek change. Low gross. Played Wed., Thurs. Weather: Good.—Mel Danner. Circle Theatre, Waynoka, Okla. Pop. 2,018.

Errand Boy, The (Para)—Jerry Lewis, Brian Donlevy. Played this on a Sun., Mon., Tues. change to a very poor hause Sunday and practically nothing the following nights. Color might have helped.—P. B. Friedman, Grand Theatre, Lancaster, Ky. Pop. 3,000.

G. I. Blues (Para)—Elvis Presley, Juliet Prowse, Leticia Roman. A little on the aged order when we played it, but it did good business. Great color, story and music too—everyone had a good time. Played Sat., Sun.—Harry Hawkinson, Orpheum Theatre, Marietta, Minn. Pop. 380.

20th CENTURY-FOX

Big Gamble, The (20th-Fox)—Stephen Boyd, Juliette Greco, David Wayne. Excellent trailer an this. Below average gross. Possibly people don't appreciate a fine picture like this one. Good story, fine cast and color. We don't understand why they didn't like this one. Played Wed., Thurs., Fri. Weather: Fine.—P. B. Friedman, Grand Theatre, Lancaster, Ky. Pop. 3,000.

I Like Money (20th-Fox)—Peter Sellers, Nadia Gray, Herbert Lom. This opus (which played here under the title "Mr. Topaze") died a quiet death. Art houses may find it a proposition, especially if they go for Peter Sellers. Not a patch on his "Mouse That Roared"! Played Sun., Mon., Tues. Weather: Rain.—Dave S. Klein, Astra Theatre, Kitwe, Northern Rhodesia, Africo.

Mr. Hobbs Takes a Vacotion (20th-Fox)—James Stewart, Maureen O'Hara, Fabian. Why aren't more fine pictures such as this made, with top cast, color and scope? Fitted our theatre ond town ta a "T." Excellent comments and business good despite drive-in near us playing it a week before us and then also with us during our run. Cast selected to suit and please all members of the family. An A-1 family picture. Played Fri. through Thurs. Weather: Cool.—Donald E. Bohatka, asst. mgr., Catlow Theatre, Barrington, Ill. Pop. 5,400.

Stote Fair (20th-Fox)—Pat Boone, Tom Ewell, Bobby Darin, Ann-Margret, Alice Faye. This did surprisingly well, but comments were varied on it. Not quite as good as the original "State Fair" with Will Rogers and Janet Gaynor which I saw years ago. One word suits Ann-Margret. Wow! Played Sun., Mon. Weather: Nice.—James Hardy, Crescent Theatre, Jasonville, Ind. Pop. 2,500.

Tropp Fomily, The (20th-Fox)—Ruth Leuwerik, Hans Holt. Very poor synchronization with our print. Few who saw this really enjoyed it. We thought the ending was choppy. The music just didn't appeal in this situation. We tried to exploit the true story but people just weren't interested. Played to low, low gross. Played Wed., Thurs., Fri. Weather: Cool and rainy.—P. B. Friedman, Grand Theatre, Lancaster, Ky. Pop. 3,000.

UNITED ARTISTS

Exodus (UA)—Paul Newman, Eva Marie Saint, Sal Mineo. Very good. However, too long and needed an intermission break about half way put right in the film. Good color. Boxoffice did okay. Played Sun. matinee and night. Weather: Warm.—Evelyn Smith, Follett Theatre, Follett, Tex. Pop. 525.

Follow That Dream (UA)—Elvis Presley, Arthur O'Connell, Anne Helm. Elvis Presley, nuff said. This is almost as good as "Blue Hawaii." Good picture, good color, good story. You don't need a million dollar story to please the mass movie audiences, as some of the producers seem to believe. A good entertaining story, minus the objectionable ingredients that are so common today, would seem to be the answer to more family attendance than we've seen in a long time. This picture pleased the patrons—it must have, some of them came back a second time. And it pleased the exhibitor too. More pictures of this type rather than the presumptuous misfires of the past several months, and people will be looking toward the movie theatre again. Played Sat. to Tues. Weather: Good.—Otto Settele, Seemore Theatre, Seymour, Wis. Pop. 2,000.

UNIVERSAL-INTERNATIONAL

Cape Feor (U-I)—Gregory Peck, Robert Mitchum, Polly Bergen. Very good picture of its type, but business was far below average. This type of adult horror drama is enjoyed by a small majority, particularly in the bigger cities. Not at all good for small towns unless the adult patrons are attending. Robert Mitchum does a particularly good job, but no one came in to see it. Played Sat., to Tues. Weather: Good.—Otto Settele, Seemore Theatre, Seymour, Wis. Pop. 2,000.

Perfect Furlough, The (U-I)—Tony Curtis, Janet Leigh, Keenan Wynn. Old, but well liked as part of a double bill.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

WARNER BROS.

Roman Spring of Mrs. Stone, The (WB)—Vivien Leigh, Warren Beatty, Lotte Lenya. I'm afraid Mrs. Stone's spring didn't stir enough sunshine on our TV-minded gentlefolk. Thirteen paid tickets the first night. Thought this sex deal would budge them, but they stayed glued to their seats at home just staring mindless at that monster. Actually, a very good pic, well acted by Leigh and Beatty and that evil Lotte Lenya. Played Tues., Wed.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

MISCELLANEOUS

Thrill of a Lifetime (Short subject). Just thought we would mention a very good short subject that is available from Lomac Distributors of Minneapolis. We played this one some time ago, and just wanted to tell you that it is terrific, especially the roller coaster scene. This will have your patrons talking, if nothing else does. By the way, the Lomac Distributors are the ones who handle those good gratis reels. I'll go along with others who have commented—they are very good and your patrons will enjoy them. Just try a few. —Harry Hawkinson, Orpheum Theatre, Marietta, Minn. Pop. 380.

Double Standard Seems To Rule in Canada

"The Children's Hour" from UA is a thoughtful and beautifully produced and enacted picture, handling a delicate subject with very good taste. It did all right here; MacLaine is very good. I would like to mention that a certain program called Cine-Club over CBC (Radio Canada French TV network) is showing brand new French pictures that deal in all sarts of subjects from adultery to perversion (Cleo From 5 to 7, Miss Julia, Beau Serge, Hiroshima Mon Amour and others). If television does it, why shouldn't the theatre do it too? These pictures are uncut and are in very bad taste on TV. Why in heaven's name do exhibitors put up with film producers over the crazy selling of films to TV and starve afterwards?

PAUL FOURNIER

Acadia Theatre,
St. Leonard, N. B.

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—Right Now

TO:

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Comment .....

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Days of Week Played.....

Weather .....

Title..... Company.....

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Exhibitor .....

Theatre..... Population.....

City..... State.....

Symbol ⊙ denotes color; © CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panavision; Ⓡ Regalscope; Ⓣ Technirama. For story synopsis on each picture, see reverse side.

Barabbas

F Ratio: Technirama 70 2-1 Drama

Columbia ( ) 134 Minutes Rel. ———

Par Lagerkvist's novel has been transplanted to the screen with great imagination. It took a great deal of imagination to write the novel inasmuch as the reference to Barabbas in the Bible is covered in a comparatively few lines. As a picture, "Barabbas" is one of great magnitude, rich in color, suspenseful and often gory and brutal. In the title role, Anthony Quinn gives a commendable performance in a most difficult assignment, while Jack Palance and Vittorio Gassman come through with convincing realism, the former as a cruel gladiatorial chief and the latter as a faithful Christian and fellow-prisoner of Barabbas. Romance is on the lesser side, a torrid exploit with Sara, played by Katy Jurado, after Barabbas' release from prison, and his rejection by Rachel, played by Silvana Mangano, who has become a Christian, much to Barabbas' disgust. Director Richard Fleischer has hewed to the story line of Christopher Fry's screenplay, injecting many of his own ideas. As a spectacular, the picture has had few peers. Its boxoffice prospects are bright, if properly exploited. The sets are superb and the costuming is tops. Musical background is in keeping with the theme.

Anthony Quinn, Silvana Mangano, Arthur Kennedy, Katy Jurado, Vittorio Gassman, Jack Palance, Ernest Borgnine.

Flame in the Streets

F Ratio: 2.35-1 Drama ©

Atlantic Pictures 93 Minutes Rel. Sept. '62

A powerful and daring picture, "Flame in the Streets" presents the Negro and white situation as it exists in England. It pulls no punches as it builds up to a stirring climax which leaves the viewer to draw his own conclusions as to the wisdom of mixed marriages and the ultimate decisions of the principal characters. It is strong fare and absorbing, as it touches on delicate ground. The story involves the opposition of a married couple to their daughter's desire to marry a West Indian, despite the fact that the husband has been fighting for equal rights for Negroes who work in the furniture factory of which he is the foreman. John Mills, as the father, gives a dynamic performance of a man torn between his own ideals and the happiness of his daughter, while Brenda De Banzie, as the mother, is outstanding in a difficult role. Sylvia Syms is okay as the daughter. An excellent supporting cast surrounds the principals. The picture gives an honest approach to the racial problem and, because of its controversial nature as well as its entertainment facets, should do well boxoffice-wise. Roy Baker produced and directed from a play and screenplay by Ted Willis. A captivating song by Philip Green runs through it. Produced for the Rank Organization.

John Mills, Sylvia Syms, Brenda De Banzie, Johnny Sekka, Ann Lynn, Earl Cameron, Wilfred Brambell.

The Firebrand

F Ratio: 2.35-1 Western ©

20th-Fox (217) 63 Minutes Rel. Aug. '62

Producer-director Maury Dexter, who has significantly contributed to the 20th-Fox lineup in recent years via Associated Producers, Inc., may well have served up a spectacular bit of marketable merchandise in this fast-riding, fast-moving adventure drama backgrounded against the ever-alluring atmosphere of the great California Gold Rush. He's cast a Rudolph Valentino-look-alike, Valentin de Vargas, from a "Ben Casey" TV show and to the sentimental-minded, the nostalgia-prone, the throwback to Valentino may well induce greater audience attraction than might be anticipated with the basic story content and delineations thereof. De Vargas does a creditable job as the feared-and-fabled Joaquin Murieta, a sort of Robin Hood-of-the-west, moving relentlessly into combat against political aspirant-California Ranger Kent Taylor. On a still greater international note, Lisa Montell, formerly of Lima, Peru, is seen as Senor Murieta's sweetheart. Harry Spalding's screenplay spins out some imaginatively concocted moments, particularly when Murieta is alerted to treachery in his own camp and rides to mete out his individualistic brand of retribution. That the legendary hero will triumph is a foregone conclusion.

Kent Taylor, Lisa Montell, Valentin de Vargas, Joe Raciti, Chubby Johnson, Barbara Mansell.

Marco Polo

F Ratio: Adventure 2.35-1 Drama © ⊙

American Int'l (100) 95 Minutes Rel. ———

Adventure dramas will always be popular with motion picture audiences for they combine action and scenic changes that stir the imagination. The hero of this legendary story of an adventurous traveler of another age is played by Rory Calhoun with spirit. Even in the romantic scenes, he is as convincing as was the laconic Gary Cooper in the original film made in 1938. Also, this one has an advantage in that color and CinemaScope add to the vivid Oriental scenes duplicating the grand Khan's 13th Century kingdom behind the great Chinese Wall. And Yoko Tani, petite Paris-born Japanese actress, stars with Calhoun as the Chinese princess. Robert Hundar as the scheming prime minister is properly sinister. There are few theatres where this cannot be given top billing and its historical background lends itself to promotion campaigns of various kinds. Hugo Fregonese, who has specialized in directing adventure spectacles, has been working overseas since 1958 and this was produced there for Panda Film by Ermanno Donati and Luigi Carpentieri. This American version by Lou Rusoff is presented by James H. Nicholson and Samuel Z. Arkoff. The costuming, the settings, battle scenes and palace grandeur make this a film that is entertainment from many angles and for all ages.

Rory Calhoun, Yoko Tani, Robert Hundar, Camillo Pilotto, Pierre Cressoy, Michael Chow.

Ring-a-Ding Rhythm

F Ratio: 1.85-1 Musical

Columbia (707) 78 Minutes Rel. Sept. '62

Attract the teenagers and young people and this one should be a gold mine. Admittedly corny in spots and only enough of a story to make an excuse for the musical numbers, the picture is crammed with rock 'n roll, twist, jazz bands and singers. The story has touches of satirical humor that are hilarious. While the famous Chubby Checker of twist renown has but a brief appearance, his name in this twist era should mean something. Some of the production numbers are screamingly funny, others are just so-so. A fault might be that the film has too much of a good thing; that is, it is a bit top-heavy with acts. The acts are good, but there are too many of them. The central story is so funny that it doesn't need an over-dose of the production numbers. On the other hand, the short running time makes it ideal as a second feature, but the chances are that, unless the top feature is unusually strong, it will be this one that will bring them in and create the necessary word-of-mouth. Helen Shapiro is top-billed in the story segment, but she is a better singer than an actress. Milton Subotsky wrote the story and was the executive producer. Dick Lester directed. An Amicus production, the picture was made at the Shepperton Studios in England.

Helen Shapiro, Craig Douglas, Felix Felton, the Brook Brothers, Acker Bilk, the Temperence Seven, Chubby Checker.

Almost Angels

F Ratio: 1.75-1 Drama-Musical ⊙

Buena Vista 93 Minutes Rel. Oct. '62

"Almost Angels" could almost be a miss if it weren't for the reassuring Walt Disney label on this latest Buena Vista release, which goes out as a combination bill with the re-release of Disney's cartoon feature, "Lady and the Tramp." Both pictures are in Technicolor and widescreen and will make for pure family entertainment. "Almost Angels" (some may find this a very misleading title) brings to the screen for the first time, the 464-year-old story of the Vienna Choir Boys, filmed in the elegant palace home of the choir, the Augarten Palais in Vienna, as well as the beautiful historic landmarks that reach back to the early youth of the picture's composers—Schubert, Brahms and Strauss, among others. Peter Weck, who is known to a vast Austrian and German teenage TV audience, portrays Max Heller, the choirmaster. His "Angels" are played by Vincent Winter, Sean Scully and Denis Gilmore who all give rollicking performances. Hans Holt registers well as Choir Director Eisinger. Steve Previn makes his debut as a feature film director for the Vernon Harris screenplay. Kurt Grigoleit's outstanding and vivid color photography is the strongest asset this picture has to offer.

Peter Weck, Sean Scully, Vincent Winter, Hans Holt, Bruni Lobel, Fritz Eckhardt and the Vienna Boys' Choir.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for $1.00, postage paid.

FEATURE REVIEWS Story Synopsis; Exploits; Adlines for Newspapers and Programs

THE STORY: **"Marco Polo" (AIP)**

In the 13th Century, Marco Polo (Rory Calhoun) leaves his home in Venice to revisit China, where he had gone previously with his father and an uncle. When he saves young Chinese Ciu-Lin (Michael Chow) from death, Chow attaches himself to the Venetian as a servant. Nearing Peking, they save a lovely Mongol princess (Yoko Tani) from horsemen who have attacked her caravan. Asking shelter at a monastery, they learn the horsemen are not bandits but part of a rebellion against the Great Khan's crooked prime minister Mongka (Robert Hundar). Arrived at the Khan's court, Marco Polo is imprisoned until the Khan learns of it and orders his release. Foiling several attempts by Mongka on his life, he meets the discoverer of gunpowder and is able to free the Khan's kingdom from Mongka's misrule and the Khan and daughter from the villain's scheme to marry her.

EXPLOITIPS:

Concoct a special soft drink for your concession counter, called the Marco Polo. Get local Chinese restaurants to feature posters of the picture. Work with local school teachers of history and geography classes by offering passes for the best Marco Polo essays by pupils. Have local libraries and bookstores feature maps and books for "Marco Polo Week."

CATCHLINES:

The Mightiest Adventurer of Them All . . . Lover of a Thousand Exotic Women—Conqueror of the Barbarian Hordes of the Orient!

THE STORY: **"Barabbas" (Col)**

As was customary at the time of Christ, one prisoner was given his freedom on certain holidays. Barabbas, a murderer and thief, is released so that Christ can take his place on the cross. Barabbas goes back to his old habits, is arrested and sent to the Sicilian sulphur mines where he is shackled to Gassman. They slave underground for 20 years until the mine collapses and they are the only two survivors. The Romans then send them to the school for gladiators. When, by a ruse, Barabbas outwits the favorite and sadistic gladiator, Jack Palance, he is made a free man. Although Barabbas has denied all faith in Christianity, he becomes imbued with it during the burning of Rome and becomes one. Because of his conversion, he is arrested again and dies on the cross.

EXPLOITIPS:

Take advantage of the tremendous promotion material prepared by Columbia. Religious organizations should cooperate 100 per cent. Book store tieups should be plentiful. Make a strong pitch to women who may not be intrigued by the title or theme, but should be enthralled after seeing it.

CATCHLINES:

It Dwarfs All Other Spectaculars . . . It Will Enthrall You—Thrill You—Entrance You . . . A Great Picture From a Great Novel Based on a Story in the Greatest of Books . . . Never Has the Screen Revealed Such a Powerful Story . . . He Cheated the Cross, but the Cross Eventually Claimed Him.

THE STORY: **"Ring-a-Ding Rhythm" (Col)**

Felix Felton, mayor of an English town, objects to the jukebox and television entertainment at a local coffee shop and manages to have its license revoked. Two of the patrons, Helen Shapiro and Craig Douglas, decide to try to get some famous acts in London to come to the town and put on a show to prove to the mayor that it is all good, wholesome entertainment. Helen and Craig invade the TV studios and, at first, are rebuffed, but they get to see a lot of acts. Eventually, they are successful in their efforts, but the mayor sets up roadblocks to prevent the show from coming into the town. Local talent carries on until the professionals manage to get through and, when they do, they put on a jam session second to none. The mayor capitulates, when he is praised for bringing in the show and he soon is twisting with the rest.

EXPLOITIPS:

The theme opens the way for twist contests. The picture glorifies disk jockeys and, so, local platter spinners should cooperate. Music stores are a natural tieup. The press book will list all of the bands and vocalists. Capitalize on these in record promotions. Band instrument stores offer excellent window displays.

CATCHLINES:

It's Wacky—It's Crazy—It's Hilarious—And Oh! What Fun! . . . See Chubby Checker Twist as Nobody Can Twist . . . Here Is Escape Entertainment; It Just Escaped From an Asylum . . . This Out-Marxes the Marx Brothers.

THE STORY: **"Flame in the Streets" (Atlantic)**

John Mills, a skilled craftsman in a London furniture factory, is a strong union leader and a champion for the rights of Negroes who work in the plant, insisting that one of them, Earl Cameron, be given a foreman post. He wins his point at a union meeting, but a few minutes later learns that his daughter, Sylvia Syms, intends to marry Johnny Sekka, a Jamaican. His wife, Brenda De Banzie, is violently opposed to the match. Mills, too, tries to convince his daughter she is making a great mistake. Their argument appears to be supported by a violent street fight among whites and Negroes which rages nearby. But the daughter will not be swayed. Sylvia brings Johnny home with her. Mills and Brenda finally realize that the problem cannot be solved by violence or hatred and they go to talk to the determined pair. The viewer is left to decide for himself what the decision will be.

EXPLOITIPS:

Post heralds or cards on union bulletin boards in union shops. Give advance private screening for union leaders and use their comments in ads. A debate on the racial issue might be arranged on a local radio or television station. Stress the entertainment angle rather than a crusading theme.

CATCHLINES:

The Most Daring Picture of Its Kind Ever Made . . . Love Can Draw No Color Line . . . They Loved Each Other—the Color of Their Skins Meant Nothing . . . She Loved a Colored Boy and Nothing Could Stop Her From Having Him.

THE STORY: **"Almost Angels" (Buena Vista)**

Toni (Vincent Winter), with the help of his mother, persuades his father to let him accept admission to the Vienna Boys' Choir. Upon entering, Toni is entrusted to Peter Schaefer (Sean Scully), the oldest member of the Choir, during his first few days. The initial friendship does not last long when Peter learns that Max Heller (Peter Weck) is teaching Toni a song that has always been one of his solos. Peter tries to sabotage Toni's chances of success in the Choir, and only when Toni risks his life to avoid one of Peter's traps, does the older boy repent. The two boys become friends along with Friedel (Denis Gilmore) and Ferdy (Hennie Scott). They all live and work together so that they will be able to go on tour the next season. It is during the performance of an operetta when the boys discover that Peter has lost his voice. If the choirmaster finds out he will not be able to go on tour, so they fake his voice, only to be exposed. But it is later agreed, due to Peter's unusual ability to compose and conduct, that he can go on tour—as assistant tour conductor.

EXPLOITIPS:

Put heavy selling behind this Disney dual-family bill in color and widescreen. Emphasize strongly the Vienna Boys' Choir in its first motion picture. Tie up with music stores.

CATCHLINES:

Total Family Entertainment; . . . BOYSterous DOGS and The DOGgondest BOYS . . . Walt Disney's Happiest Motion Picture Together With His Newest Motion Picture.

THE STORY: **"The Firebrand" (20th-Fox)**

Allen Jaffe, a tough member of the Joaquin Murieta outlaw band during the time of the great California Gold Rush, baits Jerry Summers, brother of Murieta's sweetheart, into a knife fight and then, fearing Murieta's (Valentin de Vargas) vengeance, flees the camp. De Vargas and his lieutenant, Joe Racito, bring bounty hunter Chubby Johnson to camp, Johnson offering to doctor Summers in return for his freedom. Major Kent Taylor is infuriated to learn that Murieta forces have held up a Taylor-guarded train carrying gold. Jaffe informs Taylor of Johnson's camp mission, and, under threat of hanging, Johnson leads Taylor to the Murieta camp, where several unwary outlaws, including Summers, are slaughtered. In a climactic showdown, Murieta regroups his men and rides out again, this time firm in the knowledge that renegades such as Jaffe (stabbed by Murieta in a jail cell) and over-zealous lawmen, including Taylor, will dread the Murieta forces.

EXPLOITIPS:

Valentin de Vargas was "discovered" by producer-director Maury Dexter on an ABC-TV "Ben Casey" sequence. Get columnists to compare de Vargas' physical features with Rudolph Valentino.

CATCHLINES:

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Manager, first run neighborhood, Chicago. State all in first letter re experience, status, etc. Information confidential. Boxoffice 9538.

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Circuit advertising director and supervisor wants more responsibility and better future . . . presently employed same capacity . . . thorough knowledge all phases of conventional, drive-in and art operations . . . young and enjoys responsibility. College degree plus. Boxoffice 9535.

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Manager, Chicago area, excellent opportunity. Include photo, references, replies confidential. Boxoffice 9547.

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West Coast theatres for sale. Write for list. Theatre Exchange Company, 260 Kearney Street, San Francisco 8, California.

420-Car Drive-In Theatre. $15,000 down payment. New Century heads installed this year. Contact Ward Olson, Phone GA 5-9183, Box 1249, Las Vegas, New Mexico.

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MISCELLANEOUS

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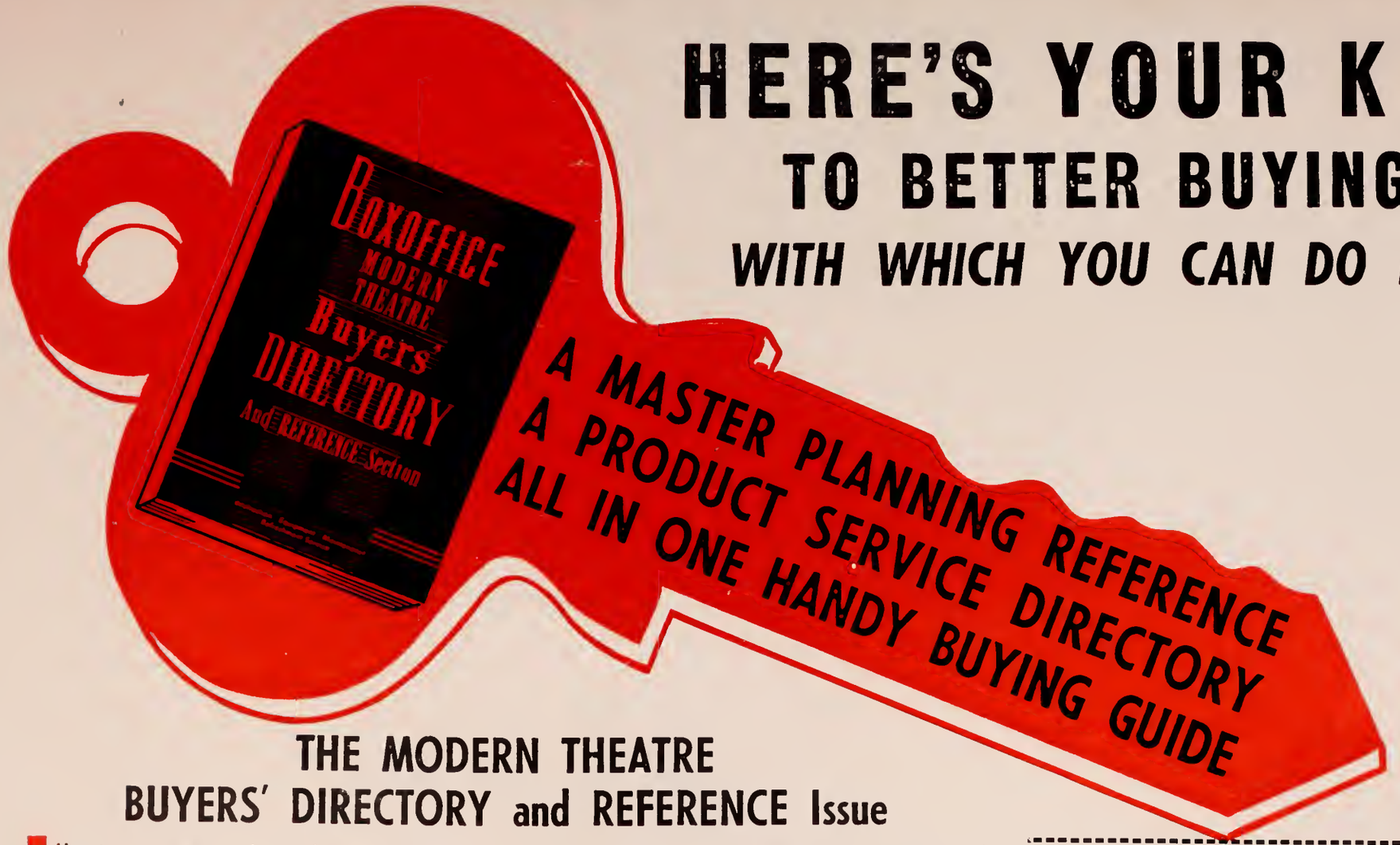
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SEPTEMBER 17, 1962

BOXOFFICE

The Pulse of the Motion Picture Industry

Thomas J. Watson
P. O. Box 206
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Wisconsin
2W



Jean Mullis (seated center), Atlanta, is the new president of Women of the Motion Picture Industry. She was elected to the office at the ninth annual convention held last week in Kansas City. Other officers chosen, (from left), are: (seated) Myrtle Parker, Charlotte, past president, and Mary Heueisen, Kansas City, vice-president; (standing) Dorothy Reeves, New York, recording secretary; Nell Middleton, Atlanta, corresponding secretary, and Leone Matthews, Des Moines, treasurer . . . *Story on page 10.*

Urges IATSE Seek Revision of Consent Decrees

—Page 4

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WOMPI'S WONDERFUL WORK

THE ASSOCIATION of the Women of the Motion Picture Industry is growing apace, adding to its membership and its units, which now total 568 and 13, respectively, and adding to its services on behalf of many worthy causes, which good work redounds to the credit of the motion picture industry. Just how much this is and what it means was impressively brought out at WOMPI's ninth annual convention held in Kansas City last week. The details appear elsewhere in this issue. But we want to add a note or two from our personal observation of what took place.

Quite early in the WOMPI career, we applied the well-known slogan of the Ladies' Home Journal, "Never Underestimate the Power of a Woman," to the accomplishments of WOMPI. But, this past week, we saw that "power" in action. It was gratifying to see the efficiency with which these industry women worked; the precision with which they arranged and carried out their convention program; the earnestness of their spirit to render helpful aid to the needy in many walks of life and in far-separated areas, as well as to be of service to the industry itself and to humanitarian projects that the men of the industry had undertaken.

It was heartwarming to witness the presentation of a check for $2,000 to the Will Rogers Memorial Hospital, for the sponsorship of a room for one year at the hospital, particularly when it came to light how that fund was raised, viz: Each WOMPI member contributes ten cents per week for this purpose. That doesn't seem like very much. But compare the sum of $2,000, coming from this group of salaried workers, with contributions made by big industry corporations and the magnitude of this gift becomes at least 100-fold greater.

In addition to the group and personal gifts made individually, WOMPI members render still further service to the Will Rogers fund-raising campaigns. They aid in collections within the industry and give of their time and effort in the handling of collections at theatres, outdoor in the summer and indoor in the fall. This is but one of the many services rendered by WOMPI that aids and abets the industry's public relations efforts.

At the convention, Tom Edwards, veteran exhibitor at Eldon, Mo., who calls himself a hillbilly, because his theatre is situated in the Ozark country, and who frequently has served as master of ceremonies at both national and regional industry affairs, was at his eloquent best at the WOMPI convention. And his salute to this organization (published elsewhere in this issue), in which he sums up what WOMPI means to this industry, gave a glow of pride, not only to the members of WOMPI, but to others of the industry who heard his delivery.

In fact, we think that Tom's interpretation of what WOMPI represents could well serve as a credo for the rest of the industry, which, if patterned after widely and assiduously followed, would achieve that unity of purpose about which the industry often speaks, but seems always to stop short of reaching.

We join with Tom Edwards in a salute to WOMPI and wish it continuing growth and widespread emulation throughout all exchange centers of the U.S. and Canada, with the reminder that this industry should "never underestimate the power of a woman."

★ ★

'Movies and Censorship'

With the convening of 47 state legislatures in January of next year, it is to be expected that a considerable number of motion picture censorship and classification bills will be introduced. Some will be renewals of bills that have come up in the recent past and, judging by the way in which pressure groups and others have kept up their attacks on motion pictures, new measures are sure to be introduced. In some die-hard drives, particularly for compulsory audience classification, past defeats have been no bar to the renewal of these pressures. Especially where the vote has been close, the danger is greatest. But, in any case, exhibitors and the rest of the industry must not allow themselves to be caught napping. Far better to overestimate, than to underestimate the strength of the "enemy."

One thing playing into the hands of the censorship zealots has been the misinformation they have and are continuing to spread. To offset this, exhibitors must see to it that civic leaders, opinion makers, state legislators and others in their communities who are influential, are better informed on the whole subject of movies and censorship. A pamphlet by that title, written by Bosley Crowther, motion picture editor of the New York Times, can be most helpful therein.

We urge every exhibitor, whether in the small or large communities, to obtain copies of "Movies and Censorship" and give them the widest possible distribution to the "right people." The cost, in quantities from 10 to 500, ranges from 20c down to 15c per copy. They may be ordered from the Public Affairs Committee, Inc., 22 East 38th Street, New York 16, N.Y.

Ben Shlyen

CALLS CONSENT DECREES 'DISASTER FOR INDUSTRY'

Walsh Urges IATSE Push For Their Revision

LAS VEGAS, NEV.—A call for review and revision of the antitrust consent decrees of the 1940s, a pledge for revitalized efforts to halt "runaway" production abroad, and a demand for a shorter work week highlighted the week-long 46th international convention of the International Alliance of Theatrical Stage Employes here last week.

CAUSE FOR UNEMPLOYMENT

Richard F. Walsh, IATSE president, in his biennial report on the second day of the convention, termed the antitrust decrees against film distributors a "disaster for the industry" and a major cause of unemployment. He urged that local unions, as well as the International, move on the Department of Justice, the Congress and the President with demands for review and modification of the decrees.

"I think it is abundantly clear," he said, "that the judgment obtained in the antitrust suit has backfired. I think the case ought to be reopened. The decrees ought to be reviewed and modified in light of present-day conditions. Fair competition, of course, must be assured—but not through means which can place extreme hardships on wage earners."

Walsh, who is observing his 20th anniversary as president of IATSE, said that, during recent years, many downtown circuit theatres have been closed due to the population shift to the suburbs. He asserted that normally the circuits would have built suburban theatres, but that, under terms of the consent decrees, such proposed construction required lengthy and costly legal processes for court approval. He charged, "No plausible reason appears today for restricting the circuits in their ability to operate additional theatres when desired" and that "any claim of monopoly in this field under current conditions is farfetched and unrealistic."

TO AID 'RUNAWAY' FIGHT

At the same session, Eric Johnston, president of the Motion Picture Ass'n of America, told the 1,100 delegates that he stands ready to help labor and management proposals aimed at increasing film production in the United States and, thus, providing more jobs. The proposals to which Johnston alluded call for federal legislation to remove unfair overseas trade barriers and competitive disadvantages. One of them, an income tax provision for persons living abroad, now is pending in a tax bill before the Senate-House conference.

Johnston reiterated many of the facts which he brought out in a Hollywood press conference Monday, and said that many of the industry's serious problems could be solved by more domestic production. He called for understanding and cooperation for the common good of all in the industry.

He detailed reasons for "runaway" production, then asserted that there was not much difference in cost between making pictures abroad and in Hollywood and that the "shortcomings" in overseas production virtually equalized the cost.

The convention opened Monday with a call by George Meany, president of the AFL-CIO, for a 35-hour work week as a partial means of solving Hollywood unemployment and a denial by him that a shorter week would increase costs. Meany reminded the delegates that the communist threat is the gravest problem facing the nation. He called for a strong defense against this threat, adding that organized labor is in the forefront of the battle.

Rosy Industry Future, Johnston Predicts

HOLLYWOOD—Eric Johnston, president of the Motion Picture Ass'n of America, in a press conference here Monday (10), discussed the present economic situation of the motion picture industry, both here and abroad, and predicted a bright future. He pointed out that every dollar invested abroad brings back $10 in motion picture revenue.

"We account for one per cent of the total U.S. export," he said. "Last year, the film industry brought back $225,000,000, and 250,000,000 people pay to see a film outside of the U.S. each week." In addition, he predicted company income from television in 1962-63 will amount to $155,000,000.

Using charts and graphs, Johnston showed that the number of worldwide theatres has increased from 79,000 in 1947 to 154,900 in 1960, with seating capacity up from 42,700,000 to 73,800,000. He said the industry today draws a total worldwide gross of $557,000,000 compared to $626,000,000 in 1955, with the current gross representing an upturn over the years in between. Today's domestic gross of $267,000,000 was compared with the 1955 gross of $326,000,000, while foreign income amounted to $278,000,000 compared to $290,000,000. He attributed the drop in foreign grosses to factors such as import quotas, devaluated currency and frozen money.

Great Britain, Canada, France, Italy, Germany and Japan account for 50 per cent of the total foreign billing today, he said, while 25 per cent more comes from Brazil, Mexico, Spain, South Africa, Argentina, Australia and Belgium. Ten per cent comes from 77 other countries and another 15 nations bring in the remaining 15 per cent.

Johnston said that the industry is trying to curb unemployment and pointed out major reasons for "runaway" production are the cost of filming abroad, the locale, and the preference of some stars to work abroad because of tax laws.

Exhibitors Participate In Pay TV Expansion

LITTLE ROCK, ARK.—A new corporation for the purpose of advancing the development of Paramount's Telemeter pay television system has been formed here by a group of executives in the motion picture, newspaper, television, sports, financial and industrial fields. The company will concentrate its activities in the southwestern section of the United States.

The new company, Home Theatres, Inc., also includes among its stockholders officers of Midwest Video Corp., which holds a franchise agreement to introduce the Telemeter system in Little Rock. C. Hamilton Moses said Home Theatres had concluded an agreement in principle with International Telemeter Co. for the use of its closed circuit system of pay TV in other southwestern cities. He admitted that many details still had to be resolved before actual operation could be launched in the southwest, but he said it was the hope and aim of Home Theatres to proceed with this vast undertaking as quickly as possible.

Among the stockholders, Hamilton said, were John W. Allyn, co-owner of the Chicago White Sox; Col. D. H. Byrd, Dallas; E. O. Cartwright, investment executive, Dallas; A. B. Cobb, Arkansas bank director; Trammel Crow, building contractor, Dallas; A. E. Dahl, board chairman of the American National Bank, Rapid City, S.D.; Stanley and Richard Durwood, circuit operators, Kansas City; David Grundfest, chairman of the board of Sterling Stores; Walter Hussman, publisher of a group of southwestern newspapers and president of TV station KTAL, Texarkana, Tex.; Frank Newell, insurance executive; Leonard Phillips, oil man and president of Associated Chambers of Commerce of Louisiana; Dick Powell, television executive and performer; Winthrop Rockefeller, financier; Lloyd B. Sands, executive of Hunt Oil Co., and John Wayne, motion picture personality.

Moses is former president of Arkansas Power and Light Co. and a member of the law firm of Moses, McClellan, Arnold, Owen & McDermott.

Crown Int'l Names Sachson General Sales Manager

LOS ANGELES—Arthur Sachson, veteran film executive, has been appointed to the post of general sales manager of Crown-International Pictures by president N. P. "Red" Jacobs. Sachson will headquarter in New York.

Starting his career in film distribution at Warner Bros. in 1925, Sachson later was promoted to vice-president and assistant general sales manager. He moved to Samuel Goldwyn Productions as general sales manager in 1946, and subsequently served Distributors Corp. of America before forming Arthur Sachson Enterprises, owner and distributor of independent theatrical and TV films.

Sachson's first major assignment for C-I will be "First Spaceship of Venus," a science-fiction feature in Technicolor.

Richard Rogers Joins Modern

NEW YORK—Richard H. Rogers has been appointed vice-president and eastern sales manager of Modern Talking Picture Service. He is the son of Budd Rogers, veteran film executive and distributor.

Astor Revamps Field And N.Y. Operations

NEW YORK—Astor Pictures has streamlined its field operations, realigned its homeoffice personnel and has completed the decentralization of its management, distribution, sales and promotion operations. George F. Foley, president, said the changes were made to provide for maximum efficiency in the marketing of its fall and winter film attractions.

A major step has been the establishment of a New York branch office under the supervision of Harry Fellerman. Harry Margolis, recently with Metro-Goldwyn-Mayer, has been added to the Astor staff as assistant to Fellerman. Other new offices will be announced in the near future, Foley said.

Under the homeoffice realignment, Mario de Vecchi has been designated vice-president in charge of international sales and product acquisition. Conrad Waters has been appointed controller and Robert Stebbins assistant treasurer. Stebbins recently joined Astor after having served as assistant treasurer of Freedomland. Morris Altman will leave Astor to become general manager of Pathe-America Corp., an Astor affiliate.

Sam Sigman has been appointed director of franchise operations, succeeding Anthony Tarell, who recently resigned. Sigman will continue to serve in a sales capacity.

Charles Fellerman, formerly Astor's exploitation manager, has been appointed director of publicity and advertising. Burt Solomon will serve as his assistant on publicity. Hilda Brennan, who has been covering major publicity assignments in Europe, has been added to the publicity department.

Alfred H. Morton will continue in his capacity as chairman of the executive committee and Harold Rosner will serve as office manager. Blaine-Thompson has been reappointed as Astor's advertising agency.

Foley said that, under the new operational concept, greater emphasis would be placed on the field offices. He cited the Washington, Cleveland and New York branches as examples of the type of field operation which Astor was seeking. These three flagships will serve as prototypes for the continued national expansion being planned, he said.

Doris Steffey has been named assistant to Sheldon Tromberg, manager of the Washington office and Linda Birk has been appointed assistant to Justin Spiegle, head of the Cleveland branch.

Charles Hundt Quits Astor To Start Own Service

NEW YORK—Charles J. Hundt has resigned as head of production for Astor Pictures and will establish a service designed to prepare foreign films for American distribution. During his association with Astor, Hundt created titles and supervised the dubbing on "Rocco and His Brothers," "Les Liaisons Dangereuses," "Last Year at Marienbad" and "The Swindle."

Hundt's new service will encompass editing, dubbing and titling, available through one company. In his 25 years in the business, he has produced, directed, edited and written features and documentaries. He was in charge of combat photography for the Marine Corps in World War II.

MGM to Release 30 Films for Year; 'Bounty' Is Booked in 24 Cities

NEW YORK—During the next 12 months, Metro-Goldwyn-Mayer will release 30 pictures, according to Robert Mochrie, vice-president and general sales manager. Mochrie said that because each picture required special promotion in order to give it proper exposure, the advertising and publicity departments could not do justice to more than 30 features.



Robert Mochrie

At one of his rare meetings with the tradepress, Mochrie said that "Mutiny on the Bounty" would be given the same kind of a campaign as was accorded to "Ben-Hur." "Bounty" will have its world premiere at Loew's State here on November 8. It will open in 23 theatres in the United States and Canada before the Christmas holidays on a hard-ticket policy. There also will be an unset London opening in that period, bringing the total to 24. It will be shown only in 70mm in its initial engagement and in most of the theatres that opened with "Ben-Hur." Mochrie revealed that the film was produced at a cost of $19,500,000.

The MGM sales chief said he had seen "Bounty" a few weeks ago in Hollywood and described it as "big time" and one "with a lot of quality and dramatic impact."

Following the premiere here, the picture will open in Chicago, Los Angeles, Philadelphia and Boston, November 15; Detroit, Washington and San Francisco, November 21; Montreal, November 22, and Toronto, November 29. He said 13 additional openings were being set, starting on December 21.

The advertising budget for "Bounty" will exceed that of "Ben-Hur" and will "run into the millions," Mochrie said. He also pointed out that a "great" preselling job is being accomplished on behalf of the picture by "an exact replica of the 'Bounty,' except that it is ten feet longer."

Cities already visited by the ship are Vancouver, Seattle, San Francisco, the Panama Canal, New Orleans, Miami and Boston. It is now on its way to London, where it will rest in the Queen's Dock at London Bridge before returning to New York November 1 in time for the world premiere.

The press meeting also was attended by Dan Terrell, publicity director, and Morris Lefko, director of sales on "Bounty."

2,500 Bookings for MGM Operettas Predicted by Fred Schwartz

NEW YORK — Fred J. Schwartz, in charge of MGM's Perpetual Product Plan, has predicted more than 2,500 bookings within the next few months for a series of 12 filmed operettas, which the company will reissue through states right companies.

Speaking at a luncheon here Thursday (6), Schwartz said the operettas will be released during consecutive weeks. The product includes "Naughty Marietta," "The Student Prince," "Maytime," "Brigadoon," "The Firefly," "Bittersweet," "Rose Marie," "The Merry Widow," "The Great Waltz," "Sweethearts," "The Chocolate Soldier" and "The Girl of the Golden West."

The luncheon observed the first anniversary of the Perpetual Product Plan, and Schwartz told MGM and states right executives that in many instances theatres playing the reissued product on one-day runs had done from five to ten times average business.

Schwartz also discussed other pictures being reissued in package deals, including "Ivanhoe" and "Knights of the Round Table," "Betrayed" and "Bad Day at Black Rock," "Battleground" and "Go for Broke," "Africa Ablaze" and "The Rack," "Escape From Fort Bravo" and "Ride Vaquero," and "King Solomon's Mines" and "Naked Spur." He also discussed plans for rerelease of "Anna Karenina" and "Mata Hari," starring Greta Garbo, and "Red Dust," starring Clark Gable and Jean Harlow.

Educators Endorse, Support MGM Heritage Film Plan

NEW YORK—Cooperation by Scholastic Magazines and Book Services in Metro-Goldwyn-Mayer's Perpetual Product Plan was assured by William Boutwell, executive of the magazine and services, at the final session of a conference marking the first anniversary of the MGM plan at the Hotel Astor here.

Commenting on a recently published report which showed a positive trend toward family pictures, Boutwell pledged support of MGM's World Heritage Films and pointed out the impact achieved through Scholastic Magazines which, he said, reached more than 10,000,000 student readers, teachers and educational contacts.

The World Heritage pictures consist of "David Copperfield," "Pride and Prejudice," "Captains Courageous," "Little Women," "A Tale of Two Cities," "The Good Earth," "Julius Caesar' and "Kim."

The Heritage series involves the release of four of the pictures from October through June. A national advisory committee of distinguished educators has endorsed it and is giving the project its support. Letters and materials have gone to school authorities throughout the nation assuring school cooperation at the local level. The way has been paved, it was said, for theatres to make direct tieups with the schools so that wide school attendance may be attained, in addition to patronage by regular theatregoers.

At the windup meeting, endorsements were received from exhibitors and national opinion-makers, who stated that MGMs rerelease of outstanding attractions from its library was of importance in stimulating the current industry trend toward quality pictures for the family trade. Fred J. Schwartz is in charge of the enterprise. Other speakers at the meeting were Jack Schlaifer, sales executive, and Si Seadler, MGM's eastern advertising manager.



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Universal Looks Back on Good Year And Sees Another Big One Ahead



Universal executives are shown at a tradepress luncheon in New York to outline performance of current pictures, promotion plans and the company's 1962-1963 releasing program. From left are Herman Kass, executive in charge of national exploitation; Philip Gerard, eastern advertising and publicity director; Henry H. "Hi" Martin, vice-president and general sales manager, and Paul Kamey, eastern publicity manager.

NEW YORK—Universal has had a great year and is looking forward to another big one, H. H. "Hi" Martin, vice-president and general sales manager, reported at a press luncheon here Monday (10). The company's business is running 71 per cent ahead, based on the first 41 weeks of the current fiscal year, of the same period of last year, Martin said, pointing out that he was talking only about United States income and excluding Canada. The business represents film rentals and "money in the bank."

Martin estimated that Universal would release between 20 and 24 pictures during the ensuing year, the majority of which were completed, in production or in preparation. Last year, the company released 21 pictures, including two reissues.

Reviewing the past fiscal year, Martin said the domestic film rental on "Spartacus" had reached $9,500,000 on 3,300 playdates, which means the "surface has barely been scratched." In the first 28 weeks of release, "Lover Come Back" has played 8,900 playdates and has earned film rentals of just under $7,000,000. Martin said he expected the ultimate rentals would top $8,000,000.

In 11 weeks, "That Touch of Mink" has played 3,500 playdates and has reaped film rentals of $5,000,000 and is running 6.9 per cent ahead of "Lover Come Back," based on the first 700 playdates of both pictures, according to Martin, and "Come September" has brought in $5,500,000 in rentals.

The leadoff picture of the new fiscal year is "If a Man Answers," which probably will have a November release date. Martin said he could not pinpoint exact release periods on upcoming product but could make them only approximate, depending on playoffs of previous product and availability of prints. "If a Man Answers" will have prerelease openings in Chicago on October 10, Atlanta on October 26 and Dallas on October 28. The picture will be released on the "perimeter" plan in this area, opening on Broadway and Brooklyn day and date with 20 outlying areas. The plan is a variation of the COMPO-Marcus setup and the Premiere Showcase formula.

After "If a Man Answers" will come "Forty Pounds of Trouble," slated for a February release, but allowing for all-day New Year's Eve engagements which have been successful in the past, Martin said. This picture stars Tony Curtis, Susanne Pleshette, Phil Silvers, Larry Storch and six-year-old Claire Wilcox.

"Freud," which has a working title now of "Freud, the Dark Passion," will have two special engagements in December to qualify for an Academy Award and the New York Critics award. The release policy will be determined after those engagements, Martin said. "To Kill a Mocking Bird," based on the best-selling novel, will follow "Freud." After that, but not necessarily in order, will be "The Ugly American," "Gathering of Eagles," "Three on a Match," "Lancelot and Guinevere," "The List of Adrian Messenger," "Tammy and the Doctor," "The Thrill of It All," "The Kiss of the Vampire," "Paranoic" and "The Iron Collar."

Universal will not restrict its schedule to a particular number of pictures, but will release as many as it can effectively handle, either by production or acquisition.

Don Davis Safari Halted

KANSAS CITY—Don Davis, formerly with RCA Service, writes from a hospital in Salisbury, Southern Rhodesia, that the safari he and Mrs. Davis started on in June ran into trouble in Rhodesia in August when he became ill. He entered the hospital for a very serious operation and says he had "the world's best surgeon." He expects to be out of the hospital sometime this month and he and Mrs. Davis will resume the safari at that time.

Allied Artists Reissues Two

HOLLYWOOD — Allied Artists has coupled two of its biggest grossers, "Hell to Eternity" and "I Passed for White," into a package of combination action and sex show for immediate rerelease.

Overseas Income Hit By Revised Tax Bill

WASHINGTON—A watered-down version of the Administration's tax revision bill was passed by the Senate last week by a vote of 59 to 24 and now faces what is expected to be lengthy debate in the Senate-House conference. The measure contains several provisions which could affect various aspects of the motion picture industry, although it will cost the government an estimated $400 million per year in revenues.

The Senate-approved bill retains the provision, okayed also in the House bill earlier, that business firms could deduct from taxes up to 7 per cent, with some limitations, of amounts spent for new machinery and equipment. It would, however, reduce by the credit claimed the deductions a businessman could make for the depreciation of an item if he used the tax credit at the time he bought the item. Presumably, this part of the tax law would apply to theatremen and film studios alike.

Overseas income of U.S. citizens living abroad would be taxed for the first time in a number of years under terms of another provision. Such persons would be allowed tax-free income of $20,000 per year for the first three years of their residence abroad, and $35,000 tax-free in each year thereafter. At present, all such income is exempt from tax.

The Senate bill also would tax the earnings of what the Treasury Department calls "tax haven" operations, which would place a heavier tax burden on film distributors. A last-minute amendment, which is not expected to survive the House-Senate conference, also would subject to taxation that part of a foreign subsidiary's earnings derived from sales in the U.S. of foreign-produced items in competition with domestic producers. It would apply to a subsidiary owned at least 10 per cent by Americans and with at least 10 per cent of its total earnings derived from such competitive sales.

A fourth provision, which could affect certain parts of the film industry, determines that when depreciated items of tangible property, other than real estate, are sold, the difference between the sales price and the book value would be subject to ordinary income taxes instead of capital gains tax as at present.

The Senate rejected the House-passed plan for withholding taxes on dividends and interest at the source and, instead, would require that corporations and financial institutions report such payments.

Managerial Changes in 3 Paramount Branches

NEW YORK—Changes in the Philadelphia, Pittsburgh and Memphis branches of Paramount Pictures have been effected by Charles Boasberg, vice-president and general sales manager.

Don Hicks, now Pittsburgh branch manager, will be transferred to Philadelphia as manager and Howard Nicholson, Memphis branch manager, will go to Pittsburgh in the same capacity. Tom Donahue, a salesman in Memphis, has been named branch manager there.

Ed Chumley, formerly Philadelphia branch manager, has resigned.

Earl Podolnick to Head Texas Drive-In Meet

DALLAS—At a recent board of directors meeting, Earl Podolnick, president of Trans-Texas Theatres, Inc., Dallas, was named 1963 convention chairman for the 11th annual convention of the Texas Drive-In Theatre Owners Ass'n. The dates are February 5-7 at the Statler Hilton Hotel, Dallas, which was the site of their last convention and reported to be the best attended during the past five years.



Earl Podolnick

Cochairmen named are Harold Brooks of the Crossroads Co., L. E. Forester of Frontier Theatres, and S. K. Barry of the Fiesta Drive-In Theatre, San Antonio. Mrs. Evelyn Neeley, of the Chas. Weisenburg Theatres, is the perennial booth chairman, and Don Douglas, former publicist for Rowley United Theatres, is the executive secretary.

President Bob Davis was quoted as saying, "Earl will bring to the association the benefit of his varied interests and experience, being an operator of first-run theatres in metropolitan cities, art houses, smaller town theatres, drive-ins and the only Cinerama installation in Texas at his Capri Theatre in Dallas. As we enter our second decade of successful operation we are all expecting Earl to give us our most outstanding convention."

As has been the custom, a large exhibit hall will be available for booth displays by allied industries, including, it is anticipated, a "Filmrow." The secretary reports that many concerns, both local and national, have participated in TDITOA conventions since their inception and that six new concerns were added to the booth roster at the last convention.

Support of Preview Plan Urged by John Stembler

WEST HARWICH, MASS.—A format has been established with the creation of the Hollywood Preview Engagements, a formula worked out by Theatre Owners of America and Warner Bros., according to John Stembler, TOA president.

Addressing the annual convention of Independent Exhibitors, Inc., and Drive-In Theatres Ass'n of New England, Stembler said if theatres would actively support the initial program to the point that it was proved mutually beneficial financially for theatres and Warner Bros., "we will be in a position in the future to go to any film company in periods of release scarcity to ask for similar help."

While the additional quality picture was lauded by Stembler, he said what was more important was the fact that exhibition, for the first time, had been able to induce a major company to move up a film into a period of scarcity.

Stembler also urged exhibitors to play 20th Century-Fox pictures during the company's period of readjustment.

50 YEARS A SHOWMAN AND HUMANITARIAN

Industry and Civic Leaders Honor A. H. Blank on Golden Anniversary

DES MOINES—Notables of the motion picture industry and midwestern civic leaders joined Wednesday (12) to pay tribute to A. H. Blank, who is marking a half century as a showman and a humanitarian.

Blank, chairman of the board of Tri-States Theatre Corp. and a member of the board of American Broadcasting-Paramount Theatres, was honored at a dinner attended by approximately 135 of his friends and business associates in the Grand Ballroom of Hotel Fort Des Moines. Myron N. Blank, president of Central States Theatres Corp., was host at the occasion honoring his father. Joey Adams, comedian, served as master of ceremonies.

Industry leaders who spoke in praise of Blank's 50-year career in show business were Barney Balaban, president of Paramount Pictures; Spyros Skouras, chairman



A. H. BLANK

of the board, 20th Century-Fox; Mitchell Wolfson, president of Wometco Enterprises; Elmer C. Rhoden, chairman of the board, Commonwealth Theatres; Si Fabian, president of Stanley Warner Corp., and Leonard Goldenson, president of AB-PT.

Heading the list of distinguished civic leaders who spoke at the dinner was Governor Norman Erbe, who cited Blank for his many contributions to the entertainment, health and welfare of his community. Dr. Henry Harmon, president of Drake University, paid tribute to the honor guest as a citizen who has shared liberally of his means with his fellow citizens. Sen. Bourke B. Hickenlooper, U.S. senator from Iowa, and Robert Lindberg, executive secretary, Iowa YMCA, completed the list of speakers.

Other prominent industry figures attending were David Wallerstein, president, Balaban & Katz Theatres, Chicago; John Fitzgibbons, president, Famous Players Canadian Corp.; George Schaefer, New York producer's representative; Jim Velde, vice-president, United Artists; Herman Robbins, board chairman, National Screen Service, and Sidney Meyer, Wometco Theatres.

One of the most impressive tributes came from employes in the Tri-States Theatre Corp. and Central States Theatre Corp., who presented him with a plaque. Don Allen, general manager of Tri-States, and M. E. McClain of Fremont, western district manager for the Central States circuit, made the presentation. These two men have worked with Blank for an accumulative total of 80 years.

Some of the benefits this city has realized because of A. H. Blank's humanitarian efforts are the Raymond Blank Memorial Hospital, the gift of Blank and his first wife, Anna, in memory of their son, Raymond, who died in 1943, and the Anna Blank Memorial of the Des Moines Child Guidance Center. He made possible the building and operation of a dining lodge at Camp Mitigwa, Boy Scout center near Boone. Blank also has provided many other facilities for the enjoyment and benefit of the public, and has maintained an active interest in all of his charities.

Blank grew up in the motion picture industry. He launched his career as an exhibitor in 1911, when he and a friend converted a local shooting gallery into the Casino Theatre.

Continental Starts First Domestic Coproduction

NEW YORK—The first domestic coproduction by Continental Distributing, Inc., in association with Joseph Strick and Ben Maddow, will be "The Balcony," which will start shooting in Hollywood on September 17. Irving Wormser, president of Continental, said the company would control worldwide distribution.

The cast will be headed by Shelley Winters, Peter Falk, Lee Grant, Crahan Denton and Peter Bocco. Maddow wrote the screenplay from Jean Genet's stage play. Strick will direct.

Continental previously had coproduced five pictures overseas; namely, "Room at the Top," "The Mark," "A View From the Bridge," "La Belle Americaine" and "A Taste of Honey.'

Parade Has Color Short

HOLLYWOOD — Riley Jackson and Robert Patrick of Parade Pictures announced that Parade has acquired the distribution rights to the color short, "Friendly Neighbors." This elaborate color production, produced by the Mexican government, is the film record of President and Mrs. Kennedy's recent trip to Mexico. National release is set for late September.

First Stereorama Film Set

NEW CASTLE, IND. — "Me, and No Diary" is the first Stereorama 3-D feature to go before the cameras in November, according to John M. Mastin, president. The screenplay is being written by Jay Cunningham in collaboration with V. Mastin. National release date is set for March 1963.



Richard Orear, area exhibitor chairman, is shown accepting the WOMPI gift of $2,000 on behalf of the Will Rogers Memorial Hospital, presented by Frankie English of the Atlanta Club. Orear is president of Commonwealth Theatres of Kansas City.

WOMPI Elects New Officers for '63; Goodwill Activity to Be Extended

KANSAS CITY — The Association of Women of the Motion Picture Industry—WOMPI—will put greater emphasis on promoting goodwill for the motion picture industry in 1963. Delegates from the 13 exchange center WOMPI clubs, in their ninth annual convention, held at the Muehlebach Hotel here, Friday through Sunday (7-9), heard their new president, Jean Mullis of Atlanta, take up this challenge from departing president Myrtle Parker of Charlotte.

Some 160 members and guests attended the convention to hear reports on charitable work and industry public relations projects carried out by the individual clubs and the association. In 1961, the 545 members of the association devoted 16,069 hours to charitable service and $6,123.80 to charity programs. Membership now is 568.

As a highlight of the convention, Richard Orear, president of Commonwealth Theatres and area exhibitor chairman for the Will Rogers Memorial Hospital, acting in behalf of the hospital, accepted a $2,000 check from the WOMPIs. The presentation was made by Frankie English of the Atlanta club. The association earlier had resolved to work more diligently on all levels for the hospital. The president will appoint an international committee chairman for the hospital on the national level and individual club presidents will appoint chairmen for the local level.

In her farewell speech as retiring president, Mrs. Parker noted that the clubs had proved their willingness to serve the less fortunate in their communities and their ability to perform these services with care and efficiency. Without letting up on charity activities—one of the primary purposes for the founding of WOMPI—she urged local clubs to seek new ways to serve the film industry and to work with other local groups to enhance the industry's stature.

The new association officers, in addition to Mrs. Mullis, who is with Theatre Service Co., Atlanta, include: Mary Heueisen, Warner Bros., Kansas City, vice-president; Dorothy Reeves, United Artists, New York City, recording secretary; Nell Middleton, Metro-Goldwyn-Mayer, Atlanta, corresponding secretary, and Leone Matthews, Tri-State Theatres, Des Moines, treasurer.

The delegates, slated to convene in Dallas in September 1963, voted to accept the invitation of the St. Louis club for the 1964 convention.

Five annual WOMPI awards were presented at the main convention banquet by Tom Bailey, MGM manager here, who opened sealed envelopes and read the names of the winners in each category. The Dallas club carried off two awards, the R. J. O'Donnell Award for Industry Service and the Loraine Cass Service Award. Thelma Jo Bailey, president of the Dallas club, accepted the awards. The Mable Guinan Attendance Cup went to the Jacksonville club which was represented at the convention by 14 members, five Co-WOMPIs and two guests. Anne Dillon, president, accepted the cup. The Canada Award, given to the club which makes the best membership gain during the year, went to the Memphis club, with Mary K. Baker, president, accepting. Mack Wess, Charlotte president, accepted the Verlin Osborne Publicity Trophy for her club.

Florence Long, Toronto, a past president, officiated at the installation of officers at the Saturday night banquet, using a candle-lighting ritual during which she gave each new officer the name and deeds of a woman whose spirit and courage had made her a leader: Susan B. Anthony, St. Teresa of Avila, Mme. Curie, Eleanor Roosevelt, and—for the emulation of the new president—Florence Nightingale, described by Miss Long as "the most dedicated and beloved of all."

The banquet followed an early evening reception and cocktail party hosted by the Motion Picture Ass'n of Greater Kansas City. Many local exchange managers and industry executives were guests. Toastmaster was Tom Edwards, exhibitor from Eldon, Mo., and speaker of the evening was J. Leo Hayob, Marshall, Mo., theatreman. Hayob's theme was "Civilization in the 20th Century" and he urged WOMPI clubs to be aware of the needs and demands of the community in civic and democratic phases of living as well as in the extension of charitable aid.

The Kansas City film industry provided the entertainment for the evening also, with a presentation by Frank Dorcy, assistant manager at the Paramount Theatre who also is a professional dancer and dance teacher.

Saturday afternoon, Mrs. Lloyd White of Kansas City presented "Philosophy Through Your Hat," after being introduced by toastmistress Velma West Sykes of BOXOFFICE, chairman of the National Screen Council. At all of the main convention affairs, organ music was furnished by Fred Harpst, independent film booker and performer and teacher of both classic and popular organ music.

AN EXHIBITOR'S SALUTE TO WOMPI

(Ed. Note—An eloquent tribute was paid to the Women of the Motion Picture industry by Tom Edwards, theatre owner of Eldon, Mo., at the closing banquet of the association's ninth annual convention at which he was master of ceremonies. Following is his estimation of what the work of WOMPI means to the motion picture industry.)

By TOM EDWARDS

• **The movie projector** is your symbol. You *project* great good humor, intelligence, kindness, charity . . . the willing hands and the gentle touch to identify our industry with a great heart.

• **The tripod.** You are the firm foundation—the three supports representing, in my mind, production, distribution, exhibition—firmly entrenched in your separate areas, yet aimed at the top toward unity—each dependent upon and helping the others—uniting to represent a welding of ideas and ideals for the greater glory of our industry.

• **The lens.** You give clarity and definition to the industry. Without this, there could be no understanding. With understanding you bring harmony. You "Get the Picture"—and you "Tell the Story."

• **The two magazines.** You are the "two sides to every story." You are the area of debate. You are the brand-new ideas, and the treasured memories. You are daring new thought, and you are tradition.

• **Keep things in focus!** The tripod, the projector, the lens, the two magazines are as nothing, if your leaders and assistants to your presidents cannot keep in focus. You are a young, young organization; next year shall mark your first decade. Take special pride in your youth and 20-20 vision. Jealously guard your healthy growth. Despise the unclear and blurred vision. Stay dedicated to clarity and truth.

• **The final part** has been called the "crank." I know the connotation, but the word has been abused and, forgive me, if now I change your word for this one time to the *"power."* The *power* and the *motivation*—the leadership offered by your national and regional presidents is *"power"* only in the sense that they have the great goodwill and support of the many, many parts of the entirety.

You are all parts, separately and individually, of greatest value to yourselves, to your great WOMPI organization, and to all of us in the industry who are privileged to be represented by you.

Bound together, as you are, operating smoothly and efficiently, you present a most marvelous picture to the everlasting credit of our beloved industry.

Lippert to Test Selling Paintings in Theatres

HOLLYWOOD—Robert L. Lippert, who wears twin caps of producer and chain theatre owner, counseled exhibitors to keep ahead of current sales trends in finding new ways to merchandise their theatres' attractions. As concrete example he announced preparation of lobby displays of original oil paintings for sale in one of his coast theatres as an experiment.

Lippert said the plan was sparked by success of Safeway stores which started with paintings of young European artists in one San Francisco store, priced from $3.99 to $75. Prompt expansion of the plan to four supermarkets demonstrated possibilities of new merchandising attraction to Lippert, who pioneered in the lobby sale of popcorn in theatres.

"Such art displays in lobbies and foyers would serve triple purpose of attracting customers, creating word-of-mouth advertising, and making a profit," Lippert stated. "It might even promote the other concessions, attracting customers to the lobby between features."

Lippert said his experiment would include work of struggling young American painters, rather than limiting sales to commercialized output of Europeans. While artists are traditionally impractical and would rather starve with pride than sell at a fair current market value, Lippert pointed out that the Europeans' sales pattern would inevitably spread to revolutionize young American artists' careers.

"Theatre foyer showcasing of budding talent would go far to establishing young unknowns with potential art purchasers," Lippert concluded.

New Animated Film Series Begun for Animation, Inc.

LOS ANGELES—"Sgt. Kling and His Wonder Dog George," an animated film series being made for theatre distribution, is being readied for early release, according to Earl Klein, president of Animation, Inc., producer of the series. First segment is completed. Six are planned. "This is the first major series of animated cartoon short subjects to be geared to the growing theatre audiences," Klein said. The voice of Sgt. Kling is that of Howard McNear.

Louis King Is Dead

HOLLYWOOD—Louis King, 62, film producer-director, who was injured recently in an automobile accident at Okemah, Okla., died September 7 after he collapsed at his home. King, who recently directed "Swamp Fox" for Walt Disney, also directed and produced films for Paramount, RKO, Warner Bros. and 20th Century-Fox studios. He also directed the TV series, "The Deputy," and "Wild Bill Hickok."

L. P. (Jack) Hillyer

KANSAS CITY—L. P. (Jack) Hillyer, 65, retired vice-president of United Film Service, Inc., here, died September 5 in Dunedin, Fla. His home was in New Port Richey, Fla. Services were held in Florida; burial at sea. He leaves his wife, Mrs. Leslie Hillyer of the home.



UA EXECUTIVES REVIEW THREE CAMPAIGNS—United Artists home office sales executives, led by vice-president James R. Velde (center) and vice-president Eugene Picker (third from left), held an all-day conference to review the advertising-publicity-exploitation campaigns for three forthcoming major releases—"The Manchurian Candidate," " Two for the Seesaw" and "Taras Bulba." Shown at the meeting, from the left, are: Milton E. Cohen, director of national roadshow sales; Al Fitter, western division manager; Picker, Velde, Carl Olson, assistant to Velde; Gene Jacobs, southern division manager, and Gene Tunick, eastern and Canadian division manager.

Guidance by Parents and Teachers Best Censorship, Says Critic

NEW YORK—Intelligent guidance by parents and teachers is the soundest way of guarding young people from those occasional perverse and seamy motion pictures that present a distorted, inartistic and untrue picture of life, in the opinion of Bosley Crowther, film critic for the New York Times. Crowther expressed his views on censorship in a new pamphlet issued by the Public Affairs Committee under the title of "Movies and Censorship."

In the pamphlet, Crowther presented an analysis of attempts that had been made to protect young people from certain films through prerelease censorship and of new proposals for classification.

Crowther's judgment of compulsory classification, which would be enforced by law, was that it was "perilously close to censorship." His conclusion was that the independent rating services, which he described, plus news stories and critical reviews—not some agency's arbitrary tag—should "provide anybody who is genuinely interested in determining what films are suitable for children with all the information they need."

As background to the discussion of censorship, Crowther traced the changes that had taken place in American motion pictures during the past decade and a half, particularly the effects of the rise of television and the increasing sophistication and discrimination of audiences.

"Thus," he wrote, "our motion picture culture is much different from what it was in the days when the medium was presumably channeled to the "family" trade and was kept in bounds, on the pretext of protecting the children, by rigid censorship."

Crowther pointed out that censorship, which first was written into local law in Chicago in 1907, was first seriously challenged by an Ohio distributor in 1915. The argument against censorship then and for years afterward was that it was prior restraint, which, under the First Amendment, could not legally be imposed on newspapers, books or magazines. But the Supreme Court did not, then, look upon the exhibition of motion pictures as a part of the press of the country or as organs of public opinion.

Through the 1930s and 1940s, the motion picture industry's "code of morals," adopted under the guidance of the late Will H. Hays, was one of the two rigid moral controls, Crowther wrote. The other was state and municipal censor boards. A third significant force that had to be reckoned with by film distributors was the National Legion of Decency, of which Crowther wrote: "While the Legion's ratings do not impose enforced restraints and are, of course, a legitimate service of the church to its parishioners, the effect of a 'B' and 'C' rating in many Catholic-populated communities has been found a liability to a film."

It was in 1952, in the case of "The Miracle," that the Supreme Court held "sacrilege" not a cause for censoring a film and proclaimed motion pictures a medium of communication entitled to the constitutional guarantees of free speech and free press under the First and Fourteenth Amendments.

From that day on, Crowther stated, the running battle "has been to reduce the scope and authority of censors . . . limited now to the determination of obscenity." The film industry's Production Code itself has been extensively revised, in keeping with changing ideas and customs of society.

'Magic Tide' Recommended

HOLLYWOOD—Sombrero Pictures' "The Magic Tide," a color featurette, was selected and praised as one of the initial films to be recommended by the Youth Films Foundation at Orange, Calif., for family entertainment.

Hollywood Report

By CHRIS DUTRA

Four Mirisch Productions Now Facing Cameras

The Mirisch Co. will record a new high in filmmaking activity in late September when four major motion pictures will go before the cameras simultaneously. United Artists will distribute the films.

Of the four films, two are already in production, "The Great Escape," a Mirisch-Alpha film which producer John Sturges is lensing in Germany with Steve McQueen, James Garner and Richard Attenborough as the stars; and "Summer Flight," a Mirisch-Barbicon film which producers Stuart Millar and Lawrence Turman and director Daniel Petrie are making in England, starring Susan Hayward.

Later in the month filming will start on "Irma la Douce," Mirisch-Alperson presentation. Specially constructed sets will be utilized by producer-director Bill Wilder on the Goldwyn lot. Stars will be Jack Lemmon and Shirley MacLaine. Also to get under way will be "Toys in the Attic," which producer Walter Mirisch and director George Roy Hill will film on the Goldwyn and Ziv lots. The all-star cast will be headed by Dean Martin, Geraldine Page and Wendy Hiller.

Chanford Enterprises Moves; High Production Budget

Chanford Enterprises and its motion picture and television subsidiary have moved to larger quarters at the new Gibraltar Towers Bldg. in Beverly Hills, it was announced by Charles Wick, president of the two companies.

More than 20 million dollars will be spent in the next two years by the companies on motion picture and television production and a chain of convalescent hospitals, according to Wick. Included in the budget are allocations of $3,500,000 for two feature film productions, "Husband and Wife," starring Ginger Rogers with completed screenplay by Ruth Brooks Flippen and "The Bickersons" with screenplay by Phil Rapp. "The Bickersons" is based on the famed radio and television series and will be directed by its creator, Phil Rapp.

Another million and a half dollars has been earmarked for motion picture and television property development during the next three years, according to Wick.

Phyllis McGuire Screen Debuts In 'Come Blow Your Horn'

Phyllis McGuire, one of the famed McGuire Sisters, has been inked by producers Bud Yorkin and Norman Lear for her screen debut in a guest star role in "Come Blow Your Horn," which their Tandem Productions began filming, in association with Frank Sinatra's Essex Productions, on September 13 for Paramount release. The singer will be cast as a Texas department store buyer, whose amour is an artificial flower salesman (portrayed by Sinatra).

Other guest stars are Dean Martin and Dan Blocker in cameo roles in the Panavision and Technicolor comedy, which stars Sinatra and costars Tony Bill, Lee J. Cobb, Molly Picon, Barbara Rush and Jill St. John.

Howard W. Koch is the executive producer of the film, which Yorkin will direct from Lear's adaptation of Neil Simon's Broadway hit. Veteran cinematographer William Daniels, who has filmed several Sinatra starring pictures, has been signed.

Schary to Write, Produce 'Act One' for Warners

Dore Schary will write and produce the film version of Moss Hart's "Act One," according to Jack L. Warner, president of Warner Bros. As a co-venture by Warner Bros. and Schary Productions, the film will be released by Warners.

Schary will commence work on the script of "Act One" following the presentation of his play, "Banderol," which opens in New York on October 9. Schary and Hart were close friends for more than 35 years. Although Schary figures in Hart's autobiography he will not be represented in the film version.

Quine Plans 'Synanon House' For Columbia Release

Richard Quine Productions will make "Synanon House" for Columbia release. Quine directed Columbia's "The Notorious Landlady," current release, and is now filming "Paris When It Sizzles."

Before starting on "Synanon House," which revolves around the highly controversial and much-publicized establishment in Santa Monica specializing in the cure of narcotic addicts, Quine will meg "Under the Yum Yum Tree" for Columbia as a joint venture with Frederick Brisson.

S. Lee Pogostin has started work on the screen treatment for "Synanon House," scheduled to go before the cameras. The property was brought to Columbia by Artists and Production Associates.



FAIRWAY RELEASE STAR—Marilyn Manning, star of "Eegah," has been signed by Chips Productions to star in "Suddenly Terror" for Fairway-International release. Miss Manning will take a brief Hawaiian vacation before commencing her new film. She will enact the role of a small-town girl who is swept up by a series of events depicting a psychopathic killer on a "kill-for-thrill" rampage along the nation's highways. The story is by James Landis. L. S. Snyder will produce.

Mary Mitchell, Ethel Dunne Join 'Dementia' Cast

Mary Mitchell has been signed to star with William Campbell, Luana Anders and Pat McGee in "Dementia," Filmgroup-Garrick, Ltd., coproduction which is being lensed at Ardmoure Studios, County Wicklow, Ireland. Ethel Dunne of the Abbey Players has been added to the cast.

Miss Mitchell recently completed a starring role in "The Young Racers," produced and directed for AIP by Roger Corman, executive producer of "Dementia." She was once of the Los Angeles company of "Under the Yum Yum Tree."

Francis Coppola will direct the modern psychological horror yarn a la Poe. Charles Hanawalt and scenarist R. Wright Campbell will coproduce.

J. L. Thompson, A. P. Jacobs To Do 'I Love Louisa'

A new independent film production unit has been formed here by director J. Lee Thompson and Arthur P. Jacobs to produce "I Love Louisa," an original screenplay by Gwen Davis described as a romantic-comedy-drama. One top femme star and six male costars will be sought to headline the film.

The joint venture of Thompson's J.L.T. Productions, Inc. and Jacobs & APJAC Productions, Inc., is slated to roll with Thompson directing in mid-1963, after Thompson winds "The Mound Builders," starring Yul Brynner for Mirisch-UA.

Stella Stevens to Costar In Jerry Lewis Film

Stella Stevens has been signed by Jerry Lewis to costar in the comic's next film for Paramount release, "The Nutty Professor." Currently on loanout to MGM, Miss Stevens recently completed a costarring role with Elvis Presley in "Girls! Girls! Girls!" on the Paramount lot for Hal Wallis.

Lewis will double as star and director of "The Nutty Professor," which is scheduled to go before the cameras late in September with Ernest D. Glucksman producing. Jerry's last feature comedy for Paramount, scheduled for later release, was "It's Only Money."

Paul Newman Gets Top Role In Paramount Comedy

Paul Newman will star in a Melville Shavelson comedy, "Samantha," scheduled for production next month at Paramount. Newman's role in "Samantha" marks a complete switch from his performance in Paramount's "Hud Bannon," the drama produced by Martin Ritt and Irving Ravetch.

Shavelson is now writing the original screenplay for "Samantha," which he also will produce and direct. His latest Paramount production was "The Pigeon That Took Rome."

Desilu Sales Acquires 33 Theatrical Films

HOLLYWOOD—Desilu Sales, Inc. has acquired 33 motion pictures produced abroad, which will be sold in all markets on a first-run basis. The company, which is a wholly owned subsidiary of Desilu Productions, Inc., commenced operations last January and distributes both theatrical motion pictures as well as television films.

Desi Arnaz, president of Desilu Productions, stated that Desilu Film Distributing Co., has contracted to date for 1,385 domestic playdates in theatres for "The Scarface Mob," a motion picture based upon the first two segments of "The Untouchables," which had its initial engagement at the Rialto Theatre in New York July 26.

Desilu Sales will hold its first annual international sales convention in Los Angeles September 24-26, it was announced Tuesday (11) by Richard Dinsmore, vice-president and general manager.

Four foreign countries will be represented in addition to Desilu Sales' domestic offices. Personnel will be quartered at the Bel-Air Hotel, where meetings will be held, as well as the Desilu Gower Studios.

In addition to Dinsmore, speakers will be executives of Desilu Productions, Inc., the parent company, including Arnaz; Lucille Ball, vice-president; Edwin E. Holly, vice-president in charge of administration, secretary and treasurer.

Others attending the convention will be Peter Marriott and Deirde Burns, England; George von Block, West Germany; John Manson, Mexico; Dana Murray, Canada; Tom Seehof, New York; Chuck Whipple, Chicago; Jim Ricks, Atlanta; Vernon Christian, Dallas; Jack Stuart, Denver; Peter Cary, Los Angeles. Representatives from Desilu Film Distributing Co. will be Lewis Ginsberg, New York, and Arthur Greenfield, Los Angeles.

Galaxy Film Company Formed in Illinois

PERRY, ILL. — Formation of Galaxy Films, for distribution and production of motion picture films, was recently announced by Steve Durbin and Garold Shoemaker. With their home office here, the firm plans to open an East Coast branch in New York and, eventually, sales offices in other cities.

Durbin, president of the firm, said that the company will have a 16mm nontheatrical department, handling over 600 features. Policy calls for clearance to be made with local theatre exhibitors before sales are made.

Shoemaker was named executive vice-president of the company. Sales vice-president is David Reyes, with headquarters in New York.

'Electra' Honored in Edinburgh

NEW YORK—United Artists' "Electra" has been awarded a Diploma of Merit as a film of outstanding distinction at the Edinburgh International Film Festival, which is non-competitive. The picture, which also won the special prize of the jury at this year's Cannes Film Festival, stars Irene Papas and was directed by Michael Cacoyannis. Lopert Pictures will release the film in the United States.

LETTERS

(Letters must be signed. Names withheld on request)

Another View of Films to TV

I enjoyed the Letters section of your August 6 issue, and was particularly interested in the Open Letter from Don Stott of Prince Frederick, Md.

As buyer and booker for a number of theatres, including one of my own, let me state some of my reactions to his letter.

Mr. Stott recently repeated two old pictures in one of his drive-in theatres; "Pork Chop Hill," which had been on television; and "Alias Jesse James," which had not. "Pork Chop Hill" died, while the Bob Hope color comedy western did more than five times the business of the televised film.

We exhibitors can always find reasons why we did not do business on a picture, though, because of the nature of the product we are selling, can never be sure we were correct. We are often guilty of finding reasons that are too pat, to take some of the blame off our decisions in booking.

I have never done any business with "Pork Chop Hill," even when it was new; contrariwise, "Alias Jesse James" acquitted itself quite well in almost every situation, particularly drive-ins. Could it have been that had "Jesse James" been the picture that was on TV, that picture still would have done five times the business of the other films?

Recently, I had a picture pulled in one of the drive-in situations I handle and booked as a substitute another United Artists picture which, at the time, I did not know had been on TV. The drive-in theatre involved, however, not only did average business, but I was complimented on the fact that it was one of the best weekends the theatre had enjoyed for some time. I'm not saying that TV does not damage any picture greatly, but am trying to point out that the "tube" cannot be blamed entirely for the state of our business.

Going back to Mr. Stott's letter, he "would like to bet" that the selling of "Pork Chop Hill" to TV was a contributing factor in the closing of certain theatres. I dare say that, on the contrary, the *theatrical exhibition* of this picture was more of a contribution to the closings because of its poor grosses.

There is some tendency by distributors to sell off the unsuccessful (theatrically) pictures, and to withhold the successful films for possible reissue, which could be a contributing factor in the survival of theatres due to the fact that patrons find the best movies still showing in theatres.

Television certainly has made fatal inroads upon theatrical exhibition. Indeed, more theatres would be open today had no distributor sold a single movie to the medium. The selling of pictures to TV, however, was inevitable from the beginning, and the continuance of this practice is still just as inevitable. It is as inevitable as technical and cultural progress.

I have also read Mr. Richard R. Rook's letter in the same issue, regarding pay television. My personal opinion is that, if we have survived *free* TV, we should not concern ourselves too greatly about the pay variety. Instead, I believe the promoters of pay TV will be in just as much trouble as we are in trying to compete with free viewing in the home. How many people will pay when they can flip their selector to a free channel? Unless, of course, the pay channel may be showing some sort of roadshow production everybody is talking about. The showing of really important pictures, in regard to pay TV, will, in my opinion, follow the same pattern now followed theatrically: the producers will extract every dime possible before letting the little fellow (or pay TV) exhibit the film.

If we continue to face our adversary, TV, without panic and with intelligence, I do believe that those of us who have survived until now will still be in business for quite some time.

GRAY BARKER

Film Booking & Buying,
North Fourth Street,
Clarksburg, W. Va.

On Restricting Popcorn Sales

I was most pleased to read your article in the September 3 issue of BOXOFFICE regarding "Popcorn Policy." It should be of interest to every theatre owner and, of course, to us in the Popcorn Industry.

The idea that eating popcorn does away with dignity is ridiculous and discriminating. There is no difference in eating popcorn than any other concession item and, certainly, the once talked about noise of eating popcorn has no foundation any more, as the containers now used are not noisy—nor can the chewing of popcorn be heard either.

The presumption of distributors to tell a theatre owner popcorn cannot be sold is so out of line that it borders on the ridiculous. They should be happy that popcorn is so universally popular and accepted that it has kept many theatres open. Popcorn is also far more profitable for the theatre owner than the films.

There are many art theatres that sell popcorn successfully, which proves how silly such a request is by the distributors. There are also theatres that ignored the restrictions on selling popcorn, and popcorn sales in those situations were better than normal in many instances.

It is unfortunate that any theatre will agree to such restrictions, as it is entirely out of order, undemocratic and unfair.

H. E. CHRISMAN

Vice-president,
Cretors & Co.,
Nashville, Tenn.

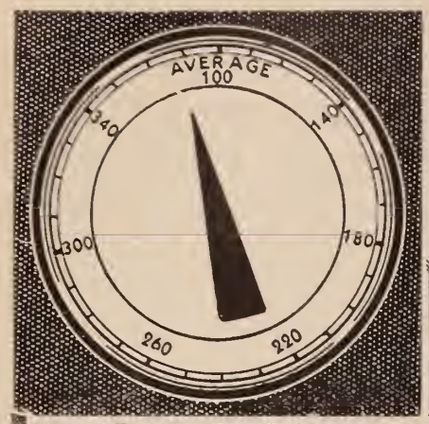
A Booster for Motion Pictures

We sincerely believe that the motion picture medium far overshadows any other medium for presenting fine entertainment for all peoples and building world friendship, and deeply regret when it does not hold to the high standard possible through its great scope and unlimited possibilities, impossible in any other medium.

I enjoy BOXOFFICE and look forward to its wide spread of interesting and informative material. Mr. Shlyen's editorials are worth the price of the magazine.

MRS. WM. A. BURK

President,
Southern California Motion Picture Council,
Los Angeles, Calif.



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Best of Enemies, The (Col)		200		160			150				125					190					165
Bird Man of Alcatraz (UA)	150	250	200	210	100	150	225	130	125	160	325	100		120		200					175
Black Tights (Magna)	130			160	150	275	100	150		325	300	200	250	100		200	105		200		189
Bon Voyage (BV)	140	150	115	200	250		360	125		365	290	150	200	150	105	175	325	165	150	150	198
Boys' Night Out (MGM)	140	400	135	225	100		150	125	135	200	205	300	300	175	110	195		150	125	125	183
Broken Land, The (20th-Fox)				100				100		100					90					100	98
Five Weeks in a Balloon (20th-Fox)	110	200		185		90	130	100		160	120				90			150	95		130
Hand of Death (20th-Fox)							65	70		100					90		100				85
Happy Thieves, The (UA)			90	190	90	100		100	110	100	115		75	80	85			125	100		105
Hatari! (Para)	100	250	150	250	100	175	200	130	125	375	185	300	300	450	140	195	215	155	200		210
Head, The (Trans-Lux)		180	125		110	100				115	70			90	100		80	110			108
Hell Is for Heroes (Para)	130	175	115	170			125	110	90	115		100	100	90	90		100		125	100	116
Hellions, The (Col)							65	100		100	65		100						90		87
*Horror Chamber Dr. Faustus (Lopert)		120	125					105			105		100						125		113
House of Women (WB)		100	125		85						65							120	90		98
I Like Money (20th-Fox)				160	120				115					90		185					134
Interns, The (Col)	140		300	200		250	200	135		365	185			160					200		214
Jack the Giant Killer (UA)		135			115		150			125	110		250			135		135	100	100	136
Joker, The (Lopert)	120			130	90	90	100		115				175			185					126
Kid Galahad (UA)	100	220					125	115		210	130	300							150		169
Kitchen, The (Kingsley)				135	75						90					140		100			108
Lad: a Dog (WB)		120	105							105	95				90		90			85	99
Last of the Vikings (Medallion)			110		120							90	100					120	80		103
Last Year at Marienbad (Astor)	130			130							130		225	100	135	200					150
Lisa (20th-Fox)	125	135	120	175	90		65	100	120		120		135	90	100	145	90		90		113
Lolita (MGM)	175	400	125	190	95	200	200	125	165	150		200	300	275	110	200		250	400	100	204
Lonely Are the Brave (U-I)	140	130	105		95		100	85		110		110	115	80			95	135	100		108
Lost Battalion, The (AIP)							100	100				100		80			100				96
Magic Sword, The (UA)					100			100		175	80								125	90	112
Make Mine a Double (Ellis)	130			165		100							125	90							122
Malaga (WB)			110				100	100		80	65				90			100	90		92
Merrill's Marauders (WB)	150	110	110		95		135	115		140	120	100	90		105		100	155	125	75	114
Miracle Worker, The (UA)	150	250		250		100	190	155		400	285			100		195					208
Mr. Hobbs Takes a Vacation (20th-Fox)	100	250	125	250	150	150	130	120		310	200	210	150	150	95	165		175	120	160	167
Music Man, The (WB)	175	300	225	255	225	325	375	165	225	300	530	250	300	300	200	180	290	175		350	271
Stowaway in the Sky (Lopert)		155		145		145					95		150		110	195					142
Tales of Terror (AIP)		160	130		125		150			125	140								125		136
Taste of Honey, A (Cont'l)	125	200			200	200				190			175		100	195			350		193
Three Stooges in Orbit, The (Col)					110		90	105		150	75								125	90	106
Two Weeks in Another Town (MGM)		270	115	195	95	110	90							100		125	120		130		135
Valiant, The (Col)	130						100	70			160					145					121
Viridiana (Kingsley)	160			165							165		150			175					163

TOP HITS — OF — THE WEEK

Individual runs, not an average. Listings are confined to opening week figures on new releases only.

1. Interns, The (Col)
   Kansas City.....365
2. Boys' Night Out (MGM)
   Milwaukee 300
3. Black Tights (Magna)
   Milwaukee 250
4. Bird Man of Alcatraz (UA)
   Denver 225
5. Marco Polo (AIP)
   San Francisco.....185
6. Matter of WHO, A (Herts-Lion)
   Cleveland 175

Downtown Milwaukee Enjoys Good Week

MILWAUKEE—Judging from the reports, business was good in local theatres. "The Wonderful World of the Brothers Grimm" in its third week at the Palace still reported 300 per cent and was matched by "Harold Lloyd's World of Comedy" at the Telenews. Actually, no first-run house reported a figure less than 150, which just about tells the tale.

(Average Is 100)

Dawner—**Operation Snatch** (Cant'l) 150
Palace—**The Wonderful World of the Brothers Grimm** (MGM-Cinerama), 3rd wk. 300
Riverside—**Boys' Night Out** (MGM), 2nd wk. 200
Strand—**West Side Story** (UA), 25th wk. 200
Telenews—**Harold Lloyd's World of Comedy** (Cont'l) 300
Times—**Black Tights** (Magna), 2nd wk. 200
Towne—**The Sad Sack** (Para); **The Delicate Delinquent** (Para), 2nd wk. 200
Warner—**The Interns** (Cal) 175
Wisconsin—**Five Weeks in a Balloon** (20th-Fox); **Pirates of Tortuga** (20th-Fox) 200

Omaha Patrons Welcome 'Windjammer' to Cooper

OMAHA—The Omaha Theatre reported that "Hatari!" rang up another above-average score in its third week, keeping up a fast pace since the opening week which more than doubled the usual gross there. Another standout along the first-run front was "Windjammer," the Cinerama offering at the Cooper Theatre, which did 250 per cent in its first week. The Admiral was another theatre to chalk up a plus mark, showing "Tales of Terror."

Admiral—**Toles of Terror** (U-I) 150
Cooper—**Windjammer** (Cinerama) 250
Dundee—**Meet Me in St. Louis** (MGM), revival.... 90
Omaha—**Hatari!** (Para), 3rd wk. 115
Orpheum—**The Spiral Rood** (U-I) 120
State—**Tom and Jerry Festivol** (MGM)..... 95

Mirisch Starting Two Films Mid-September for UA

From Western Edition

HOLLYWOOD — The Mirisch Co. goes into high gear with the start of two films in mid-September for United Artists release. Paris and New Orleans have already been created on Hollywood sound stages; one a Paris street for Billy Wilder's "Irma la Douce," a Mirisch-Alperson presentation which will star Jack Lemmon and Shirley MacLaine and the other a New Orleans locale for "Toys in the Attic," which will star Dean Martin, Geraldine Page and Wendy Hiller. George Roy Hill will direct.

Final castings for top featured roles in "Irma la Douce," were set by director-producer Billy Wilder upon his return from Paris. Among them are Lou Jacobi, Herschel Bernardi and Bruce Yarnell; best known to audiences for their work in television; with Hope Holiday, Joan Shawlee and Grace Lee Whitney among the femmes.

Herts-Lion International Films Into South America

From Western Edition

LOS ANGELES — Herts-Lion International has signed with Trans-Continental Films of South America for distribution of its program of features and short subjects in all Latin American countries.

The deal was set by H-L president Kenneth Herts and J. A. Cordero, head of Trans-Continental, and involves 24 of the H-L International feature productions which have started their United States release.

Buying, Booking Combine Idea Wins Adherents at Des Moines Hearing

DES MOINES—More than 30 independent exhibitors from the local exchange area met here September 10 to hear and discuss plans under study by Allied-Independent Theatre Owners of Iowa, Nebraska and South Dakota to form a buying and booking combine. Because of high interest generated in the cooperative proposal, a five-man Allied study committee will move ahead immediately in preparing further recommendations on the plan.

Neal Houtz, Iowa Allied president, and Harrison Wollcott, secretary-treasurer, were pleased both with the turnout and the enthusiasm on the part of most of the exhibitors. Houtz conducted a lively, informal discussion and called on each exhibitor to present ideas on a buying-booking cooperative.

The consensus of the majority was that some type of action was necessary and the study committee was given authority to go ahead and formulate concrete plans. The committee includes Houtz of New Hampton and Vinton; James Watts, Osage; M. L. Dickson, Mount Pleasant; Richard Davis and Robert Fridley, both of Des Moines. Another Iowa Allied meeting is planned at an early date.

The dinner meeting was held at the Standard Club following a cocktail hour hosted by Bill Davis and National Theatre Supply.

Bismarck Theatre Updated For Big Fall Bookings

BISMARCK, N.D.—The job of remodeling the Bismarck Theatre was completed just in time for the theatre's new fall film season.

"And we've got the biggest lineup of hit movies we've ever booked," said Manager Harold O'Neil.

The front of the theatre has been covered with mosaic tile and the marquee and sign remodeled. Both the inner and outer lobbies were given a new look and cushions on the seats were upholstered.

In the near future, a new screen will be installed, O'Neil said, adding that the Bismarck is now one of the most modern theatres in this area.

"The public has appreciated the remodeling, too," he added. "We've received letters and postcards thanking us for having it done."

Films Guide Subject Of Omaha Conference

OMAHA — Managers of theatres in Omaha and suburban Douglas County have been invited to meet with the mayor's committee for the promotion of wholesome literature and movies.

The committee chairman, the Rev. Clyde E. Randall, said the discussion will center on the use of a monthly survey of current films, the Green Sheet, as a guide for showing and advertising movies.

The Green Sheet is published by a board representing a group of ten national organizations.

"The reviews of this publication provides moviegoers with a guide to selection of entertainment films in current release," the Rev. Mr. Randall said. "They present the composite opinion of the organizations and give consideration to a wide range of taste."

The organizations are the American Jewish Committee, American Library Ass'n, Federation of Motion Picture Councils, General Federation of Women's Clubs, National Congress of Parents and Teachers, National Council of Women of the USA, National Federation of Music Clubs, National Society of Daughters of the American Revolution, Protestant Motion Picture Council and Schools Motion Picture Committee.

"We want to cooperate with the managers for the promotion of all types of wholesome pictures. We also want to carry on an educational program with the public to apprise it as to ways in which they can become reviewers of the type of pictures they want their children to see.

"Most cities are meeting the problem of controlling pictures unsuitable for public morale by legislation and litigation. We are trying to obtain this end through education and cooperation.

"We want the managers to feel we are not trying to force them into action that would be detrimental to their interests."

DES MOINES

Glen Lambert reopened the Monte Theatre at Monticello on the 9th. It had been closed since mid-August . . . Iowa friends were pleased to learn that Don Hicks, former Paramount manager at Des Moines, has been named head of Paramount's Philadelphia office. After leaving Des Moines, Hicks served as exchange chief at Cincinnati, and later in Pittsburgh.

W. Earl Hall, editor of the Mason City Globe Gazette, has been involved in a battle of words with Time magazine after that news weekly's acid review of "The Music Man." Hall suggests that Time's unfavorable review "revealed more about the critic's dyspepsia than it did about the movie itself." The editors of the magazine wrote to Hall that their critic's appraisal "was based on a sober, professional approach to moviemaking and to the industry as a whole." To this, Hall replied that "being honest isn't enough for one wielding such power as attaches itself to being a theatre reviewer on a national magazine. A sincere incompetent has as great a potential for harm as an outright knave!"

The Capri Theatre has worked out an arrangement with the city's No. 1 friendly traffic cop, Tony Mihailovich, whereby a special "El Cid" screening will be held for ministers, rabbis, priests and nuns. The management is donating the theatre on September 29, and Tony is making out the invitation lists and taking care of other arrangements for the guests . . . Manager C.

(Continued on following page)

LINCOLN

Another two-week postponement before the new drive-in theatres ordinance is enforced has been approved by the city council at the request of theatre owners. Councilman Ed Becker told the council that drive-in operators would not object to being included in the existing ordinance, which regulates conventional film houses. He believes the existing occupation tax applies also to drive-in theatres, in that it provides for an annual $100 occupation tax for theatres up to 600 seats. In Becker's opinion, that includes theatres with zero or no seats up to 600. Drive-ins affected are the Starview and West O, both owned by Irwin Dubinsky.

Officials at Cooper Foundation's Stuart Theatre found little to laugh about, and neither did Lincoln policemen who showed up at the downtown theatre in response to a telephone call that the theatre had been held up. The prank came too soon after both the Stewart and the Nebraska theatres were robbed of some $500 within days last February to be funny.

Irwin Dubinsky and his wife sent their daughter Bonnie to Boulder, Colo., where she entered the University of Colorado. She was graduated last June from Lincoln Southeast High School. A son Sarge leaves soon for his senior year at the University of Chicago. He worked all summer for his dad and will go into the theatre business with him after graduation next June.

Cooper Foundation city manager Dean Ziettlow, back in Lincoln only three weeks after two months in Cooper's Colorado theatres, is gone again—this time to fill the managerial spot temporarily at the Criterion in Oklahoma City. Cooper has two other theatres there, the Cooper and Tower. Dean relieved Cooper managers in Pueblo, Colorado Springs and Greeley during the two summer months. The two weeks in Greeley stretched out to six when the vacationing manager had to take time out for major surgery. Dean is getting a new secretary in his absence—Evelyn Sedivy. Evelyn isn't exactly new to the Stuart—she worked there as parttime night ticket seller while holding down a daytime secretarial post at Lincoln's Occupational Training Center for the Mentally Retarded. The night job pay helped Evelyn carry out her favorite activity—flying. She's working now for a commercial pilot's license and had the time of her life this summer when she and Mildred Barrett, another Lincoln flying gal with a commercial pilot's license, were Nebraska's only entry in the annual cross-country Powder Puff derby.

The Omaha World-Herald's Funny Side Up column had a lot of fun the other week poking fun at both physicians and movies. Noting that a doctors office building will be erected behind the Cinerama Theatre, the columnist added, "This should give patients something to do while waiting to see the doctor." The printed fun goes on to comment, "With the Cinerama Theatre (Cooper's) so close, patients someday may find themselves being X-rayed by three cameras."

The typical seat found in the typical modern theatre came in for some indirect praise when Nebraska Chiropractors Ass'n met here. In remarks on the need for proper seats, Dr. M. B. DeJarnette of Nebraska City said church pew seats are antique—churches would be wise to install seats like those used in theatres and designed to fit the contour of the human spine . . . Bert Cheever's relief cashier, Barbara Abbott, will be away from the State Theatre for a month. She is honeymooning after her September 8 wedding to a Lincoln Air Force base man. Bert is minus the services of another regular cashier, Jeannie Smith, who came home on Barbara's wedding day from Omaha where she had undergone surgery.

Ed Jancke, son of Mr. and Mrs. Walt Jancke, returned to Chicago to resume his studies at the School of the Art Institute. With him went his dog Holly. About the only Jancke household member happy to see Holly and her master leave was Doodle, the senior Janckes' dog.

The highlight of a week's vacation trip for the Clarence Frasier family, especially 11-year-old Paul, was attending the famous Passion Play performance at Spearfish, S.D. Frasier is operator of the Joyo neighborhood theatre in nearby Havelock. Mr. and Mrs. Frazier, Paul and his sister Connie did some other sightseeing on the way north, stopping at Yankton and the Badlands. They traveled on to Estes Park in Colorado before heading for home . . . Jim Dickinson, night doorman at the Varsity, is switching his evening activities over to the campus where he'll take University classes, still holding down a daytime job . . . Cooper Foundation staffer E. Merle Gwin and his family spent early September in Colorado on a before-school vacation.

The Stuart Theatre looked a little like a schoolground the morning of September 5 as hundreds of school teachers gathered in the movie house for the general session opening the city's annual Business-Education Day. After a talk by Lincoln Chamber of Commerce executive John Fraker, the teachers had lunch and broke up in small groups to tour city businesses . . . Lincoln got a quick visit from actor Henry Fonda, if only from a Union Airport vantage point. Fonda, native Omahan, spent a busy 20-minute stop looking around, when he wasn't signing his autograph, after he came in on the Frontier Airlines' Denver-to-Kansas City flight.



Two actual members of Lt. John F. Kennedy's PT-boat crew, Gerard Zinser and Leon Drawdy, will make their motion picture debut in WB's "PT 109."

TelePrompTer of Canada Secures Fight Rights

From Canadian Edition

TORONTO—TelePrompTer of Canada, Toronto, has secured the rights in this country for cable TV coverage of the heavyweight championship fight between Floyd Patterson and Sonny Liston September 25.

Already Hamilton Co-Axial Cable has announced the bout will be presented exclusively on its system in the Hamilton, Ont., area.

DES MOINES

(Continued from preceding page)

L. McFarling's caged disc jockey—a street promotion for "Bird Man of Alcatraz"—was "sprung" after a very few hours in his sidewalk cell outside the Orpheum Theatre downtown. Mac had no sooner shoved a hamburger through the bars to keep the promotion (and the deejay) alive, than someone came along with the correct key and set him free . . . Tom Cataldo, former Paramount shipper, was home on leave from the Army.

Columbia served up cake and a farewell gift for Nancy Lee, booker's steno, who left for Ames . . . Genial Dorothy Pobst was missed at United Artists when the doctor ordered her home for a few days to recoup from a bronchial infection . . . Carl Sokoloff of National Screen Service and wife are the proud grandparents of a baby girl born to their daughter and son-in-law, Mr. and Mrs. James Maske of Tulsa. The Sokoloffs took off for Tulsa to welcome the newcomer . . . Margaret Kinser, sister of Universal's Thelma Washburn, was recovering after surgery.

Des Moines WOMPIs were well-represented at the Kansas City convention. In addition to president Betty Hemstock and Pauline Mosier, who were delegates, Leone Matthews, Florence Work, Nola Bishop, Joyce Brain, Florence Bundy, Carol Butler and Alice Patton attended . . . Ken Claypool, Paramount salesman, was in from Omaha for a meeting at the local branch . . . Helen Long, MGM, vacationed . . . Another vacationer was Shirley Exford, booking clerk at Warners, who went to northern Wisconsin.

Sarah Gold, chairman of the women's committee of Variety, urges fall housecleaners to "round up their rummage" and call Belle Sandler who will see that it's picked up. The Variety rummage sale is scheduled for October 31, but it is not too soon to begin rummaging in the attic and basement for salable items . . . A belated Filmrow welcome to Donna Velvick, who joined the Warner staff during the summer . . . Exhibitors on the Row included Dwight Hansen, Rockwell City; Glen Lambert, Monticello, and A. F. Mueting, Pocahontas.

Harrison Wollcott of the New Grand Theatre at Eldora shot a 75 to take low gross honors at the Variety Club's golf meet held at Grandview. Lloyd Hirstine of the Capitol Drive-In and Stan Soderberg, 20th-Fox salesman, tied in the blind bogie event.

Robert Graf, Heinz Weiss and Til Kiwi, top German actors, have roles in UA's "The Great Escape."

Rudy Koutnik to Head Wisconsin Session

MILWAUKEE — Eddie Johnson, president, announces that the Wisconsin Allied convention (September 26, 27) will have Rudy Koutnik, who operates the 15 Outdoor Theatre, as chairman. Gerry Franzen, head of Cinema, Inc., and Harold Pearson, executive secretary, are cochairmen. The program will include business building panels, exhibits of all types, and discussions on various phases of theatre operation. In addition to the banquet, there will be loads of prizes, screenings and a number of surprises. Milton London, National Allied executive director, is expected to attend.



Rudy Koutnik

MILWAUKEE

Ben Marcus of the big theatre circuit bearing his name and various other interests, of which the Pfister Hotel is one, is determined that the hotel regain its once imposing stature . . . Buck Herzog, Sentinel amusements editor, gets loads of mail. One woman, he said, wrote him that after seeing "The Wonderful World of the Brothers Grimm" at the Palace, said: "It was a full house of the loveliest children I have ever seen. Fairy tales are the soul of any children, and they may be young and very old." The woman attached a $10 check and added: "Can you round up some little ones or teenagers and let them see the world of fairyland? Beauty and decency keep us away from decay." Buck said it would be done.

Shed a tear for the Allied Artists folks here. They've been all set for a month or so to get started on exploitation for "El Cid," slated to open at the Strand. But Estelle Steinbach, Strand Theatre manager, has done such a successful promotional job on "West Side Story," now in its 26th week, that Prudential Theatres officials hesitate to pull the picture. It may be October or November before "El Cid" breaks at the Strand.

Ruth Parker, former usherette and vendette at local theatres, went on to become secretary to Edward Mangum, when he was at the Miller Theatre, and later secretary to Ray Boyle, then managing director for the theatre. When Boyle opened the new Swan Theatre, Miss Parker became general manager. Among her duties are such things as telephoning stars in Hollywood, requesting airline schedules, making hotel arrangements, tracking down shortages from the laundry, taking tickets when the theatre is short-handed, and even climbing the ladder to fix the marquee. "But you won't get me on that stage," she says.

Joe Reynolds, Towne manager, finally took off on a vacation, after he had all the promotions and exploitation material checked out and accounted for. However, while he was away, someone apparently didn't get his signals straight, for he shipped his material "as is" to Joe for final processing. "Caught me just in time down there," Joe said, "and I had to do it on the fly."

Back in 1945, a wild mallard hen became news when she hatched a brood of ducklings on a piling below the Wisconsin avenue bridge here. Experts in bird lore were astonished, as were thousands of pedestrians who packed the bridge daily to watch the phenomenon, and by the time Gertie moved to the park lagoon with her brood, approximately 3,419,000 persons had peered at her. Well, anyway, cameraman Willard Van der Veer, 69, is here shooting background scenes of the surroundings where Gertie spent six weeks rearing her five offspring. The story of Gerti's motherhood will be presented as a half-hour segment of the General Electric Theatre TV series.

Robert Brill, who has taken over the Century and Milwaukee theatres, has added Robert's restaurant at 2346 North Third St. Brill is still having difficulty with vandals ripping and cutting up his theatre seats—as high as from 80 to 90 a day, he says. He has posted a reward of $50 for information leading to the culprits . . . Al Camillo, former Tower manager, has joined the Marcus circuit and has been assigned to handle the 57 Outdoor and Cedarburg's Rivoli theatres.

James M. Johnston, Sentinel religious news editor, devoted an entire column to movies, stressing religious pictures . . . In booking were Ken Brechler, Town at Darlington and Stanley at Galena, Ill.; William Charboneau, Midway at Prairie Du Sac and Grantland at Lancaster, and Leo Lind, Burg, Shullsburg . . . Carroll R. Morten, AA manager, returned from a vacation.

Over 50% of Tickets Sold For Variety Club Benefit

From Eastern Edition

WASHINGTON—More than half of the tickets available for the "Mr. President" benefit sponsored by the local Variety Club, Tent 11, have been sold, according to Chief Barker Felix Grant.

The one-night benefit to raise funds for the numerous Variety Club charities will take place Friday night, October 12, at the National Theatre here. Tickets for the play starring Nanette Fabray and Robert Ryan are on sale daily from 10 a.m. to 7 p.m. in the Variety Club office, room 111 at the Willard Hotel. The telephone number is EX 3-3005. Ticket prices are $15 for orchestra and boxes; $10 for first balcony and $5 for second balcony.



'THE

MATING URGE'

(IN COLOR)

WHAT A GAL HAS TO DO TO SNAG A MATE!

New York Times . . "'The Mating Urge' turns out to be a nice surprise . . . And as a movie package is enlightening, engrossing and often downright charming!"

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Exchanges:

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Mr. Ed Gavin
212 West Wisconsin Ave.
Milwaukee 3, Wisconsin
BRoadway 3-6285

●

Independent Film Distributors

Mr. Abbott Swartz
74 Glenwood Avenue North
Minneapolis 3, Minnesota
FEderal 8-7013

(Approved by the motion picture production code authority and every stote censor boord.)

OMAHA

Variety Tent 16 will have its annual Golf Day at the Omaha Field Club Monday (17) and has extended an invitation to Tent 15 of Des Moines and exhibitors in the area to attend. Chief Barker Don Shane said there will be a fancy list of prizes for various golf events. Dinner and entertainment are scheduled in the evening.

Carl Hoffman, manager of the Omaha Theatre, took a few days of the last week of his vacation to paint his house. He got in about two days of work before a blanket of wet weather covered Omaha, continuing through the weekend.

Columbus residents are going to take into consideration what is showing on theatre marquees in their town when looking for a weather forecast. The drive-in theatre was playing "Gone With the Wind" when a storm struck and blew the screen away . . . Ernest O. Van Wey of Gothenburg, veteran exhibitor in Nebraska, officiated at the dedication of the new Masonic Temple at Lyons. Van Wey is grand master of the Grand Lodge of Nebraska.

The Indian Hills Cinerama Theatre, being built in the swank western section of Omaha, is progressing but bucking a lot of wet early fall weather. The Cooper Foundation Theatres project most likely will not be ready by the predicted mid-October date. However, the drum-shaped portion of the building is well along, the mono-panels are going up on the sides, the roof is on and the auditorium should be enclosed before the weather turns cold. The Indian Hills will be similar to the Cooper Foundation's first theatre built exactly to Cinerama needs at Denver.

The Cooper Foundation assists numerous state projects, such as the series of district dairy shows that brought more than a thousand exhibitors over Nebraska this year. The foundation also contributed $50,000 toward the building of a 16-set diorama at the University of Nebraska State Museum. The scenes are three-dimensional and are placed in the museum's Hall of Wildlife, depicting the flora and fauna of the state in meticulous and realistic detail.

All filming of United Artists' "The Great Escape" is being done on authentic surroundings in Germany.

$$$$$$$$$$$$$$$$$$$$$$$$

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motion picture service

TRAILERS AND THEATRICAL ADVERTISING

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New Hollywood Pictures Praised by Ralph Blank

Omaha—Better motion pictures are on the way to your local theatre from the sound stages of Hollywood. Take the word of Ralph Blank, owner of the Admiral and Chief theatres and the Sky View Drive-In.

Blank has returned from a long visit to the west coast with lots of optimism for the movies and praise for the product he saw in the making at a number of Hollywood studios.

"I'm convinced they're trying to make good pictures and have the people to make them," he commented, "and I'm equally convinced that we can get the people to see these new pictures!"

Hazel Court Costarring In AIP's 'The Raven'

From Western Edition

HOLLYWOOD — Executive producers James H. Nicholson and Samuel Z. Arkoff of American International Pictures have signed Hazel Court to costar with Vincent Price, Peter Lorre and Boris Karloff in their Edgar Allan Poe thriller, "The Raven." Miss Court was costar with Ray Milland in another AIP Poe thriller, "The Premature Burial," her most recent screen appearance.

Simultaneously set for her first motion picture role was TV star Olive Sturgess. She will portray Price's daughter. Roger Corman produces and directs "Raven" from a Richard Matheson screenplay.

EVERY WEEK

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BOXOFFICE Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

COMPO Plan Builds Up Promotional Bonanza on 'Interns' at Pittsburgh

One Achievement Is Well-Timed Press Break

If you build a better merchandising campaign the world will beat a path to your theatre door.
—Proverb from the BOOK of SHOWMANSHIP

This showmanly exhortation expressed in Scriptural style appeared prominently on a bulletin by Allied Motion Picture Theatre Owners of Western Pennsylvania announcing "The Interns" as the Allied group's latest choice for area saturation merchandising under the COMPO plan.

Within a ten-day period, the film opened in 33 theatres in the Pittsburgh exchange area.

The COMPO plan calls for coordinated promotion by the distributor, exhibitor group and individual showmen to produce maximum grosses.

HARRY HENDEL COORDINATOR

Harry Hendel was the Allied MPTO-COMPO coordinator. The Hendel-MPTO achievement in the concentrated promotion included an impressive layout on the entertainment page of the Pittsburgh Press, which has a circulation of 850,000. There was a detailed discussion by Kaspar Monahan, the Press entertainment editor, of the COMPO plan and "The Interns," plus two large drawings of James MacArthur and Suzy Parker, totaling 8x20 inches of space. The introduction of Monahan's lead article follows:

"There's a fine film called 'The Interns,' set to open at the Fulton, plus a whole flock of area theatres on Wednesday under what is known in the trade as 'the COMPO plan.'

"Not so long ago this procedure stirred up a boxoffice bonanza in these parts, thereby making a big bunch of theatre owners and film exhibitors very happy. COMPO (meaning Council of Motion Picture Organizations) provides for what is known as the 'saturation' mass showing—hitting hard in a large group of theatres in a given territory all at once.

SMALL EXHIBITOR BENEFITS

"Thus the small exhibitor gets the benefit of a concentrated campaign which by way of large advertisement and displays arouses keen public interest in the film to be thus handled." With this excellent explanation, Monahan goes on to discuss a long-distance telephone conversation with David Swift, writer and director of "The Interns," in Hollywood.

The impressive Pittsburgh Press article is an example of an important benefit of the COMPO plan for mass area showings and cooperative promotion from the top down to the local level. The article was timed to obtain the most benefit for the most exhibitors, even the small-town showings. With COMPO, through Western Pennsylvania Allied; Columbia Pictures and individual theatres behind the promotion, the Pittsburgh Press editors naturally were more impressed than they would have been if the publicity were proposed by one theatre. Columbia, of course, came through with the telephone interview with Swift.

Allied also mailed out 11x8 circulars on the film to all hospital nurses' homes in the Pittsburgh area and reports there was "excellent" cooperation in posting them on the nurses' bulletin boards.

Columbia assistance, contributed at no cost to the participating exhibitors, included:

- A showmanship merchandising manual.
- 8x10s and 11x14s for co-op window displays.
- An exciting and supercharged teaser trailer featuring Dr. Ben Casey of TV fame.

HERALDS FROM COLUMBIA

- A quantity of colorful super-charged heralds, including a rubber stamp for theatre and date.
- Radio spots— 10, 20, 30, 60 seconds.
- Open end interviews with Michael Callan, James MacArthur, Cliff Robertson and Haya Harareet.
- Radio star identification contest record with four 35-second dialog passages.
- Colorful and attractive eye-catching window streamers.
- Contest prize—Colpax LP record featuring "the wildest music from the wildest party ever filmed."
- A Colpax record featuring Stu Philips for playing in the lobby or drive-in theatre during intermission.
- A smash hard-sell territorial television and radio saturation campaign exclusive of exhibitor participating plan.
- Pittsburgh Press—Sunday circulation 850,000. A 500-line ad containing the name and date of every participating theatre.



What better gimmick for "Five Weeks in a Balloon" than balloons—hundreds of them flying all over town. Rex Hopkins, manager of the Orpheum Theatre in Seattle, made sure the 1,000 miniature balloons he had imprinted with film title and theatre-playdate copy got around by filling them with helium. He says a tank of this buoyant gas cost $47. Here Laurie Horn, Orpheum usherette, releases the first batch of balloons, each of which carried a pass to the film.

IGA Tiein for 'Jumbo'

A tiein campaign with a proposed budget of $500,000 has been arranged by MGM with the Independent Grocery Alliance for "Billy Rose's Jumbo." The promotion will include newspaper, radio and TV advertising, and exploitation in the 7,000 grocery units in the IGA.

Perfume to 'Voyage' Women

At Portland, Me., Ralph Tully of the State Theatre distributed Bon Voyage perfume samples to the first 100 women patrons the first three days of the "Bon Voyage" engagement.

Quartets, Theatre Organs, Drum-Bugle Bands Sound Out for 'Music Man'



Quartet serenades majorette Marianne Joslyn at Shoppingtown Theatre. Three drum-bugle corps also appeared at theatre during a "Music Man" festival during opening week.

Three drum and bugle corps, one of them numbering nearly 40, a barber shop quartet, plus an amateur players group, filled Monday through Friday schedule in an opening week promotion of "The Music Man" at the DeWitt Shoppingtown Theatre at Syracuse, N.Y.

Sam Mitchell, manager, says his "Music Man Festival" drew theatregoers from all over the area—Ithaca, Auburn, Oswego, Oneida, Rome, Utica, Watertown, Binghamton and some from across the border in Canada. One woman came from Ithaca in a wheelchair, accompanied by her husband.

"She hadn't been to a movie in 20 years," the husband said. "We fell in love with the theatre (a new structure built for Todd-AO), and she thought 'The Music Man' was the greatest film she ever saw."

The opening night was sold out by the Pompeiian Players of Our Lady of Pompeii Church, who had taken over the theatre and gave performances before each of the two showings of "The Music Man" that night.

The three drum and bugle corps appeared on successive nights while the Chordables, a Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America quartet, sang each night in the arcade of the shopping center and appeared on the stage of the Shoppingtown. In addition to the Oneida group, Mitchell arranged for the appearance of the Canastoa Saints and the Nedrow volunteer fire department's youth drummers and buglers, totaling 40.

Footprints were painted on sidewalks through the shopping center stating, "Follow that man to see 'The Music Man.'" At a restaurant, a mural was painted from a film scene. Stores carried mention of the film in their ads. A car promoted from the Chevrolet dealer traveled around playing a recording of "76 Trombones." Displays were obtained in 40 stores. Radio station WNDR promoted a question and answer competition with 100 records as prizes.

Buffalo Bills Win Big Publicity at Buffalo

Right at hand for high-level publicity for "The Music Man" at Buffalo were the Buffalo Bills, champion quartet formed in 1947 and launched on the road to fame by a Buffalo radio station. The Bills appeared in "The Music Man" long-run play on Broadway and later in the Warner Bros. screen production.

There were many stories on the career of the Buffalo Bills in dailies and weeklies all over western New York state, starting months in advance. A few days before opening of the film at the Center Theatre, an illustrated interview with Bill Spangenberg, one of the original Bills, appeared in the local paper. He retired recently from the quartet and is living in Buffalo. It was an on-the-nose, opening break.

Other breaks included a two-page roto section pictorial preview in the Courier-Express, also large color layouts in the Evening News theatre pages.

The AB-PT Buffalo team of Arthur Krolick, district manager; Charles Taylor, ad-publicity director, and Ben Dargush, Center manager, put across an all-media promotion that covered a larger area both in time and geography. This included:

- Radio contest to select the best local barber shop quartet.
- Screening for record dealers two weeks in advance, when arrangements were made for wide distribution of "The Music Man" window and store signs, with a prize offered through the dealers for best displays.
- The "76 Trombones" number put on all jukeboxes, and also on Muzak systems in factories, office buildings, stores, etc.
- Special poster made up for record departments of large discount chain.
- "The Music Man" books given away via radio and television programs.
- A barbershop quartet in colorful costumes sang melodies from picture on opening night out front.

Giant Kimball at Baltimore Breaks Ten-Year Silence

The giant Kimball organ at the Stanton Theatre in Baltimore was used for the first time in more than a decade for the enjoyment of "first-nighters" at the opening of "The Music Man." The imposing gold and white console rose from the depths of the orchestra pit into the haze of the proscenium spotlights, and received what amounted to a standing ovation.

One of the largest theatre organs ever built, the three-manual concert organ boasts 31 ranks of pipes, two more than the famous Kimball in the New York Roxy. Just three weeks previously, members of the American Theatre Organ Enthusiasts were given the green light to get the giant instrument in shape for the premiere. A crew of nearly a dozen worked each weekend and many nights until dawn.

The organ needs more work, which the Stanton management plans to complete and include it as a regular feature, reports Ted Schiller, general manager for JF Theatres.

After an introductory recital by Dick Kline jr., chairman of the Potomac Valley chapter of the ATOE, the Chorus of the Chesapeake, international champions, entertained for 30 minutes.

The capacity audience was entertained for a total of four and a half hours.

Showmen Eye TV Preview at Big Fair; Feel Film Industry Could Do Same

There was some frank envy among Des Moines motion picture folk, plus serious thinking, over the job done by television to promote future video product at the recent Iowa State Fair. A 45-minute film entitled "Seven Wonderful Nights" was viewed by thousands of fairgoers in station KRNT-TV's fairground studio every hour on Saturday and Sunday, plus several showings each day during fair week. The title, of course, suggests spending "seven wonderful nights" a week at home watching "the box."

The film previewed upcoming CBS network shows. The studio seats 300, and was packed for each free showing.

The Iowa State Fair attendance was around a half-million. Fairgoers traditionally have tired feet and welcome the opportunity to sit down and watch anything that's free, several Des Moines exhibitors pointed out. They suggested that the tired fair visitors would jump at a chance to sit in an air-conditioned tent and watch while the motion picture people promoted their upcoming product!

One exhibitor believed that the film companies should consider putting together a combined reel to advertise "A Wonderful Night Out" at the movies to such tailor-made audiences of potential theatre patrons.

Showman Publishes Biweekly Shopper

Bob Munn, owner of the Strand in Moundsville, W. Va., has a near perfect publicity arrangement—he also owns the Marshall County Green Tab, a tabloid-size shopper printed on offset.

Munn, a longtime exhibitor, started the paper to advertise his theatre attractions, hoping maybe to make a buck or two in addition. But the Green Tab (printed in green) has become very successful. It goes into every home and business address in Marshall County by mail every other week. Want ads are published free.

A recent issue included 22 pages of display and want ads, one page of which advertised July 19 through July 28 attractions at the Strand. Mats and display ad copy filled a space 4x15 inches, while stills and pressbook copy filled the remainder of the page, 6x15 inches.

The Green Tab is open to other theatres for display advertising, but to date no other theatre has come in.

Elvis, Frankenstein In Drive-In Program

F. Chase Hathaway, owner of Hathaway's Drive-In at North Hoosick, N.Y., attracted attention and business via a widely advertised Saturday bill in which "Elvis Meets Frankenstein." Program booklets, window cards and newspaper advertising, including a quarter-page in the Bennington, Vt., paper, listed: "4 Big Features—The Curse of Frankenstein, Frankenstein 1970, Jailhouse Rock and Love Me Tender . . . Will Frankie's S-H-O-C-K Make Elvis R-O-C-K-K? Or . . . Will Elvis' S-H-A-K-E Make Frankie Q-U-A-K-E? Find out for yourself." There were drawings of Presley strumming a guitar and a mask of Frankenstein, with "ELVIS Meets FRANKENSTEIN" in between.

Sells Block of Tickets In Savings Promotion

James Owen "Skipper" Cherry, Dallas city manager for Interstate Theatres, sold the Southwest Savings Ass'n a big block of tickets for a savings account promotion. It all was extra revenue. The tickets were good at any Interstate theatre in Dallas.

The savings bank advertised: "Open a new savings account of $100 or more before (date), or add that amount to your present account and receive TWO FREE TICKETS to any Interstate theatre in Dallas." The ad included a space for name, address, etc., and ticket order.

Salutes to Showmen

Bill Samuel of the Rialto in Denison, Tex., won a salute in Interstate circuit's Weekly Digest for his midnight show herald on "Tales of Horror." His work was described as a piece of fright art! Other salutes went to Albert Baade and Bill Hardy, Arcadia at Tyler; Jim Neinast, Wichita at Wichita Falls; Tillman Bond, Arcadia in Temple.

"The Music Man" has been selected by Seventeen as the Picture of the Month for August.

Zoo's Tiger Cub Christened 'Hatari' At Theatre Party; Zebra Gets in Act

Hatari, a furry bundle of tiger stripes, so young that his interests are confined to play and frequent nursing, was host to city and county officials, and sponsors of the Como zoo with their children and grandchildren at a christening party and screening in the Paramount Theatre in St. Paul.

The film, of course, was "Hatari!" from which the tiger cub received his name. The christening party and screening were arranged by Charles Zinn, Paramount director; Herb Paul, public relations director for the city zoo, and Joel McLay, Paramount house manager.

The cub was brought to the theatre in a jeep by McLay and Paul, and met many of the youngsters in the lobby, who were allowed to touch the little jungle beauty.

Newspaper reporters and photographers and a television crew covered the event, the latter for newscast shots.

In addition, a birthday party was held at the zoo for a zebra, a favorite of the youngsters. This was attended by children of the zoo personnel. After the party, the guests attended a showing of "Hatari!"

The zoo came through with a third promotion. For a week before opening of the film, "Hatari!" announcements were made at all performances of Sparky, a trained seal who does his act four times a day at the zoo. At the end of each performance, a drawing was held for a number of tickets to see the film, "compliments of Sparky."



This tiger kitten, christened Hatari, isn't interested in much more than play and nursing, but it can be seen above that the men aren't taking their eyes off the litt'e fellow. Left to right are Joel McLay, house manager of the Paramount Theatre in St. Paul; Charles Zinn, Paramount manager, and Herb Paul, public relations director of the Como zoo at St. Paul.

Jeep at Boxoffice

Claude Stewart of the Waco (Tex.) Theatre pasted a "Hatari!" six-sheet on the sidewalk in front of the boxoffice and parked a jeep over it. Boy Scouts were conducting a campaign to sell the American flag, so Stewart gave them space in the lobby, and equipped the youngsters with "Hatari!" hats.

Institutional Displays

At New Britain, Conn., the Palace, flagship of Perakos Theatre Associates, has this display copy: "Relax and Enjoy the Movies at the Palace—So Many People Do!" and "Come In for the Best Movie Entertainment in Town!"

Lobby Display With African Animal Heads



Ingenuity and imagination, possessed in substantial measure by all, often create winning displays that "reach" patrons and sell tickets. Above is an example, which O. E. Scott of Scott Theatres in Odessa, Tex., reports resulted in "terrific" customer reaction. The exhibit, up well in advance, was 20 feet long and 8 feet high; the width on one end was 10 feet, on the other 5 feet. Scott's ingenuity was in collecting the mounted animal heads—a rhino, eland, sable antelope, cape buffalo, water buck, kudo (large antelope), all African animals—plus arranging them behind a heavy screen. In addition he had a tape recorder behind the scene, playing African jungle noises, such as a lion roaring, leopards fighting, baboons crying, and four native dancing rhythms.

Extra Revenue Reminders . . .

New Matinee Twist: Stores Pay $15 A Week for 'Advertising Programs'

Successful children's shows and other special event promotions were detailed by selected showmen at a recent breakfast and luncheon meeting of Independent Exhibitors of New England held in Boston.

The COMPO plan of mass bookings, backed by coordinated merchandising by film companies and participating theatres, also was explained, with upcoming product up to Christmas listed in detail.

Langdon Wilby, manager of the Shipyard Drive-In, Providence, R.I., a Rifkin circuit theatre, reported on his promotion with the Little League. The league started off with 2,000 tickets, which it had printed, and went out and sold door to door. The league kept all the proceeds. The first time the Little Leaguers collected over $700, and promotion has been going on now every year. Wilby said that, instead of handing out donations or contributing to ad books, the theatre allows worthy organizations to sponsor a night, and to sell their own tickets for it, and keep the proceeds.

'CUSHION OF FRIENDSHIP'

This procedure was remarked upon by Julian Rifkin, circuit head, who said: "This gives us what I like to call a cushion of friendship."

This year, Wilby reported, the Little League gave the theatre a sponsoring team, cost of which would have been $300. Organizations may sell their tickets at the theatre price of $1, or over, but may not sell them under the price.

Ernest Fitzgerald, city manager at Rochester, N.H., and state chairman of the Jimmy Fund, told the group about his Christmas promotion. The theatre is rented to the Chamber of Commerce with one hour of cartoons. The Chamber of Commerce promotes and advertises the show for people to leave their children while Christmas shopping, etc.

"We became baby sitters for people who did shopping in the town," the theatre manager recounted.

He said it worked out to be a very successful promotion, and the theatre was lauded editorially by the newspapers for its cooperation in giving the people and the children clean restrooms and a meeting place during the Christmas shopping season.

STORE PAYS $15 A WEEK

Arthur Maybee, manager of the State at Milford, Mass., an Interstate theatre, explained his kiddy show policy in which advertising programs are sold to merchants at $15 a week. The merchants get trailers on the screen, cards in the lobby, cards in their windows and free tickets printed up which read, "Admit one. You are the guest of ..... at a specially selected show of family entertainment at the State Theatre Saturday afternoon." The tickets are printed for the merchants to distribute.

"We don't sell the tickets," Maybee said, "we sell the advertising."

How well the plan works is exemplified by the fact that it was started in 1959 for eight weeks, and in 1960 for the whole season, where it has stayed to date. "We have had as many as 12 merchants in on it, and as few as five. But even with five, you have $75 in the boxoffice before you open your doors on Saturday afternoon. It has worked very successfully for us," he said.

He explained that the program for Saturday matinees is a replacement show. When the theatre is playing a big picture that doesn't justify replacement for the kiddies, the theatre postpones the Saturday matinee, using a snipe. "They do not have to be consecutive shows," he pointed out. The merchants can give the tickets to anyone they wish, but the theatre suggests that they give them to adults.

In another most successful kiddy promotion, Doc Romanow, manager of the Coolidge Theatre, Brookline, Mass., a B&Q operation, reported on his "Pencil Box" show. The show is run once a year, and a sponsor is arranged. At the Brookline theatre, it has been a well-known restaurant, Jack & Marion's. A 40x60 trailer is used, and prices are raised at the boxoffice from 35 to 40 cents.

"We do as much as $700 to $800 on a matinee, and we have been running it for seven years," Romanow related. He said this is all the more amazing considering that the Coolidge is not a children's house. He also said that the best day for a Pencil Box show is the Thursday preceding the school week. Each youngster gets a pencil box, filled with all that's needed for going back to school. The pencil boxes carry the sponsor's labels.

ADVENTURE SERIES

Another children's show promotion was detailed by Alex Castoldi, Paramount Theatre, Newton, Mass., a New England Theatres house. In this promotion, tickets, limited to 450 per show, are sold through the elementary schools. The shows are held every other week for 16 weeks under the sponsorship of the PTA creative arts committee. The product features the Children's Adventure series, produced in England specially for the 8-to-12-year-olds.



The Prof Forgets His Pants

A 1924 Ford, a bride and an absent-minded bridegroom who forgot to put on his pants (also shirt and coat) made an intriguing (also a bit risque) street stunt for "The Absent-Minded Professor," which bore the title of "Le Roi des Distraits" for its showing at the Mercier, Electra and Villeray theatres in Montreal. At intervals, the bridegroom would get out to crank the oldtime vehicle, as seen in the picture. Following the old Ford, J. J. Martin, director of the Mercier, had a large mobile sign (on a two-wheel trailer drawn by a passenger car) advertising the comedy, which was on a dual bill with "Bagarre a Apache Wells."

Raceway at Saratoga Pays for 'Fire Away' Ad

Owners of the Saratoga Raceway, where "Fire Away" was filmed, paid for a three-column ad announcing the premiere of the featurette at the Palace in Albany, N.Y., some 30 miles away. Copy included:

"Paramount Pictures takes you behind the scenes at Saratoga Raceway . . . In this spectacular widescreen color movie! You'll love this story of a trotter, from birth to his first races as a 2-year-old! All the thrills and excitement of harness racing at Saratoga Raceway. 'Fire Away' also the story of a young boy's love and devotion to a magnificent animal . . . Stars young Gerry Kazamier, Bob Allen and Jayne Davis.

"Gerry Kazamier, an 18-year-old licensed harness race driver, was discovered at Saratoga during the filming of 'Fire Away.' Paramount Pictures, unable to train an actor to become a harness race driver, found it much easier to train the young driver as an actor. Gerry has experienced many thrills and victories, actually racing at Saratoga Raceway . . . And now new thrills as the star of 'Fire Away.'"

Two Theatre Rentals

Foster Liederbach set a rental with the Music Center at the Ben Ali Theatre in Lexington, Ky. Elmer Ward, another Schine manager, rented the Capitol in Ilion, N.Y., to the Watchtower Bible and Tract Society on October 5, 6, 7.

An interpretive analysis of lay and tradepress reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panavision Ⓡ Regalscope; Ⓣ Technirama. Symbol ◎ denotes BOXOFFICE Blue Ribbon Award; Ⓒ color photography. For listings by company in the order of release, see FEATURE CHART.

REVIEW DIGEST
AND ALPHABETICAL INDEX

ǂ Very Good; + Good; ± Fair; − Poor; = Very Poor. In the summary ǂ is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2616	All Fall Down	(111)	Drama	MGM	3-26-62	ǂ	+	+	ǂ	ǂ	±	+	10+1−
2663	◎Almost Angeles	(93)	Dr/Music	BV	9-10-62	±		±	+	±	ǂ		6+3−
2637	◎Assignment Outer Space	(79)	SW-Fantasy	AIP	6-11-62	±							1+1−
	—B—												
2586	◎◎Babes in Toyland	(100)	Mus.	BV	12-11-61	+	ǂ	±	ǂ	+	ǂ	+	10+1−
2583	◎Bachelor Flat	(91)	© Com.	20th-Fox	12- 4-61	+	±	+	ǂ	ǂ	+	±	9+2−
2628	◎Bachelor of Hearts	(97)	Com.	Cont'l	5- 7-62	+							1+
2605	Bashful Elephant, The	(82)	Com-Or.	AA	2-19-62	+		±		−	±		3+3−
2664	◎Barabbas	(134)	Ⓣ 70 Bib Or.	Col	9-10-62	ǂ		+	ǂ	ǂ			7+
2634	Belle Sommers	(62)	Drama	Col	5-28-62	±	±		+		+	±	5+3−
2653	◎Best of Enemies, The	(104)	Ⓣ War Comedy-Orama	Col	8- 6-62	+	+	ǂ	+	+	+	ǂ	9+
2609	Big Money, The	(89)	Comedy.	Lopert	3- 5-62	+							1+
2624	◎Big Red	(89½)	Adv.	BV	4-23-62	ǂ	±	+	+	ǂ	ǂ		9+1−
2640	Big Wave, The	(73)	Drama	AA	6-18-62	+					+		2+
2662	Billy Budd	(123)	© Sea Orama.	AA	9- 3-62	ǂ		+	ǂ	ǂ	ǂ		9+
2461	Bird Man of Alcatraz	(142)	Or.	UA	6-25-62	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
2608	◎Black Tights	(120)	Ⓣ Ballet.	Magna	2-26-62	ǂ	±	+	ǂ	ǂ	ǂ		10+1−
2631	◎◎Bon Voyage	(132)	© Comedy.	BV	5-21-62	ǂ	+	ǂ	ǂ	ǂ	ǂ	ǂ	13+
2640	◎Boys' Night Out	(115)	© Com.	MGM	6-18-62	ǂ	±	±	ǂ	+	+	ǂ	10+2−
2651	Brain That Wouldn't Die, The	(71)	Horror Dr.	AIP	7-30-62	±							1+1−
2625	◎Broken Land, The	(60)	© W'n	20th-Fox	4-30-62	±							1+1−
2406	Brushfire	(80)	War Dr.	Para	2-12-62	+	±	−		+	±	±	5+4−
2619	Burn, Witch, Burn	(90)	Susp.	AIP	4- 9-62	+	−		+		+	±	4+2−
	—C—												
2633	Cabinet of Caligari	(104)	© Horror Orama	20th-Fox	5-28-62	+	−	+	ǂ	+	+	+	7+1−
2613	Cape Fear	(105)	Suspense Or.	U-I	3-19-62	+	ǂ	+	ǂ	ǂ	+	ǂ	11+
2658	Carnival of Souls	(91)	Psycho-Melodrama	Herts-Lion	8-20-62	+							1+
2603	Cash on Oemand	(84)	Suspense.	Col	2-12-62	+	+		+		ǂ	ǂ	7+
2659	◎Centurion, The	(77)	Spectacle.	PIP	8-27-62	±							1+1−
2661	◎Chapman Report, The	(125)	Dr.	WB	9- 3-62	+		±	ǂ	+	−		5+2−
2608	Choppers, The	(64)	Melodrama	SR	2-26-62	±							1+1−
2599	◎Cinderella	(84)	Ballet Film.	Janus	1-29-62	±		ǂ			+	ǂ	6+1−
2639	Clown and the Kid	(65)	Com-Dr.	UA	6-18-62	±							1+1−
2589	◎Colossus of Rhodes, The	(128)	Ⓢ Adv. Spect.	MGM	12-25-61	+	±	+	+	±	+		6+2−
2660	Coming-out Party, A	(98)	Com.	Union	8-27-62	ǂ	+		ǂ		+	ǂ	8+
2645	Concrete Jungle, The	(86)	Or.	Fanfare	7- 9-62	+		+	+		±		4+1−
2650	Confessions of an Opium Eater	(85)	Shock Melodrama	AA	7-23-62	+					±		2+1−
2590	Continental Twist, The	(See "Twist All Night")											
2607	Couch, The	(89)	Suspense	WB	2-26-62	±	±	±	+	+	±	±	7+5−
2621	◎◎Counterfeit Traitor, The	(140)	Orama	Para	4-16-62	ǂ	ǂ	+	ǂ	ǂ	ǂ	ǂ	13+
	—D—												
2655	◎Damn the Oefiant!	(101)	© Ac.	Col	8-13-62	+	±		+	+	ǂ		6+1−
2600	Day the Earth Caught Fire, The	(90)	Suspense Orama	U-I	1-29-62	ǂ	+	ǂ	ǂ	+	ǂ	ǂ	12+
2625	Oead to the World	(87)	Melo.	UA	4-30-62	−					±		1+2−
2602	Deadly Ouo	(69)	Orama	UA	2- 5-62	+		−	+	+	−	±	4+3−
2594	Oesert Patrol	(78)	War Drama.	U-I	1-.8-62	+	+	+	ǂ		+	+	7+
2607	◎Oevil Made a Woman, The	(87)	Adv.	Medallion	2-26-62	±							1+1−
2658	Devil's Messenger, The	(72)	Fantasy-Melodrama	Herts-Lion	8-20-62	±							1+1−
2624	◎Doctor in Love	(93)	Com.	Governor	4-23-62	+	±	+	+	±	±	+	7+3−
2621	Don't Knock the Twist	(87)	Drama/Twist numbers	Col	4-16-62	+	±	±	±	+	±	±	7+5−
	—E—												
2647	◎East of Kilimanjaro	(72)	Adv.	Parade	7-16-62	±							1+1−
2657	◎Eegah	(90)	Com-Fantasy	Fairway	8-20-62	+							1+
2588	◎El Cid	(184)	Ⓣ Hist. Spec.	AA	12-18-61	ǂ	ǂ	+	ǂ	ǂ	ǂ	ǂ	13+
2636	◎Escape From Zahrain	(93)	Ⓟ Adventure Orama	Para	6- 4-62	+	±	+	+	+	+	+	7+1−
2615	Experiment in Terror	(123)	Susp.	Col	3-26-62	ǂ	+	+	ǂ	ǂ	ǂ	ǂ	12+
	—F—												
2653	Fallguy	(64)	Crime Drama	Fairway	8- 6-62	±							1+1−
2664	Firebrand, The	(63)	© W'n	20th-Fox	9-10-62	±					±		2+2−
2623	Five Finger Exercise	(109)	Or.	Col	4-23-62	+	±	±	ǂ	+	+	+	8+2−
2654	◎Five Weeks in a Balloon	(103)	© Adv-Comedy	20th-Fox	8- 6-62	ǂ	+	+	ǂ	+	ǂ	+	10+
2664	Flame in the Streets	(93)	© Drama	Atlantic	9-10-62	+							1+
2575	◎Flight of the Lost Balloon	(91)	Ⓢ Adventure	Woolner	11- 6-61	+		−	±	+			3+2−
			Ⓟ Musical	U-I	11-20-61	ǂ	+	+	ǂ	ǂ	ǂ	ǂ	12+
2618	◎Follow That Oream	(110)	Ⓟ Com.	UA	4- 2-62	+	+	+	ǂ	+	ǂ	+	9+
2619	◎Forever My Love	(115)	Romantic Drama	Para	4- 9-62	+	±	+	+	±	+	ǂ	8+2−
2606	◎Four Horsemen of the Apocalypse, The	(153)	© Drama	MGM	2-19-62	ǂ	ǂ	+	ǂ	+	ǂ	ǂ	12+
	—G—												
2585	George Raft Story, The	(105)	Biographical Drama	AA	12-11-61	+	+	+	ǂ	+	+	+	8+
2626	◎Geronimo	(101)	Ⓟ Outdoor Or.	UA	4-30-62	+	+	+	ǂ	+	+	±	8+1−
2644	◎Gigot	(104)	Comedy	20th-Fox	7- 2-62	ǂ	±	ǂ	ǂ	ǂ	ǂ		11+1−
2605	◎Girls at Sea	(81)	Com.	Seven Arts	2-19-62	ǂ							2+
2587	Gun Street	(67)	Western	UA	12-18-61	±	−	−		+	−		2+4−
2593	◎Guns of the Black Witch	(81)	© Adv. Or.	AIP	1- 8-62	±					−	±	2+3−
2651	Guns of Darkness	(103)	Orama.	WB	7-30-62	+	±	±	ǂ	+	+	+	8+2−
	—H—												
2613	Hand of Oeath	(60)	S-F'n.	20th-Fox	3-19-62	±					±	±	3+3−
2626	◎Hands of a Stranger	(85½)	Susp.	AA	4-30-62	±					±	±	3+3−
2598	Happy Thieves, The	(88)	Com-Dr	UA	1-22-62	+	±	+	ǂ	±	±	+	8+3−
2625	Harold Lloyd's World of Comedy	(94)	Comedy.	Cont'l	4-30-62	+	±	ǂ	ǂ	ǂ	ǂ		10+1−
2634	◎Hatari!	(159)	Adv. Dr.	Para	5-28-62	ǂ	ǂ	+	ǂ	+	ǂ	ǂ	12+
2634	Hell Is for Heroes	(90)	War Dr.	Para	5-28-62	+	±	+	+		+	+	6+1−
2612	◎Hellions, The	(87)	Ⓣ Outdoor Orama	Col	3-12-62	+	±	±			−	±	4+4−
2639	◎Hemingway's Adventures of a Young Man	(145)	© Dr.	20th-Fox	6-18-62	ǂ	±	+	ǂ	ǂ	ǂ	ǂ	12+1−
2590	Hey, Let's Twist!	(80)	Musical.	Para	12-25-61	+	±	+	+	+	±	±	7+3−
2610	Hitler	(107)	Orama	AA	3- 5-62	±	±	−	+	+	−		4+4−
2620	◎Horizontal Lieutenant, The	(90)	Comedy ©	MGM	4- 9-62	+	±	±	+	+	ǂ	+	8+2−
2641	Horror Chamber of Dr. Faustus, The	(95)	Horror Drama	Lopert	7- 2-62	+							1+
2623	House of Women	(83)	Orama	WB	4-23-62	±	±	+	+	+	−	±	6+4−
2662	◎Huns, The	(85)	Spectacle	PIP	9- 3-62	±							1+1−
	—I—												
2596	◎I Bombed Pearl Harbor	(98)	Widescope, War Dr.	Parade	1-15-62	+		±		+	−		3+2−
2636	◎I Like Money	(81)	© Com.	20th-Fox	6- 4-62	+	±	+	ǂ		+	+	7+1−
2635	Incident in an Alley	(83)	Or.	UA	6- 4-62	±					±	±	3+3−
2661	◎If a Man Answers	(102)	Com.	U-I	9- 3-62	+		±	ǂ	+			5+1−
2626	Information Received	(77)	Dr.	U-I	4-30-62	+		±	+		+	+	5+1−
2638	Interns, The	(120)		Col	6-11-62	ǂ	ǂ	±	+	ǂ	+	+	10+1−
2628	Intruder, The	(83)	Dr.	Astor	5- 7-62	+	±	ǂ	+	ǂ	+	+	9+1−
2661	Invasion of the Animal People	(55)	Science-Fiction	AOP-SR	9- 3-62	±							1+1−
2651	Invasion of the Star Creatures	(81)	Sc.-F'n Comedy	AIP	7-30-62	±							1+1−
2644	◎It Happened in Athens	(92)	© Comedy-Drama	20th-Fox	7- 2-62	+	+	−	+	±	+		5+2−
	—J—												
2645	◎Jack the Giant Killer	(94)	Adv-Fantasy	UA	7- 9-62	+	−		ǂ		±	ǂ	6+2−
2615	◎Jessica	(105)	Ⓟ Rom. Comedy	UA	3-26-62	ǂ	±	±	+	+	±	+	8+3−
2608	Jet Storm	(88)	Suspense	UPRO	2-26-62	+		+		+			3+
2604	◎Journey to the Seventh Planet	(80)	Adv.-Fantasy	AIP	2-12-62	+		±	±	±	+	−	5+4−
2574	Judgment at Nuremberg	(189)	Or.	UA	10-30-61	ǂ		ǂ	ǂ	ǂ	ǂ	ǂ	14+
	—K—												
2592	Karate	(80)	Ac Or.	Brenner	1- 1-62	±							1+1−
2652	◎Kid Galahad	(95)	Com-Or/Songs.	UA	7-30-62	ǂ	+	+	ǂ	+	+		8+
2571	◎◎King of Kings	(161)	Ⓣ Religious Drama	MGM	10-23-61	ǂ	ǂ	ǂ	ǂ	ǂ	+	ǂ	13+
	—L—												
2627	◎Lad: a Dog	(98)	Drama	WB	5- 7-62	ǂ	±	+	±	+	+		7+2−
2631	◎Last of the Vikings	(102)	Oyaliscope, Adv.	Medallion	5-21-62	+			+			±	3+1−
2595	◎Light in the Piazza	(101)	© Romantic Drama	MGM	1-15-62	ǂ	+	ǂ	ǂ	ǂ	ǂ	ǂ	13+
2662	◎Lion, The	(96)	© Drama.	20th-Fox	9- 3-62	+		ǂ	ǂ	ǂ			7+
2630	◎Lisa	(112)	© Adv. Dr.	20th-Fox	5-14-62	+	ǂ	+		+	ǂ	ǂ	9+
2642	Lolita	(152)	Comedy-Drama	MGM	6-25-62	ǂ	±	+	ǂ	ǂ	±	ǂ	11+2−
2628	Lonely Are the Brave	(107)	Ⓟ Outdoor Orama	U-I	5- 7-62	+	+	+	ǂ	+	ǂ	+	9+
2593	Long and the Short and the Tall, The	(102)	War Or.	Cont'l	1- 8-62	ǂ		+		+	+		5+
2593	Lost Battalion	(83)	War Or.	AIP	1- 8-62	±					+		2+1−
2590	◎Lover Come Back	(107)	Comedy.	U-I	12-25-61	ǂ	+	ǂ	ǂ	ǂ	+	ǂ	12+
	—M—												
2604	Madison Avenue	(94)	© Or.	20th-Fox	2-12-62	±	+	−	+	+	+	+	6+2−
2622	◎Magic Sword, The	(80)	Fantasy-Adventure	UA	4-16-62	+		+	+	+	+	±	6+1−
2601	Make Mine a Oouble	(86)	Com.	Ellis	2- 5-62	ǂ							2+
2660	◎Make Way for Lila	(90)											

REVIEW DIGEST
AND ALPHABETICAL INDEX

In the summary ## is rated 2 pluses, = as 2 minuses. ## Very Good; + Good; ± Fair; − Poor; = Very Poor.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
	Adv. Dr.			Parade	8-27-62	±		±		+			3+2−
2607	Malaga (97)		Drama	WB	2-26-62	+	+	±	##	±	+	±	8+3−
2621	Man Who Shot Liberty Valance, The	(123)	Western	Para	4-16-62	±	##	+	##	##	+	##	11+1−
2641	Manster, The	(72)	Horror Dr.	Lopert	7- 2-62	±					−		1+2−
2663	⊙Marco Polo	(100)	© Adv.	AIP	9-10-62	+							1+
2576	Mask, The	(83)	Depth-dimension Horror Drama	WB	11- 6-61	+	−	−	+	##	±	±	6+4−
2654	Matter of WHO, A	(90)	Com.	Herts-Lion	8- 6-62	##			+	±	+	##	7+1−
2642	⊙Mermaids of Tiburon, The	(77)	Underwater Adv.	Filmgroup	7- 2-62	±		±		±			3+3−
2632	⊙Merrill's Marauders	(98)	© Dr.	WB	5-21-62	+		##	##	##	##	±	10+1−
2594	⊙Midsummer Night's Dream	(74)	© Puppet Fantasy	Showcorp	1- 8-62	±	+	##	##	+	+	+	9+1−
2656	⊙Mighty Ursus	(90)	Adv.	UA	8-13-62	±					−		1+2−
2629	Miracle Worker, The	(106)	Dr.	UA	5-14-62	##	+	##		##	##	##	11+
2599	⊙Moon Pilot	(98)	Comedy	BV	1-29-62	+	±	##	+	##	##	##	11+1−
2611	Most Wanted Man, The	(85)	Com.	Astor	3-12-62	−							1−
2632	Mothra	(90)	Tohoscope, HoDr.	Col	5-21-62	+		−	+	+	±	±	5+3−
2632	◐⊙Mr. Hobbs Takes a Vacation	(116)	© Comedy	20th-Fox	5-21-62	##	##	+	##	##	##	##	13+
2597	Murder She Said	(87)	Mystery	MGM	1-22-62	+	+	+	##	+	+	+	8+
2624	◐⊙Music Man, The	(151)	Ⓣ Musical Comedy	WB	4-23-62	##	##	##	##	##	##	##	14+
2617	⊙My Geisha	(120)	Ⓣ Com-Dr.	Para	4- 2-62	+	##	+		##	##	+	9+
2587	⊙Mysterious Island	(101)	Adv.	Col	12-18-61	+	+	+	##	##	+	±	9+1−
	—N—												
2620	Nearly a Nasty Accident	(86)	Farce-Comedy	U-I	4- 9-62	+		±	+		+	±	5+2−
2649	Never Let Go	(90)	Melodr.	20th-Fox	7-23-62	+		+					2+
2631	⊙Night Creatures	(81)	Adv.	U-I	5-21-62	+		+	##		+	+	6+
2655	Night They Killed Rasoutin, The	(87)	Melodrama	Brigadier	8-13-62	+							1+
2591	No Love for Johnnie	(110)	Drama	Embassy	1- 1-62	+	+	##	##	+	+	##	10+
2656	⊙No Man Is an Island	(114)	War Drama	U-I	8-13-62	##	±	±	##	+	+		8+2−
2638	No Place Like Homicide	(87)	Farce-Comedy	Embassy	6-11-62	+	−	±	+				3+2−
2643	Notorious Landlady, The	(123)	Com.	Col	7- 2-62	+	±	+	##	+	+	##	9+1−
2656	Nun and the Sergeant, The	(73)	War Drama	UA	8-13-62	±					−		1+2−
	—O—												
2583	One, Two, Three	(115)	Ⓟ Comedy	UA	12- 4-61	##	+	##	##	##	##	##	13+
2610	Only Two Can Play	(106)	Com.	Kingsley	3- 5-62	+	+	+	##	+	+	±	8+1−
2589	Outsider, The	(108)	Drama	U-I	12-25-61	+	±	±	##	##	##	##	11+2−
	—P, Q—												
2591	Pagan Island	(60)	Adv.	Cinema Syn	1- 1-62	±							1+1−
2643	Panic in Year Zero!	(95)	Dr.	AIP	7- 2-62	+	+	+	±	+	±		6+2−
2642	Paradise Alley	(81)	Comedy	Astor	7- 2-62	+							1+
2652	Payroll	(80)	Crime	AA	7-30-62	±		+			±		3+2−
2633	⊙Peeping Tom	(86)	Suspense	Astor	5-28-62	+							1+
2637	Phantom Planet, The	(82)	SF-Fantasy	AIP	6-11-62	±							1+1−
2640	⊙Phantom of the Opera	(84)	Ho.	U-I	6-18-62	##	±	+	##	+	##	##	11+1−
2648	Pigeon That Took Rome, The	(101)	Ⓟ Comedy	Para	7-16-62	+	##	##	+	+	+	##	10+
2652	⊙Pirates of Blood River	(87)	Ⓢ Action	Col	7-30-62	+	±	+	+	+	+	±	7+2−
2653	⊙Playgirl After Dark	(92)	Dr.	Topaz	8- 6-62	+		−					1+1−
2614	⊙Premature Burial, The	(81)	Ⓟ Horror Drama	AIP	3-19-62	+	+	±	+		+	±	6+2−
2606	⊙Prisoner of the Iron Mask, The	(80)	© Adv. (Eng. dubbed)	AIP	2-19-62	±	±		±			±	4+4−
	—R—												
2620	Reprieve	(105½)	Drama	AA	4- 9-62	+	+	±	+		+		5+1−
2629	⊙Ride the High Country	(94)	© Western	MGM	5-14-62	+		+	+	##	+	+	7+
2655	Rider on a Dead Horse	(72)	W'n	AA	8-13-62	+					±		2+1−
2663	Ring-a-Ding Rhythm	(78)	Mus.	Col	9-10-62	+			±	+	+		4+1−
2611	Ring of Terror	(71)	Horror	SR	3-12-62	±							1+1−
2635	Road to Hong Kong, The	(91)	Com.	UA	6- 4-62	+	+	##	##	+	+	+	9+
2614	⊙Rome Adventure	(118)	Com-Dr.	WB	3-19-62	+	+	±	+	##	+	+	8+1−
	—S—												
2623	Safe at Home!	(83)	Com-Dr.	Col	4-23-62	+	−	±	+	+	+	+	6+2−
2592	Sail a Crooked Ship	(88)	Comedy	Col	1- 1-62	+	±	±	##	+	+	+	8+2−
2599	Saintly Sinners	(79)	Com-Dr.	UA	1-29-62	±	−	+	+	±	±	±	6+5−
2622	⊙Samar	(89)	Action Dr.	WB	4-16-62	+	±	±	+	+	+	±	7+3−
2627	Satan in High Heels	(93),	Exploitation Melodrama	Cosmic	5- 7-62	−	=					±	1+4−
2610	⊙Satan Never Sleeps	(125)	© Comedy-Drama	20th-Fox	3- 5-62	+	+	±	+	+	+	+	7+1−
2659	Scarface Mob, The	(105)	Cr.	Desilu	8-27-62	+							1+
2612	Secret File Hollywood	(85)	Melodrama	Crown Int'l	3-12-62	±							1+1−
2602	⊙Sergeants 3	(112)	Ⓟ Outdoor	UA	2- 5-62	+	+	+	##	+	+	+	8+
2605	7th Commandment	(82)	Melo.	Crown	2-19-62	±							1+1−
2619	⊙Shame of the Sabine Women, The	(80)	Adv. Dr.	UPRO	4- 9-62	±					±		2+2−
2627	⊙She Didn't Say No!	(96)	Comedy Satire	Seven Arts	5- 7-62	##							2+
2657	Shootout at Big Sag	(64)	W'n	Parallel	8-20-62	+							1+
2600	⊙Siege of Syracuse	(87)	Ⓣ Adv.-Ac.	Para	1-29-62	+	±	−	+	−	−		3+4−
2594	Singer Not the Song, The	(98)	© Drama	WB	1- 8-62	+	±	+	##	+	+	±	8+2−
2615	⊙Six Black Horses	(80)	W'n	U-I	3-26-62	+	−	±	+	+	+	±	6+3−
2646	⊙Sky Above—the Mud Below, The	(90)	Documentary	Astor	7- 9-62	##	±	##	+	##	##	+	11+1−
2591	Something Wild	(112)	Dr.	UA	1- 1-62	±	±		+	+	±	+	6+3−
2635	⊙Spiral Road, The	(140)	Adv.	U-I	6- 4-62	+	+	±	##	##	##	##	11+1−
2616	◐⊙State Fair	(118)	©Musical.	20th-Fox	3-26-62	+	##	±	+	##	+	##	10+1−
2637	⊙Story of the Count of Monte Cristo, The	(101)	Ⓢ Adv.	WB	6-11-62	+	±	±		+	##		6+2−
2647	⊙Stowaway in the Sky	(82)	Adventure	Lopert	7-16-62	+	±	##	+	+	##	##	10+1−
2654	Strangers in the City	(83)	Dr.	Embassy	8- 6-62	±	−	+	+			±	4+3−
2584	⊙Summer and Smoke	(118)	Ⓟ Dr.	Para	12- 4-61	##	##	##	##	##	##	##	14+
2611	⊙Sweet Bird of Youth	(120)	© Drama	MGM	3-12-62	##	+	##	##	##	+	##	12+
2622	⊙Swingin' Along	(74)	© Com/Mus.	20th-Fox	4-16-62	+		±	+	±	−		4+3−
	—T—												
2636	⊙Tales of Terror	(90)	Ⓟ Ho.	AIP	6- 4-62	##	−	+	##	##	##	±	10+2−
2644	⊙Tartars, The	(83)	Action	MGM	7- 2-62	±	±	−	+	±	±	±	6+6−
2650	⊙Tarzan Goes to India	(86)	© Ac.	MGM	7-23-62	+	±	+	+	##	+		7+1−
2630	Taste of Honey, A	(100)	Dr.	Cont'l	5-14-62	##	±	##	##	##	##	+	12+1−
2614	Tell-Tale Heart, The	(78)	Horror Drama	Danziger-SR	3-19-62	+							1+
2613	Temptation	(94)	Melodr.	Cameo	3-19-62	+							1+
2596	⊙Tender Is the Night	(146)	© Drama	20th-Fox	1-15-62	##	+	##	##	+	+	##	11+
2632	⊙That Touch of Mink	(99)	Ⓟ Com.	U-I	5-14-62	##	+	+	##	##	+	##	11+
2598	Then There Were Three	(82)	Ac.	Parade	1-22-62	±		+		+			3+1−
2639	There Was a Crooked Man	(106)	Comedy	Lopert	6-18-62	##							2+
2629	13 West Street	(80)	Dr.	Col	5-14-62	±	±	±	+	±	+	+	7+4−
2659	⊙300 Spartans, The	(114)	© Action Spectacle	20th-Fox	8-27-62	±		±	##	+	+		6+2−
2647	Three Stooges in Orbit, The	(87)	Farce-Comedy	Col	7-16-62	+	−	+	+	+	±	±	6+3−
2597	Three Stooges Meet Hercules, The	(89)	Farce-Comedy	Col	1-22-62	−	−	±	+	+	+	±	5+4−
2597	Too Late Blues	(110)	Dr.	Para	1-22-62	±	±	+	+	+	±	±	7+4−
2646	Trauma	(93)	Suspense Dr.	Parade	7- 9-62	+							1+
2600	Twenty Plus Two	(102)	Mys.	AA	1-29-62	±	±	±		−	±	±	5+6−
2616	Twist All Night	(85)	Comedy With Music, color prolog	AIP	3-26-62	+		±	±	+	−		4+3−
2592	Twist Around the Clock	(86)	Musical	Col	1- 1-62	+	±	±	+	+	±	±	7+4−
2589	Two Little Bears, The	(81)	© Comedy-Fantasy	20th-Fox	12-25-61	±	−	+	+	±	##		6+3−
2657	⊙Two Weeks in Another Town	(104)	© Drama	MGM	8-20-62	±	±	±	+	−	##		6+4−
2565	Two Women	(105)	Dr. (Eng. dubbed) Also with titles	Embassy	10- 2-61	##	##	##	##		##	##	12+
	—U—												
2603	Underwater City, The	(78)	Adv.-Fantasy	Cel	2-12-62	±	±	±		±	+	±	6+5−
	—V—												
2648	Valiant, The	(89)	War Drama	UA	7-16-62	+	+	±	+		+	+	6+1−
2606	Victim	(100)	Drama	Astor	2-19-62	##	+	##	##	+	##	##	12+
2601	View From the Bridge, A	(110)	Drama	Cont'l	2- 5-62	##	+	##	##	##	##	##	13+
	—W—												
2602	Walk on the Wild Side	(114)	Dr.	Col	2- 5-62	##	##	+	##	##	−	+	10+1−
2660	⊙Waltz of the Toreadors	(105)	Comedy-Drama	Cont'l	8-27-62	+	±	+	+		##	+	7+1−
2638	What a Carve Up! (See "No Place Like Homicide")												
2618	War Hunt	(81)	War Drama	UA	4- 2-62	±	±	+	+	##	##	##	10+2−
2567	◐⊙West Side Story	(155)	Panavision. Musical Dr.	UA	10- 9-61	##	##	##	##	##	##	##	14+
2646	⊙When the Girls Take Over	(80)	Comedy	Parade	7- 9-62	±							1+1−
2612	Whistle Down the Wind	(98)	Drama	Astor	3-12-62	##	+	##	+	##	##	##	12+
2645	⊙Wild Westerners, The	(70)	W'n.	Col	7- 9-62	+	±	±	+	+	±	±	7+4−
2609	Womanhunt	(60)	Mystery	20th-Fox	3- 5-62	−					−		2−
2658	⊙Wonderful World of the Bros. Grimm	(137)		MGM-Cinerama	8-20-62	##	##	##	##	##	##	##	14+
2609	World in My Pocket	(93)	Suspense	MGM	3- 5-62	+	+	+	+	±	±		6+2−
	—XYZ—												
2638	Zotz!	(85)	Comedy	Col	6-11-62	±	−	+	+	+	+		5+2−

Feature productions by company in order of release. Running time is in parentheses. © is for CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panavision; Ⓡ Regalscope; Ⓣ Technirama. Symbol ◎ denotes BOXOFFICE Blue Ribbon Award; ◎ color photography. Letters and cambinations thereof indicate story type—(Complete key on next page.) for review dates and Picture Guide page numbers, see REVIEW DIGEST.

FEATURE CHART

	ALLIED ARTISTS Type Rel. No.	AMERICAN INT'L Type Rel. No.	COLUMBIA Type Rel. No.	M-G-M Type Rel. No.	PARAMOUNT Type Rel. No.	
FEBRUARY		◎Premature Burial (81) Ⓟ Ho..702 Ray Milland, Hazel Court	The Three Stooges Meet Hercules (89) .....Ad..617 Stooges, Vicki Trickett The Underwater City (78) SF..618 William Lundigan, Julie Adams Walk on the Wild Side (114) D..619 Laurence Harvey, Capucine, Barbara Stanwyck, Jane Fonda	◎Light in the Piazza (105) © .....D..207 Olivia de Havilland, R. Brazzi, G. Hamilton, Y. Mimieux	◎Summer and Smoke (118) Ⓣ .....D..6107 Laurence Harvey, Geraldine Page ◎Siege of Syracuse (87) Ⓣ .....Ad..6110 Rossano Brazzi, Tina Louise	
MARCH	The Bashful Elephant (80) OD..6201 Molly Mack, Buddy Baer Hitler (107) .....BiD..6203 Richard Basehart, Cordula Trantow, Maria Emo	Twist All Night (87) ...M..703 June Wilkinson, Louis Prima, Sam Butera and the Witnesses (includes a color sequence)	◎The Hellions (87) Ⓣ ....Ac..620 Richard Todd, Anne Aubrey Belle Sommers (62) .....D..621 Polly Bergen, David Janssen	◎Four Horsemen of the Apocalypse (153) © ....D..209 Glenn Foro, Ingrid Thulin, Charles Boyer, Lee J. Cobb World in My Pocket (93)..D..210 Rod Steiger, Nadja Tiller, Peter Van Eyck	◎Forever My Love (115)..D..6111 Romy Schneider, Karl Boehm Brushfire (80) .....D..6112 John Ireland, Jo Morrow, Everett Sloane	
APRIL	Hands of a Stranger (85½) D..6204 Paul Lukather, Joan Harvey, Jas. Stapleton, Irish McCalla The Big Wave (73).....D..6202 Sessue Hayakawa, Mickey Curtis	Burn, Witch, Burn (89)..Ho..704 Janet Blair, Peter Wyngarde Phantom Planet, The (82) SF..711 Dean Fredericks, Coleen Gray ◎Assignment Outer Space (79) .....SR..712 Archie Savage, Gaby Farinon	Don't Knock the Twist (87) .....M..622 Chubby Checker, Mari Blanchard Experiment in Terror (123)..D..623 Glenn Ford, Lee Remick Safe at Home (83).....D..624 Mickey Mantle, Roger Maris, Patricia Barry	◎Sweet Bird of Youth (120) © .....D..212 Geraldine Page, Paul Newman, Ed Begley, Rip Torn ◎The Horizontal Lieutenant (90) © .....C..213 Jim Hutton, Paula Prentiss All Fall Down (111).....D..211 Eva Marie Saint, Warren Beatty, Karl Malden, Angela Lansbury	The Man Who Shot Liberty Valance (123) .....W..6114 James Stewart, John Wayne, Vera Miles ◎◎The Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer (pre-release)	
MAY	Rider on a Dead Horse (72) .....OD..6212 John Vivyan, Lisa Lu, Bruce Gordon, Kevin Hagen	The Brain That Wouldn't Die (71) .....Ho..705 Herb Evers, Virginia Leith Invasion of the Star Creatures (81) .....SF..706 Bob Ball, Frankie Ray	Five Finger Exercise (109)..D..625 Rosalind Russell, Maximilian Schell, Jack Hawkins, Richard Beymer 13 West Street (80).....D..626 Alan Ladd, Rod Steiger, Dolores Dorn, Michael Callan ◎Mothra (90) .....Ac..627 All-Japanese cast (Eng-dubbed)	◎Ride the High Country (94) © .....OD. 216 Randolph Scott, Joel McCrea	◎Escape From Zahrain (93) Ⓣ .....Ac..6115 Yul Brynner, Madlyn Rhue, Sal Mineo	
JUNE	Reprieve (106) .....D..6205 (See "Convicts 4" in October listing) The Bridge (104) .....D..6207 (Eng-dubbed version) Volker Bohnet, Fritz Wepper Confessions of an Opium Eater (85) .....D..6206 Vincent Price, Linda Ho Payroll (80) .....Ac..6210 Michael Craig, Francoise Prevost	◎Prisoner of the Iron Mask (80) Ⓢ.....Ac..701 Michael Lemoine, Wandisa Guida	Advise and Consent (138) © D..628 Charles Laughton, Henry Fonda, Don Murray, Walter Pidgeon, Gene Tierney, Franchot Tone ◎The Wild Westerners (70) W..629 Jas. Philbrook, Nancy Kovack, Guy Mitchell, Duane Eddy	Lolita (152) .....D..217 James Mason, Shelley Winters, Peter Sellers, Sue Lyon ◎Boys' Night Out (115) © C..218 Kim Novak, James Garner, Tony Randall, Janet Blair ◎The Tartars (83) .....Ad..223 Orson Welles, Victor Mature, Liana Orfei	Hell Is for Heroes (90)..D..6116 Steve McQueen, Bobby Darin, Fess Parker, Bob Newhart	
JULY	The Frightened City (97) D..6211 Herbert Lom, John Gregson, Yvonne Romain	◎Tales of Terror (90) Ⓟ .....Ho..710 Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget Panic in Year Zero! (95) © D..708 Ray Milland, Jean Hagen, Frankie Avalon	The Notorious Landlady (123) .....MyC..701 Jack Lemmon, Kim Novak, Fred Astaire Zotz! (87) .....C..702 Tom Poston, Julia Meade, Cecil Kellaway	◎Tarzan Goes to India (86) .....Ad..222 Jock Mahoney, Simi, Mark Dana	◎◎The Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer ◎My Geisha (120) Ⓣ..CD..6118 Shirley MacLaine, Yves Montand, Edw. G. Robinson, Bob Cummings	
AUGUST		◎Marco Polo (100) ©..Ad..709 Rory Calhoun, Yoko Tani	The Interns (120) .....D..703 Michael Callan, Cliff Robertson, Jas. MacArthur, Haya Harareet The Three Stooges in Orbit (87) .....C..704 Stooges, Edson Stroll	◎Two Weeks in Another Town (104) © .....D..220 Kirk Douglas, Edw. G. Robinson, Cyd Charisse, Geo. Hamilton	◎Hatari! (159) .....Ad..6119 John Wayne, Red Buttons, Elsa Martinelli, Hardy Kruger	
SEPTEMBER		◎White Slave Ship (92) © .....Ad..713 (formerly "Wild Cargo") Pier Angeli, Edmund Purdom	◎Damn the Defiant! (101) © .....D..705 Alec Guinness, Dirk Bogarde, Anthony Quayle ◎The Best of Enemies (104) .....CD..706 David Niven, Alberto Sordi Ring-a-Ding Rhythm (78)..M..707 Chubby Checker, Dukes of Dixieland	◎The Savage Guns (..) Ⓢ .....OD..306 Richard Basehart, Alex Nicol ◎Swordsman of Siena (92) © .....Ad..304 Stewart Granger, Sylva Koscina, Christine Kaufmann		
OCTOBER	Convicts 4 (106) .....D..6205 (was "Reprieve") Ben Gazzara, Stuart Whitman, Ray Walston, Vincent Price, Rod Steiger, Sammy Davis jr.	Warriors Five (..) .....Ac..707 Jack Palance, Anna Ralli	Requiem for a Heavyweight (87) .....D..708 Anthony Quinn, Jackie Gleason, Julie Harris, Mickey Rooney Two Tickets to Paris (78) M..709 Joey Dee, Gary Crosby, Kay Medford We'll Bury You (..) ..Doc..	◎A Very Private Affair (..) .....D..303 Brigitte Bardot, Marcello Mastroianni ◎I Thank a Fool (..) ©..D..301 Susan Hayward, Peter Finch	The Pigeon That Took Rome (101) Ⓟ .....C..6202 Charlton Heston, Elsa Martinelli, Harry Guardino	
NOVEMBER	Billy Budd (123) © ....D..6208 Robert Ryan, Peter Ustinov, Melvyn Douglas, Terence Stamp	◎Reptilicus (..).....SF..715 Bodil Miller, Carl Ottosen	◎Pirates of Blood River (87) Ⓢ .....Ad..710 Kerwin Mathews, Glenn Corbett The War Lover (..).....D.. Steve McQueen, Robert Wagner, Shirley Ann Field	◎The Main Attraction (..) © .....D.. Pat Boone, Nancy Kwan, Mai Zetterling Period of Adjustment (..)..C.. Tony Franciosa, Jane Fonda, Jim Hutton	◎Girls! Girls! Girls! (..) .....C/M..6205 Elvis Presley, Stella Stevens, Robert Strauss, Laurel Goodwin ◎Wonderful to Be Young (..) © .....C.. Cliff Richard, Robert Morley	

FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (D) Drama; (F) Fantasy; (FC) Farce-Comedy; (Ho) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

FEBRUARY

20TH-FOX

⊙Tender Is the Night (146) © ..... D..203
Jennifer Jones, Jason Robards jr., Joan Fontaine, Tom Ewell

⊙Swingin' Along (74) © C/M..204
Noonan and Marshall, Barbara Eden, Ray Charles, Roger Williams, Bobby Vee

UNITED ARTISTS

⊙Sergeants 3 (112) Ⓟ ..OD..6213
Frank Sinatra, Dean Martin, S. Davis jr., P. Lawford, J. Bishop

Saintly Sinners (78)....CD..6205
Don Beddoe, Ellen Corby

Deadly Duo (69)..... D..6212
Craig Hill, Marcia Henderson

UNIVERSAL-INT'L

⊙Spartacus (193) Super-Technirama 70..... D..6204
Kirk Douglas, Sir Laurence Olivier, Jean Simmons, Tony Curtis, Peter Ustinov (regular release)

WARNER BROS.

◐⊙A Majority of One (147) ..... C..153
Rosalind Russell, Alec Guinness

MARCH

20TH-FOX

The Innocents (99) ©....D..207
Deborah Kerr, Michael Redgrave

Womanhunt (60) ..... D..206
Steve Piccaro, Lisa Lu, Berry Kroeger

⊙Satan Never Sleeps (124) © ..... D..205
William Holden, Clifton Webb, France Nuyen

UNITED ARTISTS

The Children's Hour (109) ..... D..6211
Audrey Hepburn, Shirley MacLaine, James Garner

The Clown and the Kid (65) ..... D..6207
John Lupton, Mike McGreevey

UNIVERSAL-INT'L

⊙Lover Come Back (107)..C..6205
Rock Hudson, Doris Day, Tony Randall, Edie Adams

Desert Patrol (78)..... Ac..6206
Michael Craig, John Gregson, Richard Attenborough

WARNER BROS.

The Couch (89) ..... D..160
Shirley Knight, Grant Williams

Malaga (96)..... Ad..161
Trevor Howard, Dorotby Dandridge, Edmund Purdom

APRIL

20TH-FOX

◐⊙State Fair (118) ©..D/M..208
Pat Boone, Bobby Darin, Pamela Tiffin, Ann-Margret, Alice Faye, Tom Ewell

⊙Broken Land (60) ©....W..209
Kent Taylor, Jody McCrea, Dianna Darrin

UNITED ARTISTS

⊙The Magic Sword (80)..Ad..6214
Basil Rathbone, Estelle Winwood, Gary Lockwood, Anne Helm

⊙Mighty Ursus (90)....Ad..6220
Ed Fury

⊙Jessica (105) Ⓟ..... C..6219
Maurice Chevalier, Angie Dickinson

War Hunt (81) ..... D..6217
John Saxon, Robert Redford

UNIVERSAL-INT'L

The Outsider (108)..... D..6207
Tony Curtis, Bruce Bennett, James Franciscus

Nearly a Nasty Accident (86) ..... C..6208
Jimmy Edwards, Shirley Eaton, Kenneth Connor

WARNER BROS.

⊙Rome Adventure (118)....D..162
Troy Donahue, Angie Dickinson, Rossano Brazzi, Suzanne Plesbette

MAY

20TH-FOX

Hand of Death (60) ..... Ho..212
John Agar, Paula Raymond

The Cabinet of Caligari (104) © ..... HoD..211
Glynis Johns, Dan O'Herlihy

UNITED ARTISTS

⊙Follow That Dream (110) Ⓟ ..... C..6216
Elvis Presley, Anne Helm, Arthur O'Connell

⊙Geronimo (102)..... OD..6221
Chuck Connors, Kamala Devi

Incident in an Alley (83) D..6218
Chris Warfield, Erin O'Donnell

Third of a Man (80) ....D..6226
Simon Oakland

UNIVERSAL-INT'L

Cape Fear (106)..... D..6209
Gregory Peck, Robert Mitchum, Polly Bergen

The Day the Earth Caught Fire (91) ..... D..6210
Janet Munro, Leo McKern

WARNER BROS.

House of Women (85)....D..163
Shirley Knight, Andrew Duggan

⊙Samar (89) ..... Ad..164
George Montgomery, Gilbert Roland, Ziva Rodann, Joan O'Brien

JUNE

20TH-FOX

Ⓓ Lisa (112) © ..... D..210
Stephen Boyd, Dolores Hart

⊙It Happened in Athens (92) © ..... Ad..214
Jayne Mansfield, Nico Minardos

UNITED ARTISTS

Road to Hong Kong (91)..C..6227
Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour

UNIVERSAL-INT'L

⊙Night Creatures (81)..Ho..6213
Peter Cushing, Yvonne Romain

⊙Six Black Horses (80)..W..6214
Audie Murphy, Dan Duryea, Joan O'Brien

Lonely Are the Brave (107) Ⓟ ..... OD..6215
Kirk Douglas, Gena Rowlands, Walter Matthau

WARNER BROS.

⊙Lad: a Dog (98) ..... D..158
Peter Breck, Peggy McCay

JULY

20TH-FOX

◐⊙Mr. Hobbs Takes a Vacation (116) © ..... C..215
James Stewart, Maureen O'Hara, Fabian, Lauri Peters

Air Patrol (70) ©..... Ac..216
Willard Parker, Merry Anders

UNITED ARTISTS

⊙Jack the Giant Killer (94) ..... Ad..6222
Kerwin Mathews, Judi Meredith

The Miracle Worker (106) D..6225
Anne Bancroft, Patty Duke

◐⊙West Side Story (155) Ⓟ 70mm ..... M..6201
Natalie Wood, Richard Beymer, Russ Tamblyn, Rita Moreno, G. Chakiris

The Valiant (89) ..... D..6228
John Mills, Ettore Manni

UNIVERSAL-INT'L

⊙That Touch of Mink (99) Ⓟ ..... C..6216
Cary Grant, Doris Day, Gig Young, Audrey Meadows

Information Received (77) D..6217
Sabina Sesselman, Wm. Sylvester

WARNER BROS.

⊙Merrill's Marauders (98) © ..... D..165
Jeff Chandler, Ty Hardin

◐⊙The Music Man (151) Ⓣ M..168
Robert Preston, Shirley Jones (Special engagements only)

AUGUST

20TH-FOX

⊙5 Weeks in a Balloon (101) © ..... Ad..218
Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre

⊙Hemingway's Adventures of a Young Man (145) ©....D..213
Richard Beymer, Susan Strasberg, Diane Baker, Paul Newman

The Firebrand (63) © ..Ad..217
Kent Taylor, Lisa Montell

UNITED ARTISTS

Bird Man of Alcatraz (143) D..6230
Burt Lancaster, Karl Malden

Judgment at Nuremberg (189) ..... D..6205
S. Tracy, B. Lancaster, R. Widmark, M. Dietrich, M. Clift, J. Garland

The Nun and the Sergeant (73) ..... Ac..6125
Robert Webber, Anna Sten

UNIVERSAL-INT'L

⊙The Spiral Road (140)..D..6218
Rock Hudson, Burl Ives, Gena Rowlands

WARNER BROS.

⊙Guns of Darkness (103)..Ad..169
Leslie Caron, David Niven

SEPTEMBER

20TH-FOX

⊙I Like Money (81) © ....C..241
Peter Sellers, Nadia Gray, Herbert Lom

⊙The 300 Spartans (113) © ..... Ad..219
Richard Egan, Diane Baker, Sir Ralph Richardson

UNITED ARTISTS

⊙Kid Galahad (95)....CD..6231
Elvis Presley, Gig Young, Lola Albright, Joan Blackman

Pressure Point (91) ..... D..6233
Sidney Poitier, Bobby Darin

⊙Sword of the Conqueror (95) Ⓢ..... Ad..6232
Jack Palance, Guy Madison

UNIVERSAL-INT'L

⊙The Phantom of the Opera (84) ..... Ho..6219
Herbert Lom, Heather Sears, Michael Gough, Edw. de Souza

WARNER BROS.

⊙The Story of the Count of Monte Cristo (101) Ⓢ..Ad..167
Louis Jourdan, Yvonne Furneaux

OCTOBER

20TH-FOX

⊙Gigot (104) ..... C..220
Jackie Gleason, Katherine Kath, Jean LeFebvre, Gabrielle Dorziat

⊙Loves of Salammbo (..) © ..... Ad..223
Jeanne Valerie, Jacques Sernas, Edmund Purdom

UNITED ARTISTS

⊙Hero's Island (94) Ⓟ Ad..6229
James Mason, Neville Brand, Kate Manx, Rip Torn

UNIVERSAL-INT'L

No Man Is an Island (114) ..... D..6220
Jeffrey Hunter, Marshall Thompson, Barbara Perez

WARNER BROS.

⊙The Chapman Report (125) D..251
Efrem Zimbalist jr., Shelley Winters, Jane Fonda, Claire Bloom, Glynis Johns

NOVEMBER

20TH-FOX

⊙The Lion (96) ©..... Ad..222
William Holden, Capucine, Trevor Howard

UNITED ARTISTS

The Manchurian Candidate (..)..D..
Frank Sinatra, Laurence Harvey, Janet Leigh, Angela Lansbury

⊙The Women Warriors (..) ..... Ac..
Louis Jourdan, Sylvia Syms

UNIVERSAL-INT'L

⊙If a Man Answers (102)..C..
Sandra Dee, Bobby Darin, Michcline Presle, John Lund

WARNER BROS.

What Ever Happened to Baby Jane? (..) ..... D..252
Joan Crawford, Bette Davis

⊙Gay Purr-ee (..) ..... An..253
Voices of Judy Garland, Robert Goulet, Red Buttons, Hermione Gingold

COMING

ALLIED ARTISTS

⊙El Cid (170) Ⓣ..... D..6220
Charlton Heston, Sophia Loren (add 21 min. for additional music and intermission) Special release

⊙Day of the Triffids (119) © ..... Ho..6209
Howard Keel, Nicole Maurey, Mervyn Johns

AMERICAN-INT'L

⊙The Young Racers .....Ac..716
Mark Damon, Bill Campbell

⊙Samson and the Seven Miracles of the World (..) ©...Ad..714
Gordon Scott, Yoko Tani

⊙The Raven Ⓟ ..... D..
Vincent Price, Peter Lorre, Boris Karloff

BUENA VISTA

⊙In Search of the Castaways Ad..
Maurice Chevalier, Hayley Mills, Geo. Sanders, W. Hyde White

Son of Flubber ..... C..
Fred MacMurray, Nancy Olson, Keenan Wynn, Ed Wynn

COLUMBIA

⊙Barabbas Ⓣ ..... D..
Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine

⊙Bye Bye Birdie Ⓟ..... C/M..
Janet Leigh, Dick Van Dyke, Ann-Margret, Bobby Rydell

⊙Lawrence of Arabia super Ⓟ ..... D..
Alec Guinness, Anthony Quinn, Jose Ferrer, Peter O'Toole

Congo Vivo ..... Ad
Jean Seberg, Gabriele Ferzetti

The Old Dark House ..... My..
Tom Poston, Robert Morley

Maniac ..... D..
Kerwin Mathews, Nadia Gray

MGM

⊙Mutiny on the Bounty (Ultra Panavision-70) ....Ad..
Marlon Brando, Trevor Howard, Hugh Griffith, Tarita

◐⊙King of Kings Ⓣ ....Bib D..
Jeffrey Hunter, Siobhan McKenna

⊙Billy Rose's Jumbo .....M..310
Doris Day, Stephen Boyd, Jimmy Durante

⊙The Golden Arrow ..... Ad..
Tab Hunter, Rossana Podesta

⊙Damon and Pythias (99)..Ad..
Guy Williams, Don Burnett

The Password Is Courage..... Ad..
Dirk Bogarde, Maria Perschy

⊙The Wonderful World of the Brothers Grimm (Cinerama)..F..
Laurence Harvey, Karl Boehm, Claire Bloom, Walter Slezak

PARAMOUNT

⊙A Girl Named Tamiko Ⓟ....D..
Laurence Harvey, France Nuyen, Martha Hyer, Miyoshi Umeki

⊙Who's Got the Action? Ⓟ....C..
Dean Martin, Lana Turner, Eddie Albert, Nita Talbot

It's Only Money .....C..6206
Jerry Lewis, Joan O'Brien

⊙My Six Loves .....CD..
Debbie Reynolds, David Janssen

20TH-FOX

⊙The Queen's Guard ..... D..
Raymond Massey, Robert Stevens

The Longest Day © ..... D..
All-star cast; depiction of the Allied landings on D-Day

⊙Cleopatra Todd-AO..... D..
Elizabeth Taylor, Richard Burton, Rex Harrison

⊙The Leopard Ⓣ ..... D..
Burt Lancaster, Claudia Cardinale

UNITED ARTISTS

⊙Taras Bulba Ⓟ ..... Ad..
Tony Curtis, Yul Brynner

⊙Beauty and the Beast (77) ..... Ad..6223
Joyce Taylor, Mark Damon, Eduard Franz, Merry Anders

The Grand Duke and Mr. Pimm ..... C..
G. Ford, H. Lange, C. Boyer

A Child Is Waiting ..... D..
Burt Lancaster, Judy Garland

Two for the Seesaw ..... D..
Shirley MacLaine, Robert Mitchum

The Caretakers ..... D..
Robert Stack, Joan Crawford

UNIVERSAL-INT'L

Freud ..... BID..
Montgomery Clift, Susannah York, Susan Kohner

To Kill a Mockingbird ....D..
Gregory Peck, Mary Badham.

⊙Lancelot and Guinevere Ⓟ ..... Ad..
Cornel Wilde, Jean Wallace

⊙40 Pounds of Trouble Ⓟ..CD..
Tony Curtis, Phil Silvers, Suzanne Pleshette

WARNER BROS.

⊙Term of Trial ..... D..252
Laurence Olivier, Simone Signoret, Sarah Miles, Terence Stamp

⊙Gypsy (149) ..... M..254
Rosalind Russell, Karl Malden Natalie Wood

FEATURE CHART

MISCELLANEOUS

ASTOR
Never Take Candy From a Stranger (82) .....D..Oct 61
Jean Carter, Felix Aylmer
Ⓒ Gina (92) .....Ad..Nov 61
Simone Signoret, Georges Marchal
Victim (100) .....D..Feb 62
Dirk Bogarde, Sylvia Syms
Whistle Down the Wind (98) .....D..Mar 62
Hayley Mills, Bernard Lee
Peeping Tom (86).....D..May 62
Karl Boehm, Moira Shearer
The Intruder (83) ....D..May 62
William Shatner, Frank Maxwell

BUENA VISTA
Ⓒ Ⓒ Babes in Toyland (100) © .....M..Dec 61
Ray Bolger, Tommy Sands, Annette, Ed Wynn
Ⓒ Moon Pilot (98) .....C..Apr 62
Tom Tryon, Dany Savai, Brian Keith, Edmond O'Brien
Ⓒ Ⓒ Bon Voyage (132) ..C..Jun 62
Fred MacMurray, Jane Wyman, Michael Callan, Deborah Walley
Ⓒ Big Red (89) .....OD..Jul 62
Walter Pidgeon, Gilles Payant
Ⓒ Almost Angels (93)..D/M..Oct 62
Vincent Winter, Peter Weck

CONTINENTAL
View From the Bridge, A (110) .....D..Feb 62
Carol Lawrence, Raf Vallone
Harold Lloyd's World of Comedy (94) (Episodes from Lloyd's 1924-39 features) .....C..Apr 62
Ⓒ Bachelor of Hearts (97) C..May 62
Hardy Kruger, Sylvia Syms
A Taste of Honey (100)..D..May 62
Dora Bryan, Rita Tusbingham
Never Let Go (90) ....D..Jun 62
Peter Sellers, Richard Todd
Ⓒ Waltz of the Toreadors (10S) .....C-D..Sep 62
Peter Sellers, Margaret Leighton
The Impersonator (64)..C..Sep 62
John Crawford, Jane Griffiths
Operation Snatch (83)....C..Sep 62
Terry-Thomas, George Sanders
The Hands of Orlac (..)..D..Oct 62
Mel Ferrer, Dany Carrel

EMBASSY
No Love for Johnnie (110) © .....D..May 62
Peter Finch, Mary Peach
Two Women (99) .....D..Jun 62
(Eng-dubbed)..Sophia Loren
No Place Like Homicide (87) .....HoC..Jul 62
Kenneth Connor, Shirley Eaton
Ⓒ The Sky Above—The Mud Below (90) .....Doc..Jul 62
Strangers in the City (80) .....D..Aug 62
Robert Gentile, Kenny Delmar
Ⓒ Constantine and the Cross (114) .....Ad..Aug 62
Cornel Wilde, Christine Kaufmann

FAIRWAY INT'L
The Choppers (64) .....D..Feb 62
Arch Hall jr., Marianne Gaba
Ⓒ Eegah (90) .....Ad..May 62
Arch Hall jr., Marilyn Manning
Fallguy (64) .....D..May 62
Ed Dugan

FILMGROUP
Ⓒ The Pirate of the Black Hawk (7S) Ⓢ ..... Ad..Dec 61
Mijanou Bardot, Gerard Landry

GOVERNOR
Ⓒ Doctor in Love (87)..C..Apr 62
Michael Craig, Virginia Maskell, James Robertson Justice

HERTS-LION INT'L
A Matter of WHO (90) CD..Aug 62
Terry-Thomas, Sonja Ziemann
Carnival of Souls (91)..MD..Sep 62
Candace Hilligoss, Frances Fiest
The Devil's Messenger (72) .....F..Sep 62
Lon Chaney, Karen Kadler

MEDALLION
Ⓒ Last of the Vikings (102) Ⓢ .....Ad..May 62
Cameron Mitchell, Edmund Purdom

PARADE RELEASING ORG.
Ⓒ I Bombed Pearl Harbor (98) Widescope .....Ac..Dec 61
Toshiro Mifune, Y. Natsuki
Then There Were Three (82) .....Ac..Jan 62
Alex Nicol, Frank Latimore
A Public Affair (75)..D..Mar 62
Myron McCormick, Edw. Binns
Ⓒ When the Girls Take Over (80) .....C..May 62
R. Lowery, M. Miller, J. Ellison
Ⓒ East of Kilimanjaro (75) Vistarama .....Ad..May 62
Marshall Thompson, Gaby Andre
Trauma (92) .....D..May 62
Lynn Bari, John Conte
Ⓒ Make Way for Lila (90) .....D..Jun..62
Erika Remberg (Eng-dubbed)

TIMES FILM
Ⓒ Purple Noon (115)..My..Oct 61
(Eng-dubbed)..Alain Delon, Marie LaForet, Maurice Ronet
Wild for Kicks (92)....D..Jan 62
David Farrar, Noelle Adam, Gillian Hills, Shirley Ann Field
Frantic (81) .....D..Mar 62
(Eng-dubbed) Jeanne Moreau
Also available with sub-titles at 90 minutes running time

UNITED PRODUCERS (UPRO)
Ⓒ Shame of the Sabine Women (80) .....Ad..
Lex Johnson, William Wolf

WOOLNER BROS.
Ⓒ Flight of the Lost Balloon (91) Ⓢ .....Ad..Oct 61
Mala Powers, Marshall Thompson

FOREIGN LANGUAGE

FRANCE
Five Day Lover, The (86)..2-19-62
(Kingsley)..Jean Seberg, Jean-Pierre Cassel, Micheline Presle
Jules and Jim (105)..... 6-11-62
(Janus)..Jeanne Moreau, Oskar Werner
La Belle Americaine (100) 1-22-62
(Cont'l)..R. Dhery, C. Brosset
Last Year at Marienbad (98) 4-16-62
(Astor)..Delphine Seyrig, Giorgio Albertazzi, Sacha Pitoeff
Les Liaisons Dangereuses (106) 1- 8-62
(Astor)..Gerard Philipe, Jeanne Moreau, Annette Vadim
Maiden, The (90) 5-21-62
(Green-Rotb)..Claudine Dupuis
Night Affair (92) 1-22-62
(President)..Jean Gabin, Nadja Tiller, Danielle Darrieux
Rififi for Girls (97) .. 6-11-62
(Cont'l)..Nadja Tiller, R. Hossein
The Magnificent Tramp (76) 7-16-62
(Cameo)..Jean Gabin, Darry Cowl
Tomorrow Is My Turn (117) 4- 9-62
(Showcorp)..Charles Aznavour
Ⓒ Web of Passion (101)..11- 6-61
(Times)..Madeleine Robinson, Jean-Paul Belmondo
Zazie (86) 4- 30-62
(Astor)..Catherine Demongeot

GERMANY
Ⓒ Arms and the Man (96) 3-26-62
(Casino)..O. W. Fischer, Lilo Pulver

ITALY
Bell' Antonio (101)..... 5-21-62
(Embassy)..Marcello Mastroianni, Claudia Cardinale, P. Brasseur
Ⓒ Boccaccio '70 (165).... 7-16-62
(Embassy)..Sophia Loren, Anita Ekberg, Romy Schneider
From a Roman Balcony (84) 11-27-61
(Cont'l)..Jean Sorel, Lea Massari
Girl With a Suitcase (108) 10-16-61
(Elite)..Claudia Cardinale
L'Avventura (145) 6- 5-61
(Janus)..Monica Vitti, Gabriele Ferzetti, Lea Massari
Love Is a Day's Work (84) 3-19-62
(Cont'l)..Jean Sorel, Lea Massari
Man Who Wagged His Tail, The (91) 10- 9-61
(Cont'l)..Peter Ustinov, Pablito Calvo (Span-lang; Eng. titles)
Night, The (La Notte) (120) 3-19-62
(Lopert)..Jeanne Moreau, Marcello Mastroianni, Monica Vitti
Rocco and His Brothers (175) 7-17-61
(Astor)..A. Delon, A. Girardot

JAPAN
Rice (118) 9-18-61
(SR)..Yuko Moshizuki
Throne of Blood (108) 4- 9-62
(Brandon)..Toshiro Mifune

POLAND
Eve Wants to Sleep (93) 10- 9-61
(Harrison)..Barbara Lass
Kanal (96) 11- 6-61
(Kingsley)..T. Izewska, T. Janczar
Joan of the Angels? (101).. 6-18-62
(Telepix)..L. Winnicka, M. Voit

SPAIN
Viridiana (90) 4-16-62
(Kingsley)..Francisco Rabal, Silvia Pinal, Fernando Rey

SWEDEN
Devil's Eye, The (90) 12-18-61
(Janus)..Jarl Kulle, Bibi Andersson
Through a Glass Darkly (91) 4- 30-62
(Janus)..Harriet Andersson, Max von Sydow

U.S.S.R.
Summer to Remember, A (80) 12-18-61
(Kingsley)..B. Barkjatov, S. Bondarchuk

SHORTS CHART

Short subjects, listed by company, in order of release. Running time follows title. Date is national release month. Color and process as specified.

Prod. No.		Rel. Date
	COLUMBIA	
	ASSORTED & COMEDY FAVORITES (Reissues)	
6432	Pleasure Treasure (16)	Nov 61
6433	Dance, Dunce, Dance (18½)	Dec 61
6422	Parlor, Bedroom and Wrath (16)	Nov 61
6423	Flung by a Fling (16)	Dec 61
6424	The Gink at the Sink (16½)	Feb 62
6434	The Fire Chaser (16)	Mar 62
643S	Marinated Mariner (16)	Mar 62
6425	Let Down Your Aerial (17)	Apr 62
6426	Clunked in the Clink (16)	May 62
6436	Microspook (16)	Jun 62
	CANDID MICROPHONE (Reissues)	
6551	No. 1, Series 3 (11)	Sep 61
6S52	No. 2, Series 3 (10)	Nov 61
6SS3	No. 3, Series 3 (10½)	Jan 62
6SS4	No 4, Series 3 (11)	Apr 62
6SS5	No. 5, Series 3 (10½)	May 62
	COLOR SPECIALS	
64S0	Ball Play (9)	Jul 62
	COLOR FAVORITES (Technicolor Reissues)	
6601	Red Riding Hood Rides Again (7)	Sep 61
6602	The Music Fluke (7)	Sep 61
6603	Imagination (6½)	Oct 61
6604	The Miner's Daughter (6½)	Nov 61
6605	Grape-Nutty (6)	Nov 61
6606	The Popcorn Story (6½)	Dec 61
6607	Cat-Tastrophy (6)	Jan 62
6608	Wonder Gloves (7)	Jan 62
6609	Dr. Bluebird (8)	Feb 62
6610	The Family Circus (6½)	Mar 62
6611	Big House Blues (7)	Mar 62
6612	The Oompahs (7½)	Apr 62
6613	The Air Hostess (8)	May 62
6614	Giddyap (6½)	Jun 62
661S	Georgie and the Dragon (7)	Jul 62
	FILM NOVELTIES (Reissues)	
5854	Yukon Canada (10)	Apr 61
	LOOPY de LOOP (Color Cartoons)	
6701	Catch Meow (6½)	Sep 61
6702	Kooky Loopy (7)	Oct 61
6703	Loopy's Hare-Do (7)	Dec 61
6704	Bungle Uncle (7)	Jan 62
6705	Beef for and After (7)	Mar 62
6706	Swash Buckled (7)	Apr 62
6707	Common Scents (7)	May 62
6708	Bearly Able (7)	Jun 62
	MR. MAGOO REISSUES (Technicolor)	
6752	Calling Dr. Magoo (6½) (© and standard)	Oct 61
6753	Magoo's Masterpiece (7)	Nov 61
6754	Magoo Beats the Heat (6) (Both © and standard)	Dec 61
6755	Magoo Slept Here (7)	Feb 62
6756	Magoo's Puddle Jumper (6½) (© and standard)	Mar 62
6757	Magoo Goes Skiing (7)	May 62
67S8	Trail-Blazer Magoo (6)	Jul 62
	SPECIAL COLOR FEATURETTES	
6441	Images of Luangua (18)	Oct 61
6442	Wonderful Israel (19)	Dec 61
6443	Wonders of Philadelphia (18)	Mar 62
6444	Pleasure Highway (19½)	Apr 62
6445	Wonders of Dallas (17)	Jul 62
	SERIALS (15 Chapter-Reissues)	
5140	The Great Adventures of Captain Kidd	Mar 61
5160	Cody of the Pony Express	Aug 61
6160	Monster and the Ape	May 62
	STOOGE COMEDIES (Reissues)	
5408	Fling in the Ring (16)	Jul 61
6401	Quiz Whiz (15½)	Sep 61
6402	Fifi Blows Her Top (16½)	Oct 61
6403	Pies and Guys (16½)	Nov 61
6404	Sweet and Hot (17)	Jan 62
6405	Flying Saucer Daffy (17)	Feb 62
6406	Oils Well That Ends Well (16)	Apr 62
6407	Triple Crossed (16)	May 62
6408	Sappy Bull Fighter (15½)	Jul 62
	WORLD OF SPORTS	
6801	Aqua Ski-Birds (9½)	Oct 61
6802	Clown Prince of Rasslin (..)	Feb 62
6803	On Target (9)	Apr 62

Prod. No.		Rel. Date
	M-G-M	
	TOM AND JERRY CARTOONS All 1.7S-1 Ratio (Color—All New)	
W361	Switchin' Kitten (9)	Sep 61
W362	Down and Outing (7)	Oct 61
W363	Greek to Me-ow (7)	Dec 61
W364	High Steaks (7)	Jan 62
W36S	Mouse Into Space (7)	Mar 62
W366	Landing Stripling (7)	Apr 62
W367	Calypso Cat (7)	Jun 62
	PARAMOUNT	
	COMIC KINGS	
F21-1	Frogs Legs (6)	Apr 62
F21-2	Home Sweet Swampy (10)	May 62
F21-3	Hero's Reward (10)	May 62
F21-4	Psychological Testing (9)	Jun 62
F21-S	Snuffy's Song (8)	Jun 62
F21-6	The Hat (10)	Jun 62
	COLOR SPECIALS (2 Reels)	
B21-1	Spring in Scandinavia (1S)	Dec 61
	MODERN MADCAPS (Technicolor)	
M21-1	Pilot Sickens (7)	Oct 61
M21-2	Crumley Cogwheel (6½)	Oct 61
M21-3	Popcorn & Politics (6)	Nov 61
M21-4	Giddy Gadjets (6)	Mar 62
M21-5	Hi Fi Jinx (6)	Mar 62
M21-6	Funderful Suburbia (6)	Mar 62
M21-7	Samson Scrap (10)	Mar 62
	NOVELTOON (Technicolor)	
P21-1	Munro (9)	Sep 61
P21-2	Turtle Scoup (6)	Sep 61
P21-3	Kozmo Goes to School (6)	Nov 61
P21-4	Perry Popgun (6)	Jan 62
P21-5	Without Time or Reason (6)	Jan 62
P21-6	Good and Guilty (6)	Feb 62
P21-7	TV or No TV (6)	Mar 62
	POPEYE CHAMPIONS	
E21-1	Fireman's Brawl (7)	Sep 61
E21-2	Toreadorable (7)	Sep 61
E21-3	Popeye, the Ace of Space (7)	Sep 61
E21-4	Shaving Muggs (7)	Sep 61
E21-5	Taxi Turvey (6)	Sep 61
E21-6	Floor Flusher (6)	Sep 61
	SPORTS IN ACTION (1-Reel Color)	
D21-1	Symphony in Motion (10)	Jan 62
D21-2	Bow Jest (10)	Apr 62
D21-3	Fun in the Sun (9)	Jul 62
D21-4	Mighty Mites (..)	Jul 62
D21-5	On the Wing (..)	Aug 62
	20th CENTURY-FOX	
	MOVIETONE CINEMASCOPES (Color, unless specified)	
7107	Hills of Assisi (10)	Jul 61
7108	Assignment Pakistan (9)	Aug 61
7109	Ski New Horizons (10)	Sep 61
7110	Assignment India (9)	Oct 61
7111	Assignment South Africa (10)	Nov 61
7112	Sound of Arizona (10)	Dec 61
7201	Sport Fishing Family Style (8)	Jan 62
7202	Mel Allen's Football Highlights of 1961 (10) black and white	Feb 62
7203	Primitive Fighters (8)	Mar 62
7204	Holiday in Ireland (9)	Apr 62
7205	Champion Angler (9)	May 62
7206	Quebec Sports Pageant (9)	Jun 62
7207	City of the World (10)	Jul 62
7209	Story Book Wedding of Princess Sophia and Prince Juan Carlos (..)	Aug 62
7208	Dance Magic (11)	Sep 62
	TERRYTOON 2-D's All Ratios—Color	
S126	Sappy New Year (7)	Dec 61
S221	Klondike Strike Out (7)	Jan 62
5222	Where There's Smoke (7)	Feb 62
5223	He-Man Seaman (6)	Mar 62
5224	Nobody's Ghoul (7)	Apr 62
5225	Riverboat Mission (7)	May 62
5226	Rebel Trouble (7)	Jun 62
5227	Taming the Cat (7)	Jul 62
5228	Runaway Mouse (7)	Aug 62
	TERRYTOON CINEMASCOPES	
5107	Unsung Hero (6)	Jul 61
5108	Banana Binge (6)	Jul 61
S109	Meat, Drink and Be Merry (6)	Aug 61
5110	Really Big Act (6)	Sep 61
5111	Clown Jewels (6)	Oct 61
5112	Tree Spree (6)	Nov 61
5201	Honorable House Cat (6)	Jan 62
5202	Honorable Family Problem (7)	Mar 62

Prod. No.		Rel. Date
5203	Peanut Battle (7)	Apr 62
S204	Loyal Royalty (6)	May 62
S20S	Send Your Elephant to Camp (6)	Jul 62
S206	Honorable Paint in Neck (..)	Sep 62
	UNIVERSAL-INT'L	
	COLOR SPECIALS (One Reel)	
4178	Restless Island (9)	Jun 61
4271	Treasure of the Deep	Nov 61
4272	Caramba ©	Dec 61
4273	Mabuhay	Jan 62
4274	Leaping Dandies	Feb 62
	WALTER LANTZ CARTUNES (Technicolor..Can be projected in the Anamorphic Process, 2.35-1) (All run between 6 and 7 min.)	
4119	Clash and Carry	Apr 61
4120	St. Moritz Blitz	May 61
4121	Bear and the Bees	May 61
4122	Sufferin' Cats (WW)	Jun 61
4123	Mississippi Slow Boat	Jul 61
4124	Franken-Stymied (WW)	Jul 61
412S	Busman's Holiday (WW)	Aug 61
4126	Tricky Trout	Sep 61
4127	Woody's Kook-Out (WW)	Sep 61
4129	Phantom of the Horse Opera (WW)	Oct 61
4211	Doc's Last Stand	Nov 61
4212	Case of the Red-Eyed Ruby	Dec 61
4213	Rock-a-Bye Gator (W. Woodpecker)	Jan 62
4214	Home Sweet Homewrecker (W. Woodpecker)	Jan 62
	WALTER LANTZ REISSUES (Color Cartues..Can be projected in the Anamorphic process, 2.3S-1)	
4231	The Tree Medic	Nov 61
4232	After the Ball	Dec 61
4233	Chief Charlie Horse	Jan 62
4234	Woodpecker from Mars	Feb 62
4235	Calling All Cuckoos	Mar 62
4236	Niagara Fools	Apr 62
4237	Arts and Flowers	May 62
	SPECIAL 2-REEL COLOR SPECIALS	
4201	All That Oriental Jazz (16) ©	Nov 61
4202	Land of the Long White Cloud (..) ©	Mar 62
4204	Football Highlights of 1961 (10)	Dec 61
	WARNER BROS.	
	BLUE RIBBON HIT PARADE (Technicolor Reissues—7 min.)	
8312	The Lion's Busy	May 61
8313	Thumb Fun	Jun 61
8314	Corn Plastered	Jul 61
8315	Kiddin' the Kitty	Aug 61
8316	Ballot Box Bunny	Apr 61
9301	A Hound for Trouble	Sep 61
9302	Strife With Father	Sep 61
9303	The Grey Hounded Hare	Oct 61
9304	Leghorn Swaggled	Nov 61
9305	A Peck of Trouble	Dec 61
9306	Tom-Tom Tomcat	Jan 62
9307	Sock-a-Doodle-Do	Feb 62
9308	Rabbit Hood	Mar 62
	BUGS BUNNY SPECIALS (Technicolor—7 min.)	
8723	The Abominable Snow Rabbit	May 61
8724	Compressed Hare	Jul 61
9721	Prince Violent	Sep 61
9722	Wet Hare	Jan 62
	MERRIE MELODIES LOONEY TOONS (Technicolor—7 min.)	
8711	Birds of a Father	Apr 61
8712	D'Fightin' Ones	Apr 61
8713	Lickety-Splat	Jun 61
8714	A Scent of the Matterhorn	Jun 61
8715	Rebel Without Claws	Jul 61
8716	The Pied Piper of Guadalupe	Aug 61
9701	Daffy's Inn Trouble	Sep 61
9702	What's My Lion?	Oct 61
9703	Beep Prepared	Nov 61
9704	The Last Hungry Cat	Dec 61
9705	Nelly's Folly	Dec 61
9706	A Sheep in the Deep	Feb 62
9707	Fish and Slips	Mar 62
9708	Quackodile Tears	Mar 62
	WORLD-WIDE ADVENTURE SPECIALS (Color Reissues) (Two-Reel)	
8002	The Man From New Orleans (20)	Mar 61
8003	Winter Wonders (18)	Jul 61
9001	Where the Trade Winds Play (17)	Oct 61
9002	Fabulous Mexico (18)	Mar 62
	(One-Reel)	
8502	Alpine Champions (10)	Feb 61
8503	Kings of the Rockies (10)	Apr 61
8504	Grandad of Races (10)	May 61
8505	Snow Frolics (9)	Jun 61
8506	Hawaiian Sports (9)	Aug 61
9501	This Sporting World (10)	Nov 61
9502	Emperor's Horses (9)	Dec 61
9503	Wild Water Champions (9)	Feb 62

THE EXHIBITOR HAS HIS SAY ABOUT PICTURES

Says 'It's a Lulu'

"Mr. Hobbs Takes a Vacation" (20th-Fox) is a lulu, whatever that is. It is good and so true to life situations that it will amuse all who see it. Have no fear of this one. It should do well in all size towns.

I. ROCHE

Starlite Drive-In,
Chipley, Fla.

BUENA VISTA

Bon Voyage (BV)—Fred MacMurray, Jane Wyman, Michael Callan. This one wasn't as funny as I expected. It seemed rather strained. Business was off about 25 per cent from what I expected. It's good, but not up to Disney's standards. Played seven days. Weather: Good.—Don Stott, 301 Drive-In, Waldorf, Md. Pop. 1,100.

COLUMBIA

Notorious Landlady, The (Col)—Jack Lemmon, Kim Novak, Fred Astaire. A sometimes funny comedy that should have been made in color. Some scenes are hilarious. Jack Lemmon saves the show as usual. Fred Astaire also good. Good for adults and mature young people—not small children. Above average business. Good teaser trailer available free from Columbia. Played Fri. through Thurs. Weather: Cool.—Donald E. Bohatka, asst. mgr., Catlow Theatre, Barrington, Ill. Pop. 5,400.

Three Stooges Meet Hercules, The (Col)—Stooges, Vicki Trickett. This did very well. Goes to show we need more of this type. Columbia's nice price enabled me to make a buck. Played Fri., Sat. Weather: Warm. —James Hardy, Crescent Theatre, Jasonville, Ind. Pop. 2,500.

METRO-GOLDWYN-MAYER

Adventures of Huckleberry Finn, The (MGM)—Tony Randall, Eddie Hodges, Archie Moore. Played this back on a Saturday double bill. It helped business some and the print was in good condition. Played Sat. Weather: As always, beautiful.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

PARAMOUNT

Hell Is for Heroes (Para)—Steve McQueen, Bobby Darin, Fess Parker, Bob Newhart. Not bad business at all. Pretty good picture, too. Played it with an outdoor action picture to pretty fair business. Played Sun., Mon., Tues. Weather: Good.—Don Stott, 301 Drive-In, Waldorf, Md. Pop. 1,100.

Hey, Let's Twist! (Para)—Joey Dee, Teddy Randazzo, Zohra Lampert. Favorable audience reaction to this one. Kay Armen was fine as usual. Those who twist really enjoyed this. Others stayed away in droves. Enthusiasm for the Twist is lukewarm in this section. We had a Twist contest every night and the kids were pretty good. Played Sun., Mon., Tues. Weather: Good.—P. B. Friedman, Grand Theatre, Lancaster, Ky. Pop. 3,000.

Man Who Shot Liberty Valance, The (Para)—John Wayne, James Stewart, Vera Miles. A little disappointing. In the first place, it should have been in color. Lee Marvin very good in his role. It did above average business both nights. Played Fri., Sat. Weather: Rainy.—James Hardy, Crescent Theatre, Shoals, Ind. Pop. 2,500.

My Geisha (Para)—Shirley MacLaine, Yves Montand, Robert Cummings. This was billed as a comedy-drama. Drama yes, but very little comedy as far as we were concerned. Business only fair. Costumes and settings for "Madame Butterfly" sequences were colorful. It's supposed to be a family picture, but the audience became restless. Played Fri. through Mon. Weather: Hot.—Donald E. Bohatka, Catlow Theatre, Barrington, Ill. Pop. 5,400.

Savage Innocents, The (Para)—Anthony Quinn, Yoko Tani. Now this picture has the makings of pretty fair family entertainment, but it has one part that is rather raw. If you haven't played it and have it coming, screen it and the "rare" part can be eliminated very nicely making it a very good picture. Color and scope are very beautiful. Played Wed., Thurs.—Harry Hawkinson, Orpheum Theatre, Marietta, Minn. Pop. 380.

20th CENTURY-FOX

Camancheras, The (20th-Fox)—John Wayne, Stuart Whitman, Ina Balin. About the best super western of 1961. Enjoyed by all. Recommended for all audiences. It's nice knowing that Hollywood has not lost the touch completely! Played Wed. through Sat. Weather: Rain.—Dave S. Klein, Astra Theatre, Kitwe, Northern Rhodesia, Africa. Pop. 13,000.

Francis of Assisi (20th-Fox) — Bradford Dillman, Stuart Whitman, Dolores Hart. A beautiful picture with color and scope. But where were the patrons? This one is especially suited for Catholic patrons, but not too many showed up. We enjoyed it and were proud to play it. Played Sat., Sun. Weather: Cool.—Harry Hawkinson, Orpheum Theatre, Marietta, Minn. Pop. 380.

Marines, Let's Go (20th-Fox)—Tom Tryon, David Hedison, Linda Hutchins. We thought this one tried too hard to be funny. However, our sparse audiences seemed to enjoy this. This is fair for a midweek change. Played Wed., Thurs. Weather: Rainy—P. B. Friedman, Grand Theatre, Lancaster, Ky. Pop. 3,000.

North to Alaska (20th-Fox)—John Wayne, Capucine, Fabian. Reached for this one on a repeat basis and played it along with "Gidget Goes Hawaiian" from Columbia to the best weekend gross of the summer. Had many attend who had seen it before and commented that they enjoyed it as much this time. It's the kind of picture that should be copied and recopied instead of the sex and other morbid stories that have been a drug on the market of late. The small towns just can't find suitable product to play in the amount needed to maintain attendance. Played Sat. to Tues. Weather: Good.—Otto Settele, Seemore Theatre, Seymour, Wis. Pop. 2,000.

Second Time Around, The (20th-Fox)—Debbie Reynolds, Andy Griffith, Steve Forrest. Extra good show. Plenty of color, action, comedy and good acting. The title will fool you—don't let this one get by. Played Sun., Mon., Tues. Weather: Hot.—Evelyn Smith, Follett Theatre, Follett, Tex. Pop. 525.

UNITED ARTISTS

One, Two, Three (UA)—James Cagney, Horst Buchholz, Pamela Tiffin. Not quite up to Wilder's "The Apartment." Color would have helped. Cagney was very good in his role. Very sharp black and white photography. Just did average at the boxoffice, due to extreme hot weather. Played Sun., Mon. Weather: Very hot.—James Hardy, Crescent Theatre, Jasonville, Ind. Pop. 2,500.

Road to Hong Kong, The (UA)—Bing Crosby, Bob Hope, Joan Collins. This one is a real turkey. Never had such poor business. It's really fantastic how poorly this one did. It is really a very fine picture, too. I'll bet you already know why it failed, too. Naturally! All the other "Road" shows have been on TV, so everyone thought this one had been on, too. Had dozens of calls asking whether this had been on TV (which to me are the initials for "theatre vulture"). I guess we exhibitors have our doom sealed by short-sighted executives who sell out to the Living Room "God." Played Wed. through Sat.—Don Stott, 301 Drive-In, Waldorf, Md. Pop. 1,100.

Sergeants 3 (UA)—Frank Sinatra, Dean Martin, Peter Lawford and the rest of the "clan." Here is another of the type of movie that pleases and pleases, and the type that patrons talk about for weeks after having seen it. A very good piece of escapist entertainment that is light enough to enjoy and has enough of a story for the more serious patrons. Can say nothing but: Use it at your first opportunity, you'll be pleased too. The clan has to be taken into consideration, as Frank Sinatra does not draw in small towns, so attendance was not what it should be. Played Sat. to Tues. Weather: Good.—Otto Settele, Seemore Theatre, Seymour, Wis. Pop. 2,000.

WARNER BROS.

Susan Slade (WB)—Troy Donahue, Connie Stevens, Dorothy McGuire. This is pure corn and ham, but my yokels loved it. They wept, moaned and groaned and generally ate it up. Laughed all the way to the bank, I did. Great stuff for small towns.—Don Stott, Calvert Drive-In, Prince Frederick, Md. Pop. 500.

Fine Family Film

"The Two Little Bears" from 20th-Fox is a good family picture. Had a good crowd. Children enjoyed it and parents are glad for pictures that are suitable for children. Lots of good comments. Above average attendance for our Thurs., Fri., Sat. change.

BOB NICKELSON

Groom Theatre,
Groom, Tex.

FOREIGN FILM FEATURE REVIEW

Morning Star F Ratio: 1.85:1 Ballet

Artkino 80 Minutes Rel. ———

As a specialty attraction, geared primarily for the ballet fanciers in the metropolitan centers, this Leningrad and Frunze Film Studios import takes an absorbed viewer back to the Kirghiz Steppes of old, director Roman Tikhomirov carefully detailing the love story of the appealing Nurdin (Iran Sabagishav) and the beautiful Cholpon (Reina Chokoyeva), the principals moving forth to a happy ending in spite of the magic spell inflicted by evil fairy Bibisara Beishenalieva. Mikhail Rauchwergher's exuberant music sets the mood and manner and there's added importance in Apollinari Dudke's trick photographic effects.

Kirghizia Ballet.

Write—

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BOXOFFICE, 825 Van Brunt Blvd.,
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Days of Week Played.....

Weather .....

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Days of Week Played.....

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Days of Week Played.....

Weather .....

Exhibitor .....

Theatre..... **Population**.....

City..... **State**.....

Symbol Ⓒ denotes color; © CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panavision; Ⓡ Regalscope; Ⓣ Technirama. For story synopsis on each picture, see reverse side.

Damon and Pythias

F | Ratio: 1.85-1 | Drama Ⓒ

MGM ( ) | 99 Minutes | Rel. ———

The famous legend of Damon and Pythias has been brought to the screen in a colorful and action-packed fashion, somewhat hampered by dialog that often is stilted and unconvincing. It has many of the ingredients of our present-day westerns, with wild chases on horseback and hair-breadth escapes. Guy Williams portrays Damon and Don Burnett is Pythias. The others in the cast are Italian, but English dialog is used throughout. Action fans should find it to their liking. The picture has been given extravagant production values, with elaborate sets and good color by Eastman. There is considerable suspense. The story is laid in the year 400 B.C. when the Pythagorean theory of brotherhood has spread out from Athens, but is hated by the citizens and rulers of Syracuse who hope to stamp it out. The efforts to prove the validity of the theory is the backbone of the story. And a lot of blood is shed in the process. Sam Jaffe produced the film and Sam Marx served as associate producer, with Curtis Bernhardt directing. Bridget Boland wrote the screenplay for International Motion Picture Enterprise and release is by Metro-Goldwyn-Mayer. The color photography and scenic backgrounds are excellent.

Guy Williams, Don Burnett, Ilaria Occhini, Liana Orfei, Arnoldo Foa, Maurizio Baldoni, Carlo Giustini.

Two and Two Make Six

F | Ratio: 1.85-1 | Comedy-Drama

Union Film Distributors | 89 Minutes | Rel. ———

Monja Danischewsky, responsible for some of the better Ealing comedies, is concerned here with the contemporary boy-girl relationship, and, by and large, succeeds admirably in projecting some significant observations about the acceptance of maturity in a world seemingly more content with playtime antics. This deserves considerable push if only to demonstrate to the more discriminating audiences across North America that the screen can indeed say something provocative without constantly shocking the viewer. A handsome starring pair—George Chakiris and Jackie Lane—bring a true winsomeness to their individual stints, by no means sympathetic at the outset but building seemingly effortlessly to the resolved fadeout and its poignant promise of happy days anew for an initially befuddled and confused U.S. Air Force corporal in modern-day England. His relationship with a fast-stepping crowd does not sit right, of course, with his commanding officers and it takes circuitous circumstances, developed credibly enough by the perceptive Monja Danischewsky shooting script, to convince him of the error of his ways. The Monja Danischewsky production is presented via British Lion-Bryanston and distributed in the U.S. by Union Film.

George Chakiris, Janette Scott, Alfred Lynch, Jackie Lane, Athene Seyler, Bernard Braden.

Night of Evil

A | Ratio: 1.85-1 | Melodrama

Astor | 88 Minutes | Rel. Aug. '62

Filmed on location in the streets and shops of Fort Wayne, Ind., this Richard Galbreath production, taken over from Sutton Pictures Corp., teams the personable Lisa Gaye, as a gal destined for naught but trouble in a world that seems to care little about her and her life's motivations, and William Campbell, a handsome gentleman of previous major studio exposure. Together, they serve as forceful and penetrating a study of teenage misdirection and casual disregard for parental respect as has been viewed in many months. The Louis Perino screenplay doesn't treat the girl altogether sympathetically, holding out the argument that she, too, could have helped herself if she had been of a set mind. Galbreath's direction is brisk-paced, paying attention to the smaller details that inevitably build to taut and sometimes tearful melodrama. Narration, by New York Post's nationally syndicated columnist Earl Wilson, is factual, relating a not impossible yarn in the America of today. The crowds to which this has been obviously geared will find Miss Gaye's adventures absorbing; it adheres, more or less, to what has gone before in attractions of this genre, the quality of emoting compact and convincing enough to make of the picture dramatic entertainment.

Lisa Gaye, William Campbell, Lynn Bernay, Remo Pisani, George Dietsel, Joe Garri.

Sword of the Conqueror

F | Ratio: 2.33-1 Ⓢ | Drama Ⓒ

United Artists (6232) | 95 Minutes | Rel. Sept. '62

This is another of the Italian spectaculars, sweeping in its unfolding and more gory than some of its predecessors. Swords clash, armies meet, duels are plentiful and love conquers, as well as the sword. Jack Palance and Guy Madison are the best known in the cast to American audiences. The story takes place about 450 A.D., after the fall of the Gothic Empire, and concerns mainly the conflict between the Lombards and the Gepidae. Although the Lombard king, played by Jack Palance, offers peace to the defeated Gepidae, intrigue and treachery prevent the fulfillment and the story becomes one battle after another. There are several stirring battle scenes and some wild episodes of revelry. The dialog appears to be partly dubbed in English and partly English-spoken and, in the print reviewed, the dubbing was uneven. Patrons who like their action and fights in large doses will find this made to order. The Eastman Color adds both beauty and horror to particular sequences. A Titanus production, the film was produced by Gilberto Carbone and directed by Carlo Campogalliani, from a screenplay by Roberto Gianviti and Alessandro Ferrau.

Jack Palance, Guy Madison, Eleonora Rossi Drago, Carlo D'Angelo, Andrea Bosic, Edy Vessel, Ivan Palance.

Cry Double Cross

A | Ratio: 1.85-1 | Melodrama

Atlantic Pictures | 65 Minutes | Rel. June '62

Hardy Kruger, who first came to acclaimed American critical attention in the Rank Organization's tautly developed "The Man Who Got Away," some years ago, is principal player—and veritable emotive tower of strength—in this filmed-in-Berlin melodrama only coincidentally concerned with the continuing East-West tension in that beleagured country. This is, in the main, a cops-and-robbers suspense yarn, adroitly enacted under Alfred Weidenmann's firm direction, working from a Herbert Reinecker screenplay and since it's dubbed for North America, it can be depended upon for brisk-paced boxoffice receipts in the conventional as well as the art theatre atmosphere. Ingrid Van Bergen, a looker as the action crowd would say, is the sole romantic interest, plying her ardor between Kruger and Horst Frank, part of the Mario Adorf-planned safe-cracking heist in modern-day Berlin. Martin Held is cast as the police commissioner dispatched to apprehend the thieves only to learn that Kruger was the man who had saved his life in the final days of World War II. Stress, understandably enough, is on movement, the Kurt Hasse photographic effects rating commendation on both sides of the Atlantic Ocean.

Hardy Kruger, Martin Held, Mario Adorf, Horst Frank, Ingrid Van Bergen.

Terror of the Bloodhunters

F | Ratio: 1.85-1 | Shock Melodrama

A.D.P. Productions-SR | 60 Minutes | Rel. ———

Going out as companion feature with A.D.P. Productions' "Invasion of the Animal People," this stars Robert Clarke and Steve Conte, who've had modest success in like-quality efforts during the past decade or more. It will appeal strictly to the action crowds and Junior Master and Junior Miss. Since it adheres strictly, with no deviation, to the tried-and-true plotting pattern of shock melodrama and where similar undertakings have been received with suitable success, the attraction can be depended upon for conventional response. Clarke, eminent French art figure, is "railroaded" to dreaded Devil's Island, where, through the machinations of the Commandant's daughter, he and pal Steve Conte are able to start a perilous flight to freedom, only to be dogged relentlessly by guards. The action—and there doesn't seem to be much let-up—takes the rugged troupe into the Amazon jungle country, and, finally to the even more dreaded land of the head-shrinking Jivaro Indians. Conte is conveniently killed off, by a prowling jaguar, but Clarke and the girl make it to Brazil and happiness after they've figured in rescue of Commandant's guards from the Jivaros. A resourceful chap, this Clarke character! The exploitation stress should be on the chase-and-effect, not quality content, of which there is little.

Robert Clarke, Steve Conte.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for $1.00, postage paid.

THE STORY: **"Sword of the Conqueror" (UA)**

When the Lombard king, Jack Palance, has defeated the Gepidae, he sends his brother to the defeated king to make peace on mild terms, but on the condition that the king's daughter marries Palance. The daughter consents against her will, because she is in love with Guy Madison, a general, by whom she has had a baby. When Palance's brother is killed in a tournament, brought about by treachery from within, Palance swears vengeance on the Gepidae. He attacks, defeats them again and takes the daughter for his bride. At the celebration feast, Madison, who had been imprisoned and has escaped, brings in his followers and rescues the girl from Palance. Madison and Palance engage in a bloody duel and Palance is killed. Madison and his cohorts battle the Lombards and defeat them. Peace is restored.

EXPLOITIPS:

Stress the fast action and the realistic battle scenes. Interest history teachers and give them a private showing. A man in armor astride a horse should make a good street ballyhoo. Make a tieup with a local museum in displaying swords, shields and other weapons of the period.

CATCHLINES:

He Staked an Empire on the Love of a Girl . . . He Conquered Her Land but Not Her Heart . . . Their Romance Was Written With Blood . . . Never Has the Screen Offered Such Thrills . . . She Sacrificed Her Happiness to Save Her People . . . It Is Shocking in Its Realism.

THE STORY: **"Damon and Pythias" (MGM)**

In the city-state of Syracuse, in Sicily, the ruling tyrant has turned the city into a place of terror in his ruthless hunt to find Arcanos, a philosopher of the theory that all men are brothers, who is hiding in the city. From Athens, a young Athenian, Pythias (Don Burnett), is sent secretly to Syracuse to bring Arcanos back. There, Pythias meets Damon (Guy Williams), a gay robber, who offers to help in return for gold, but he serves both sides for profit. Damon begins to respect Pythias and, when the latter is arrested, offers to substitute for him in prison so that Pythias can return to Athens to visit his pregnant wife. The conditions are that Damon will die in Pythias' place, if he does not return to meet death himself. Overcoming treacherous obstacles, Pythias does get back just in time to save Damon from execution. Convinced there is brotherhood among men, the ruler grants both Damon and Pythias their freedom.

EXPLOITIPS:

The famous legend is taught in schools; therefore, an essay contest could be arranged on any of a number of themes in the picture. Libraries should offer tieups. Tie up with riding academies, plugging the idea that anyone can learn to ride a horse with the skill of Damon and Pythias.

CATCHLINES:

Here's a Western of 400 B.C. . . . It's Breath-Taking in Its Thundering Excitement . . . Legend's Greatest Rascal Becomes One of Its Greatest Heroes.

THE STORY: **"Cry Double Cross" (Atlantic)**

The currents of the times in modern-day Berlin have thrown three young men—Hardy Kruger and Horst Frank, with no ties and regular job, and Mario Adorf, on a flying visit from Hamburg—together for safe-breaking. Before "Operation Safe-Break" can be pulled off, however, relaxation is indicated. Frank's girl friend, Ingrid Van Bergen, works at a night bar, while awaiting the opportunity to move into more promising surroundings. Frank is jealously concerned when seeing her with Kruger. He doesn't know, however, that Kruger has merely turned her down. Frank turns informer, anonymously reporting the planned burglary to police. Detectives now await the thieves' appearance. When closing in, Police Commissioner Martin Held recognizes Kruger as the man he had sought after World War II to thank him for saving Held's life. The police take up the pursuit, but there is an end to every man's road. As Held reaches to shake hands with Kruger, the latter expires, fatally wounded.

EXPLOITIPS:

Screen the film for local detectives, getting their nostalgic thoughts down on paper for columnists and TV commentators. Tie up with Page One headlines on the Berlin Crisis, getting newspaper clippings for lobby displays, et al.

CATCHLINES:

Thrilling Suspense! And Raw Emotions! . . . Excitement That Never Lets Up! . . . A Mistress, Jealousy, Greed—the Ingredients of a Double-Cross!

THE STORY: **"Two and Two Make Six" (Union Film)**

George Chakiris, a casual, carefree American Air Force corporal based in England, finds himself in hot water constantly with his officers because of his predilection for horse races and a constant stream of girl friends, the latter of a sort not entirely welcome in the parlor back home. He deserts the base in the fear of having killed a sergeant while resisting arrest. He takes latest girl friend Jackie Lane along, at the same time using her motor bike. He would like to steal aboard a ship, but eventually learns that he must accept responsibility and gives himself up. Lenient treatment is promised, since he willingly admits he would like to marry and settle down.

EXPLOITIPS:

Played out in a comedy-drama vein, this British Lion-Bryanston release boasts competent thespians. Tie up with motor bike distributors for appropriate street ballyhoo. Set up a Jackie Lane lookalike beauty competition for opening night.

CATCHLINES:

On the Lam! Until a Pretty Gal Said "Halt!" . . . This Air Force Corporal Was Flying Low! . . . A Whirligig of Guys and Gals in Merry Old England!

THE STORY: **"Terror of the Bloodhunters" (A.D.P.)**

Robert Clarke, eminent French artist and writer of controversial philosophy, has stirred up too much interest with a certain publication and is railroaded to the dread French penal colony of Devil's Island. The Island's Commandant, learning of Clarke's arrival, determines that Clarke shall paint a portrait of his daughter. The latter, realizing that Clarke and his pal, Steve Conte, have been brought to the colony under false charges, plots a daring escape—Clarke will masquerade as a top guard (who has been betrothed to the girl). The Commandant and aides give chase into the deadly Amazon country. Conte is clawed to death by a huge prowling jaguar. The Jivaro Indians, known for their sadistic shrinking of heads, seize the Commandant's guards. Clarke turns back from his escape route to rescue the guards, and, they, in turn, allow Clarke and the girl to leave for Brazil and civilization.

EXPLOITIPS:

Tie up with zoos and the like for displays of deadly snakes. Get a local tattoo artist to demonstrate his skills on stage or in the lobby opening night. Send an usher with appropriate sandwich sign through downtown traffic.

CATCHLINES:

In the Deadly Amazon Jungles, a Girl and a Man—and Stark Terror! . . . He Was Running—From Fear! And He Was Met by Death! . . . From the Infamous Devil's Island to the Amazon Jungles and Headhunters' Country!

THE STORY: **"Night of Evil" (Astor)**

Teenager Lisa Gaye, one of the most popular in the local Colorado high school, lives with foster parents, James Foland and Margaret Silverman. Their relationship is most congenial. School football hero Burtt Harris, insanely jealous, plots with pals to get even when Walt Rearick dates Lisa. When Rearick brings Lisa home, they kidnap her and subject her to a vicious attack, leaving her bruised and shaken beside a lonely road. The foster parents refuse to believe her story and abandon Lisa to the courts; she is placed in a home for girls. Two years later, released, she's befriended by Lynn Bernay, a heart-of-gold school alumnus. A promoter enters her in the local competitions for the Miss America Pageant, but fate intervenes in person of William Campbell, handsome ex-convict, whom Lisa marries after a whirlwind courtship. Campbell reverts to type and a life of crime, eventually disappearing, and Lisa gets a job now as a stripper. Unable to cope with mounting misfortune, Lisa loses her sense of value, buys a gun and after an abortive attempt at suicide, stages a holdup. She heads for prison.

EXPLOITIPS:

Have juvenile authorities comment on present-day problems, particularly with regard to probation, for local newspapers. A beauty contest opening night might be tied in.

CATCHLINES:

Truth . . . Shocking and Naked! . . . A Beautiful Girl . . . and the Men Who Twisted Her Dreams Into a Night of Evil!

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Projectionist and maintenance, six years experience, prefer Western states, drive-in or indoor. Boxoffice 9554.

Manager presently employed, de luxe first-run operator, all phases advertising, exploitation, road show experience. Non-drinker, married. Top salary for top job. Prefer South or West. Available two weeks notice. Boxoffice 9550.

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SEPTEMBER 24, 1962

BOXOFFICE

The Pulse of the Motion Picture Industry

Thomas J. Watson
P. O. Box 206
Blanchardville,
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2M



Celebrating the 30th Anniversary of the National Screen Council and the Blue Ribbon Award Service to the Motion Picture Industry

Government Decree Okays Merger Of MCA-UI

—Page 4

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Published in Nine Sectional Editions

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'FOR THE WHOLE FAMILY'

BOXOFFICE is observing an anniversary this week—the 30th year of its establishment of the Blue Ribbon Award and its sponsorship of the National Screen Council, which each month for the last 360 months has selected "The Best Picture of the Month—For the Whole Family."

The BOXOFFICE Blue Ribbon Award was established in March of 1932 with the feeling that a large segment of motion picture production should be aimed at family audiences. For it was whole families, and their early interest in motion pictures, which made the industry grow and become the giant it has remained in the entertainment world.

Established awards are prestige builders in any field and have become standard practice to point up merit. When an award has been going on for 30 years as a monthly feature, as has the BOXOFFICE Blue Ribbon Award, it becomes traditionally valuable. As an index to family entertainment at its best, the Blue Ribbon Awards have kept up active interest by promoting this particular field of production. Censorship has a *negative* approach to the problem of good taste in motion pictures, whereas the Blue Ribbon Awards have a *positive* effect on screen product.

When, in the spring of 1932, this recognition of the best in family pictures began, the self-regulatory Production Code Administration had not been fully established. However, many in the industry had been working toward some kind of self-imposed regulation to avoid political censorship. So the climate of opinion in the motion picture production field and among patrons was such that any method of calling attention to wholesome entertainment values was a step in the right direction.

Long before "public relations" became the objective of an industry campaign, BOXOFFICE began to cultivate goodwill in a way that each month registered its effectiveness at the box-offices throughout the land. The Blue Ribbon Award winners were and continue to be the recipients of widespread favorable publicity, not only as to the pictures' merits, but from the standpoint of their whole family appeal. The commercial success of certain so-called "realistic" or "mature" films to the contrary notwithstanding, this emphasis on family appeal has kept alive one of the basic tenets of the motion picture and its institution.

For three decades, the Blue Ribbon Award has *accentuated the positive*, helping to promote family entertainment pictures and family patronage. This emphasis has continued to make its impress, penetrating organizations and groups interested in good motion pictures that number into the millions. This activity gave the lie to self-appointed censors, organized or otherwise, who made negative attacks upon the products of the industry. Going beyond the Blue Ribbon Award winners, BOXOFFICE has continually pointed out the greater proportion of films of wholesome character and contents, citing their selection by public groups that had the best interests of the screen at heart, the while serving the people they represented.

By and large, the motion picture theatre is a family institution, vital in service to the community. This goes beyond its function to provide entertainment for the inhabitants of a village, neighborhood or city, for it is becoming more and more realized that it is the virtual hub of business, as well as social, life in its area of operations. But, just as the theatre is important to the family, so is the family important to the theatre. This must never be lost sight of. And it is for that most significant reason, that we, here again, give emphasis to the fact those pictures which have family appeal are not only among the most successful, in themselves, they are the very lifeblood of this business.

An example may be had by looking at the list of the "All-Time Best" among the Blue Ribbon Award winners published elsewhere in this issue. And it is significant to note that, among others, "Tugboat Annie," "Lassie Come Home," "National Velvet" and "Father of the Bride" have become highly successful, long-running, television series. Are we going to let television steal our "thunder" again?

A new adjunct to building family patronage came into being with the development of the drive-in theatre, to which the family goes all together, in most instances. The picturegoing habit, especially among those a-growing, is thus sustained which is, of course, important to the industry as a whole. Indoor theatres are well aware of this, as has been apparent in the increased attention they are paying to the catering of teenagers and younger patron elements, with the oldsters—to be "led by the child"—not being overlooked.

We take this occasion to express our gratitude to the members of the National Screen Council for the cooperation they have given the industry through their interest and active participation in selecting and publicizing the Blue Ribbon Award winners; and to the hundreds of exhibitors who have evidenced astute showmanship in the extra measure of promotional attentions they have given to Blue Ribbon Award picture showings.

And our gratitude and commendation to those producers and distributors, who have recognized the family factor in the creation and production of fine motion pictures; and have striven through these decades to give the American public the kind of solid, wholesome film fare which continues to keep *motion pictures shown in theatres* the greatest entertainment medium the world has ever known.

Ben Shlyen

GOV'T OKAYS MCA-UNIVERSAL DEAL BY CONSENT JUDGMENT

Green Light Is Given to Produce New Films for Theatres and TV

WASHINGTON — The Department of Justice filed a proposed consent decree, Tuesday (18), which ends the government's civil antitrust case against MCA, Inc. Under the terms of the judgment, MCA can retain Universal Pictures and is permitted to produce new films for theatres, as well as for television.

The rights to acquire any additional major TV, motion picture or record company by MCA without Justice Department approval will be barred for seven years, unless the court rules that a proposed acquisition would not restrict competition.

The judgment, which was filed in the U. S. District Court in Los Angeles, becomes final in 30 days, requires that Universal Pictures dispose of 215 of 229 post-1948 films, stripping MCA of the right to distribute the films to television. Universal, a subsidiary of Decca Records, was acquired by MCA when it took over control of the recording company earlier this year.

DISPOSITION UP TO U-I

If the 215 films are not sold by October 1, 1963, Universal may distribute them itself or market them to television through any distributor other than MCA. Such decisions on sale and distribution must be made by Universal, independently of MCA. This requirement is to continue in effect for five years. "This disposition of Universal's film library on a competitive basis," said Attorney General Robert F. Kennedy, "will offset the principal restrictive effect of the MCA acquisition of Decca."

The Attorney General further said, "Today's action brings about a prompt and successful conclusion to this case without the necessity for extended litigation. The result is in the best interest of the public and the industry."

Rights of 14 films of the 229 in the post-1948 library are being held by U-I for remakes or reissues, according to Justice officials. The pictures involved in the decree cover the period 1948-1956. Screen Gems, TV film distributor, had been licensed previously to handle the pre-1948 films. It has been estimated there were approximately 325 post-1948 films.

The antitrust suit filed July 13, had asked for MCA to be forced to give up Decca and Universal, noting that MCA controlled more than 700 feature films and 2,500 television programs. At present MCA's Revue Studios, operating on grounds bought from Universal by MCA in 1959, this season is providing 11 hours of network programming. This is roughly one-sixth of the three major networks' prime programming time.

Prior to the filing of the government's suit, MCA had announced it would dispose of its talent agency by sale. However, this sale was barred and, about ten days later, MCA agreed to the Justice Department's request to dissolve the agency in partial settlement of the suit. The government believed the agency was monopolistic and that it should be dissolved rather than sold intact.

MCA Expresses Intention To Work Harmoniously

HOLLYWOOD—MCA made the following statement regarding the Justice Department's consent decree:

"MCA has entered into a consent decree in the pending government civil antitrust suit. It has done so in order to obviate the very substantial expense and prolonged business delays occasioned by litigation of this nature. MCA has never deviated from its firm conviction, as referred to in the consent decree, that it has not committed any violation of the antitrust laws. MCA now intends in complete coordination with the management of Decca and Universal, to proceed constructively and vigorously in strengthening and increasing the production of motion pictures."

Hollywood AFL Films Council Pleased With Proposed Decree

HOLLYWOOD—A statement from the Hollywood AFL Film Council on the consent decree was made jointly by George Flaherty, president, and H. ONeill Shanks, secretary, as follows:

"The Hollywood AFL Film Council, representing more than 24,000 employes in the motion picture industry, is pleased that a consent decree has been agreed upon which permits Music Corp. of America to complete its merger with Decca and Universal Pictures and insures a coordinated program of feature film production in Hollywood by MCA, thus creating some sorely needed job opportunities and continuity of employment for some studio workers. The Film Council will continue its efforts to combat the flight of American feature film production to foreign countries, which is causing grievous unemployment of Hollywood studio workers."

IATSE for Organizing All Theatre Employes

LAS VEGAS, NEV.—One of the major actions taken last week by the International Alliance of Theatrical Stage Employes at its 46th international convention here was authorizing Richard F. Walsh, IATSE president, to form a new department which will have the right to organize all currently unorganized theatre employes in the event the present IA locals do not take such action within a reasonable length of time.

Taken into consideration by the convention is the fact that some existing theatre locals are reluctant to open their doors at this time to new classes of membership. Walsh had proposed that the so-called "front of the house" workers be organized as rapidly as possible.

Employes concerned are maintenance men, cashiers, doormen, ticket-takers, ushers and matrons. Walsh said that if IA did not organize these groups, rival unions almost certainly would.

Other convention actions included a call for review and revision of the antitrust consent decrees of the 1940s to enable theatre expansion by circuits, a pledge for revitalized efforts to halt "runaway" production abroad, and a demand for a shorter work week, which were reported in BOXOFFICE last week.

Walsh was re-elected for another two years as president of the IATSE. Elected with Walsh was the entire administration slate. Three new officers were included—Fred W. Jienke, Local 154, Seattle; and Richard Hanox, Local 59, of Jersey City, N. J., as delegates to the AFL-CIO convention; and James Monroe, Local 300, Saskatoon, Sask., as delegates to the Canadian Labor Congress. A. L. (Pat) Travers, business agent of Local 173, Toronto, was elected a vice-president, replacing Hugh J. Sedwick, who declined to run for re-election.

Vice-presidents re-elected: James J. Brennan, Harry J. Abbott, Orin M. Jacobson, Albert S. Johnston, John A. Schuff, Leroy Upton, George H. Flaherty and Jerry Tomasetti. Trustees: William C. Scanlon, R. E. Morris and George W. Brayfield.

Screen Gems' Fiscal Year Earnings Hit New Record

NEW YORK—Although Screen Gems' gross income in fiscal 1962 dropped slightly under that of 1961, its net profit hit a new record of $3,466, 293, or $1.37 per share.

This compared with a net of $2,665,371 for the year ended July 1, 1961, or $1.05 per share.

For the fourth quarter, earnings amounted to $1,038,057, equivalent to 41 cents per share, compared with earnings of 33 cents per share in the last quarter of the 1961 fiscal year.

Universal 39-Week Net Up in Big Spurt

NEW YORK—For the 39 weeks ended July 28, Universal's consolidated net earnings from operations amounted to $4,547,939, after a provision of $3,945,000 for federal taxes. This was an increase of more than $2,250,000 over the corresponding period of 1961.

For the three quarters of last year, Universal reported net earnings of $2,284,782 from operations, after a provision of $2,070,000 for taxes.

After dividends on the preferred stock, the latest 39-week net was equal to $5.07 per share on 880,770 shares of common stock outstanding. For the same period last year, the earnings amounted to $2.45 per share on 889,390 shares of common outstanding. In both cases, the shares were exclusive of those held in the treasury.

Criterion to Charge $4.80 Top for 'Lawrence' in N.Y.

NEW YORK—Top price for seats for the Criterion Theatre two-a-day engagement of Sam Spiegel's "Lawrence of Arabia," which will have its American premiere December 16, will be $4.80, the highest ever for a motion picture, according to Charles B. Moss, president of B. S. Moss Enterprises.

"In establishing the price of $4.80 for our special divan loge section on Friday, Saturday and Sunday evenings, we are paying tribute to what we feel is the best motion picture ever made," Moss said. He mentioned that the picture is a "night in the theatre" yet the prices are far below the legitimate stage, which will be charging as high as $9.80 for some of the new Broadway musicals and $6.90 for the dramas. The balance of the seats for the Criterion engagement of "Lawrence of Arabia" range down from $3.50 on regular evenings to $1.80 on matinees.

The opening of "Lawrence of Arabia," which is being distributed by Columbia Pictures, will be a Sunday benefit for a charity to be announced. It is noteworthy that Spiegel's "Bridge on the River Kwai" opened almost five years to the day before "Lawrence of Arabia."

Scenes From 'Billy Budd' Shown on Telstar Relay

NEW YORK—Allied Artists had a motion picture first with the televising of four minutes of scenes from the unreleased "Billy Budd" to the U.S. through the Telstar relay from London Thursday (20).

American Telephone and Telegraph's satellite conveyed the scenes from Peter Ustinov's British-made picturization of the Herman Melville sea classic to the U.S. between 7:26 and 8:07 a.m. EDT during Telstar's pass number 661.

"Billy Budd" is scheduled for general release in November.

Ann Lewis to BOXOFFICE

HOLLYWOOD—Ann Lewis, former manager of the Hollywood office of Showmen's Trade Review, has joined the staff of BOXOFFICE here as assistant to Chris Dutra, western editor and manager.

LEONARD GOLDENSON REVEALS:

AB-PT Plans Concrete Program for Industry

DES MOINES—Details of a company-wide meeting to analyze the ailments of the motion picture industry and come up with some concrete ideas to help it were outlined by Leonard Goldenson, president of American Broadcasting - Paramount Theatres.



Leonard Goldenson

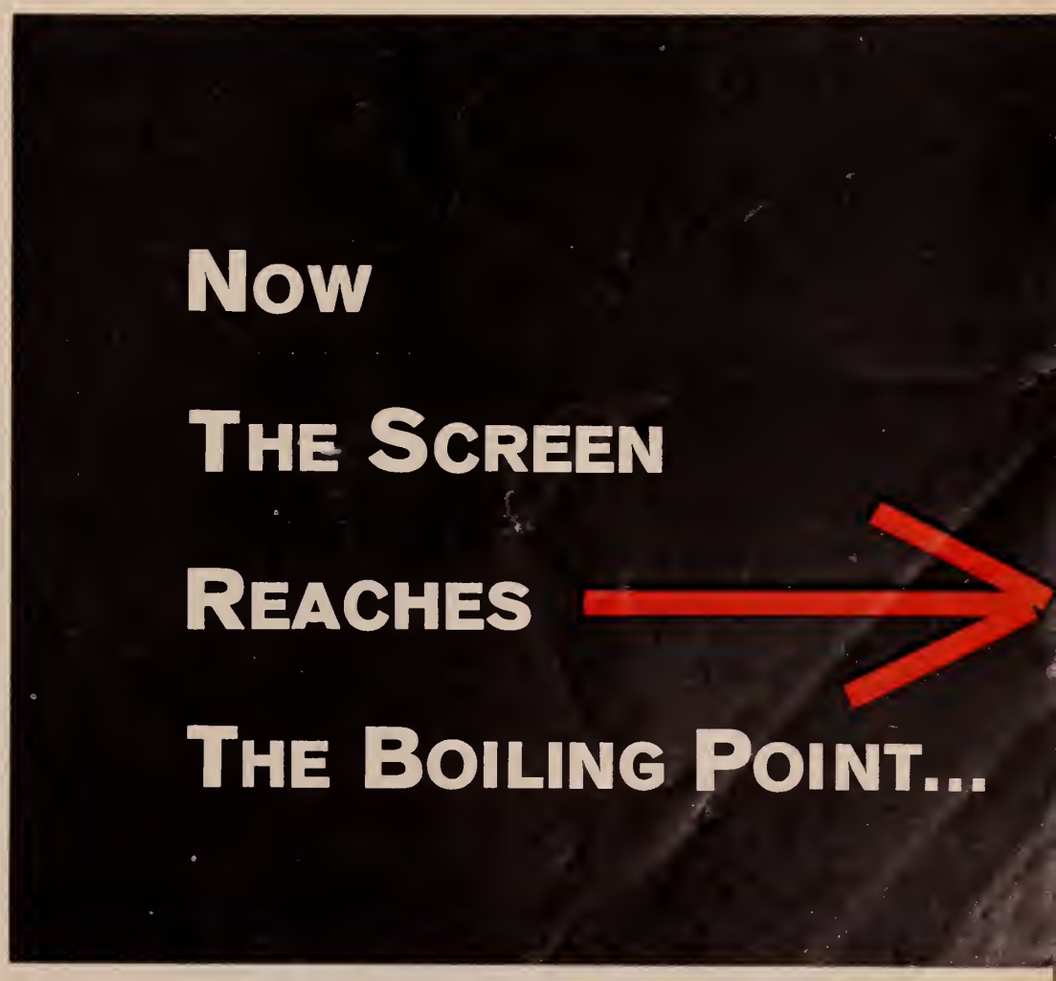
Speaking at a testimonial dinner for A. H. Blank, pioneer midwest showman, on the occasion of his 50th anniversary in the industry, Goldenson stated that "motion pictures are facing a very serious challenge."

He said that officials of Paramount Theatres, with the assistance of AB-PT's advertising and research departments, will meet in New York, December 3-5, to study all phases of the business, advertising, production, distribution. "We're going to examine the most modern methods of advertising and see how we can hit the people —to bring them back to the theatres." He said the use of radio as well as TV to help the movies will be studied thoroughly. "I'm getting back into the movie business next December," the network president stated, "to see how TV can help it out."

Goldenson said those attending the meeting also will study such diversified fields as new decorating materials for theatres and the establishment of scholarships to interest young people in entering the motion picture industry.

Goldenson also cited the necessity for modernizing movie production techniques with some of the electronic developments perfected in TV. "There's no need to wait overnight for rushes," he stated, "when we have magnetic tape that permits almost instant playback." He said he could not mention any names, but that one major studio was planning to shift to the use of many electronic devices in its production operations. He also did not go into detail on what phases of distribution will be discussed, except to state that the entire distribution field "has got to be streamlined."

Goldenson said that leaders of the major studios as well as leading independent producers will be invited to share in the results of the AB-PT meeting.



Stembler and Levy Warn On Pay TV, Antennas

WEST HARWICH, MASS. — A somber warning to exhibitors on pay television as "a deadly enemy and a menace to the industry" and another alarm that its new strategy lies in attempts to get permits for community antenna lines, was given to more than 200 attending the 31st annual regional convention of Independent Exhibitors and Drive-In Theatres Ass'n of New England, a unit of Theatre Owners of America, at Hotel Belmont. The warning came Thursday (13) at the business session ending the three-day affair.

Two speakers took up the serious matter of pay television while a third detailed the new TOA Hollywood Preview Engagement Picture campaign for "What Ever Happened to Baby Jane?" terming it the answer to shortage periods.

GOVERNMENT INQUIRY

"We consider pay television a deadly enemy and a threat to our survival," John H. Stembler, president of the national TOA, told the convention. He pointed out that the Department of Justice had sent letters to major studios on pay television now being tested in Hartford, saying the project was having difficulty because few studios were making films available to the Hartford test and asking what their position would be in the matter.

Stembler told of a meeting with Attorney General Robert Kennedy, who said he was not familiar with the matter, but would look into it. He did, the speaker said, and it was found that the letter was a routine inquiry. "We were alarmed," said Stembler, "and we felt we should protest."

Commenting on the pay TV tests now being conducted in Hartford, Conn., the speaker said: "They have not set the world on fire in the first two months. They have delivered 30 films, all subruns. They have given none of the operas, ballets, and plays that they promised. If they had gone to the FCC and said, 'we have found a new way of presenting motion pictures,' they would never have gotten approval.

"They promised 500 sets to start and only came up with the full 500 number last week." He said that the FCC has found that toll TV is in the public interest, and that it can be expected that the next step will be pay television's asking for first run films.

ALERTS ON CATV PERMITS

Herman Levy, general counsel of TOA, sounded a warning to the exhibitors, especially in Connecticut and Massachusetts, to be on the watch for "the new strategy of pay television in filing applications for community antenna lines." He said "these community antenna permits are being sought all over the state of Connecticut.

"It's an insidious thing that gets in without anyone knowing about it." He advised exhibitors to look in classified advertising sections and to watch for pressures for community antenna line permits. "They file applications with the town, and agree to give them five per cent of the gross intake," he said. "We must fight this wherever it takes place."

"Getting the permit is only half the battle for the pay television interests. The utility companies have to rent poles and wires and there will be bills to have the public utilities companies do this in every legislature this coming year." He urged exhibitors to watch for such bills and applications for community antenna lines and to fight them vigorously.

"One of the most effective ways to combat it is," he said, "to try to teach the people that all they are paying for is something they got for nothing yesterday." He said the Hartford pay TV experiment has a 17-day first subrun deal, and the "next request will be for first runs, and that will be the end of the present motion picture business as we know it!"

In some areas, the permits for community antenna lines have been restricted to the effect that the lines can never be used for pay TV. Through the efforts of TOA, these restrictions have been put on some permits, he reported.

Martin Starr Joins NSS In Exhibitor Relations

NEW YORK—Martin Starr has joined National Screen Service in an exhibitor relations capacity. Starr had been editor of Harrison's Reports until three weeks ago when that reviewing service ceased publication, after 43 years.

Burton Robbins, president of NSS, said Starr's first assignment would be to create a news letter which would be serviced to the theatre owners of the nation.

Starr served as commentator on films in local and network radio for more than 25 years via his "Here's Hollywood" program. He also has been general manager of MacFadden's True Story Pictures, a reporter on the old New York Graphic, Hollywood manager for Quigley Publications, a lecturer on motion pictures and director of radio and television exploitation for United Artists. He has been given credit for creating the "Miss Universe" contest.

A past president of Associated Motion Picture Advertisers, Starr now is a member of the board of directors.

Youngstein in Europe

NEW YORK—Max E. Youngstein, executive vice-president of Cinerama, Inc., is in Europe to prepare for the premieres of "How the West Was Won" in key cities.

Netter Joining Spiegel

NEW YORK—Douglas Netter, executive vice-president of Astor Pictures, is reported to be resigning his post to join Samuel Spiegel in an executive capacity. He will be active in the distribution and promotion of "Lawrence of Arabia" which will be distributed by Columbia Pictures.

Morey Goldstein Praises Industry Cooperation

LOS ANGELES—Stating there is a better understanding between exhibition and distribution today, than at any other time during his motion picture career, Morey "Razz" Goldstein, new general sales manager for Warner Bros., kicked off his "Welcome to Razz" luncheon at the Cocoanut Grove on Tuesday (18). The Grove luncheon will be followed by similar luncheons in Dallas, Toronto and New York.



Morey Goldstein

As an example of this solid cooperation, Goldstein pointed to the stepped-up release of "What Ever Happened to Baby Jane?" a Seven-Arts Associates & Aldrich production starring Joan Crawford and Bette Davis, which has been set for release the first week in November. It is being booked into every flagship house across the country and additionally being booked, sight unseen, into the entire RKO circuit in New York for an unprecedented eight-day period.

Goldstein told the local exhibitors that Warner Bros. "does not need help from exhibitors for the five pictures now being released—"Gypsy," "The Music Man," "What Ever Happened to Baby Jane?" "The Chapman Report," and "Gay Purr-ee"—which he said he felt would be top boxoffice attractions. But, he said, "we do need help on our 'nervous pictures.'"

Included in the "nervous pictures" category were "House of Women," "Samar," "The Couch," and "Lad: a Dog." He told the group that the least they could do "is to minimize our losses and book these pictures."

20th-Fox Sets 20 Dates For 'Longest Day'

NEW YORK—Twentieth Century-Fox has now set a total of 20 key city roadshow engagements for Darryl F. Zanuck's "The Longest Day," the dates taking place in 18 major areas in the U.S. and Canada.

The new dates include the following: the Roxy Theatre, Atlanta, November 1; Esquire, Dallas, November 1; Grand, Cincinnati, November 2; Tower, Houston, November 6; Hippodrome, Cleveland, November 15; Ambassador, St. Louis, November 21; Lincoln, Miami, November 21, and Tivoli, Toronto, date not yet set.

Sid Blumenstock, coordinator of the picture's roadshow engagements, is on a tour of three of these cities, Atlanta, St. Louis and Dallas, to start the promotion and sales campaigns while Adrian Awan, 20th-Fox exploitation manager, is setting up similar campaigns in Cleveland and Cincinnati.

In addition to the New York opening at the Warner Theatre October 4, dates were previously set in Philadelphia, Boston, Chicago, Los Angeles, San Francisco, Minneapolis, Washington, Detroit, Denver, Salt Lake City and Montreal. "The Longest Day" will have its world premiere at the Palais de Chaillot in Paris September 25 with a gala charity performance.

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Ransohoff Pushes for Casting One New Face in Every New Picture

NEW YORK—In an effort to create new star names, producer Martin Ransohoff has called upon the industry to follow his plan of giving an important role to a new face in each of six scheduled pictures. Ransohoff said he would contact all producers and suggest their casting at least one unknown in every picture—not just a walk-on part or as a spectator in a court room scene, but a substantial supporting role.

With only a comparatively few pictures on his docket, there would not be a great deal of impact if he did it alone, he said, but if all producers did it, new talent can be built.

OIL INDUSTRY AS EXAMPLE

"When major studios cut back their lists of contract players a number of years ago because the extent of their output had become limited," he said, "it meant the interruption of formerly continuous star-making activity. Even though product is still restricted, the industry now is ready to retool its machinery and develop a fresh system of developing new faces for the screen."

Ransohoff said that in the oil industry when an oil reserve was depleted, the companies went out and developed new reserves. The film business must do the same thing because, he asked, "where are the stars to come from to replace the Gary Coopers, the Clark Gables, the Marilyn Monroes and others whose recent untimely passings have affected the industry?"

Ransohoff, who produced "Boys' Night Out," said the industry's slogan should be: "A new face in every new picture." But, he added, it would be effective only if adopted and practiced by everyone in the industry. As production head of Filmways, Ransohoff said he had started to look for new young people to play important roles in productions now on his drawing boards. He said a testing budget had been started and that it was Filmways' plan to option each new player it signed and, if the performances lived up to expectations, the performer would be placed under a long-term contract. The plan will be used also for Filmways' television programs of which the company has three on the networks. He declared that if the plan were adopted now by all companies, it would pay off in a big way in five years.

'WIDE OPEN' TO TALENT

Ransohoff said he was "wide open" to talent agents and talented people with some experience and background who could be stars of tomorrow, but had not yet had a "break." He said there were too many agents who refused to work with beginners, taking the attitude that they should get their breaks and then come back to see them.

Filmways' next film will be "The Wheeler Dealers," which will start in February for Metro-Goldwyn-Mayer release, followed by "The Americanization of Emily" in London in April, also for MGM. "The Loved One," the Evelyn Waugh novel, scheduled for a summer start, has not been committed to any company.

Ransohoff also will make two for Columbia, "Two Hearts, Three Diamonds" and "The Sandpiper," and, for United Artists, "The Light of Day."

'Challenge of Progress' TOA Convention Theme

New York—The theme of the 15th annual convention of Theatre Owners of America will be "The Challenge of Progress." The convention will run from November 6 to 10 at the Americana Hotel in Miami Beach.

John Stembler, TOA president, said the film industry was undergoing tremendous changes and that the theme would enable the estimated 1,000 theatremen attending to examine the changes to analyze their impact and then determine the best means of working with the new trends.

The TOA chief said theatremen not only would study the current product shortage, but also examine means of encouraging both more production and getting the most out of available product. The Hollywood Preview Engagement format, under which Warner Bros.' "What Ever Happened to Baby Jane?" had been moved up from a 1963 to November 1962 release to help ease the fall product shortage, also would be discussed. Stembler said the convention also would consider the challenge of pay TV, the new trend toward shopping center theatres and the legal regulations under which the industry was operating.

The convention will open formally on Wednesday, December 7, and will be preceded on November 6 by the annual meeting of the board of directors and executive committee. The National Ass'n of Concessionaires will stage a tradeshow, November 6-9, at the Americana.

Gurney Sets the Two Leads For His Eastern-Made Film

NEW YORK—William Smithers, Broadway stage actor who made his film debut in Robert Aldrich's "Attack," and Betsy von Furstenberg, who was recently featured in "Mary, Mary" on the New York stage, have been signed by Robert J. Gurney jr. for the two leads in his production of "By Any Other Name," which started shooting in the New York area Monday (17). The picture is also being directed by Gurney from his own screenplay based on a Meyer Levin novel.

NSS to Have Ad Material For AA Fight Picture

NEW YORK—National Screen Service will offer promotion material for exhibitors showing the Patterson-Liston fight films, which will be distributed by Allied Artists.

In addition to the special trailer, there will be 40x60 displays, a ten-foot valance, one-sheets, composite mats, stills and pressbook.

To Package 'Oklahoma!' And 'Black Tights'

NEW YORK—Magna Pictures Corp. will rerelease "Oklahoma!" and "Black Tights" as a package, stockholders of the company were told at their annual meeting here Tuesday (18). George P. Skouras, Magna president, also told the shareholders that another Magna picture in Todd-AO would be started in the spring. As yet untitled and uncast, it was indicated that the picture would concern Constantine.

Skouras reported that there were 640 theatres equipped for Todd-AO presentation and that the number was increasing.

Nine of the ten directors were re-elected and one was elected for the first time. Joseph Seider, head of United Artists Theatres, was elected to replace Joseph Sugar, who moved to 20th Century-Fox as head of its roadshow department.

Re-elected by the holders of the common stock to the board were MacMerrill Birnbaum, Irving Cohen, James Hammerstein, Salah Hassanein, Herbert P. Jacoby, James M. Landis, Robert A. Naify and Skouras. Re-elected to represent the preferred stockholders was A. E. Bollengier, vice-president and treasurer.

Skouras predicted that through royalty arrangements with Todd-AO, Magna would earn more than $1,000,000 on "Cleopatra," which was filmed in the process. Todd-AO will receive a royalty of five cents per seat on each domestic ticket and three and a half per cent of the foreign gross, plus a $200,000 licensing fee. Under the agreement, Magna receives 71 per cent of the Todd-AO receipts.

Seven Arts 4 Completed; Three Others Filming

NEW YORK—Seven Arts Productions, currently represented by "Lolita" the current MGM release, has four other films awaiting release, three before the cameras and another ready to begin filming on location in Hawaii.

"Gigot," being released by 20th Century-Fox, will open its world premiere engagement at Radio City Music Hall, September 27. Also ready for release by MGM in November is "The Main Attraction," starring Pat Boone and Nancy Kwan, and "Panic Button," a Warner Bros. release starring Maurice Chevalier, Jayne Mansfield and Eleanor Parker, as well as "The Loneliness of the Long Distance Runner," distributed by Continental, which will be the opening attraction at the new Baronet Theatre some time in October.

Seven Arts is filming three pictures in London, "Tamahine," starring Nancy Kwan, for MGM release; "The Small, Sad World of Sammy Lee," starring Anthony Newley, and "Sammy Going South," starring Edward G. Robinson, which was partly made in Africa. To start filming in Hawaii in October will be "Rampage," to be made for Warner Bros. release, starring Robert Mitchum, Elsa Martinelli and Jack Hawkins.

Zella Smith Dies

NEW YORK—Zella Smith, for more than 25 years secretary here to various division managers of the RKO circuit, died in Los Angeles after a long illness. She was well known to managers throughout the circuit. Among the executives for whom she served as secretary were Russell Emde and Michael Edelstein. Burial was at Independence, Mo., where she was born.



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ON DAIS AT A. H. BLANK TESTIMONIAL—Some of the top executives of the motion picture industry were on the dais with A. H. Blank when the veteran showman was honored in Des Moines last week for his 50 years in the industry. Top photo, left to right: Myron Blank, son of the pioneer exhibitor and who is president of Central States Theatres and was general chairman of the dinner honoring his father; comedian Joey Adams, master of ceremonies; Barney Balaban, president, Paramount Pictures; Mitchell Wolfson, president of Wometco; Si Fabian, president, Stanley Warner Theatres, and Dave Wallerstein, president Balaban & Katz Theatres, Chicago. Lower photo: Elmer Rhoden, chairman of the board of Commonwealth Theatres; Spyros Skouras, chairman of the board, 20th Century-Fox; A. H. Blank, and Leonard Goldenson, president, American Broadcasting-Paramount Theatres.

'How the West Was Won' Bows in London Nov. 1

NEW YORK—World premiere of "How the West Was Won" will be held at the London Casino Theatre on November 1, followed shortly thereafter at the Empire-Abel Gance Theatre in Paris.

B. G. Kranze, Cinerama's vice-president for distribution and exhibition, said openings would continue around the end of the year in Hamburg, West Berlin, Caracas, Sao Paulo, Madrid, Stockholm, Marseilles, Tokyo, Osaka, Buenos Aires, Brussels, Copenhagen and Johannesburg.

"How the West Was Won" will be the first dramatic MGM-Cinerama film to be seen by European and Asian film audiences. It is being opened in Cinerama theatres abroad prior to its exhibition in Canada and the United States, where "The Wonderful World of the Brothers Grimm," also in Cinerama, now is being shown.

Preminger Acquires Rights To Patrick Dennis' 'Genius'

NEW YORK—Otto Preminger has acquired the screen rights to "Genius," new novel by Patrick Dennis, author of "Auntie Mame" and "Little Me." The story deals with a famous stage and film director and his adventures while making a picture in Mexico.

Before starting "Genius," Preminger will make "The Cardinal," "The Other Side of the Coin" and "Bunny Lake Is Missing." "Genius" will be the first comedy to be made by Preminger since "The Moon Is Blue."

Harvey Picks Staff Men For Variety Clubs Int'l

NEW YORK—International representatives and committee chairmen for Variety Clubs International have been appointed by Rotus Harvey, international chief barker.

Appointed international representatives were Phil Stone, Toronto; Harry Kodinsky, Pittsburgh; Nat Nathanson, Chicago; Lloyd Ownbey, Los Angeles, and W. M. Brizendine, Baltimore.

Robert L. Bostick of Memphis was appointed international representative-at-large and George Eby of Pittsburgh was named chairman of the international charities committee. Jack Beresin of Philadelphia was appointed chairman of the Humanitarian Award committee and James Balmer of Pittsburgh will serve as ceremonial officer.

Retitle Sophia Loren Film

NEW YORK—Joseph E. Levine's "Madame Sans Gene," starring Sophia Loren, will be retitled "Madame" for its American engagements in the fall. The Christian-Jaque romantic drama in Technirama 70mm and Technicolor, was produced by Maleno Malenotti in Italy and Spain and co-stars the French actor, Robert Hossein.

Correction

NEW YORK—Universal made an error when it announced that it had acquired the worldwide distribution rights to "Stagecoach to Dancers' Rock." The rights involve only the United States and Canadian distribution.

Colorama to Distribute 18 Pictures in 1963

NEW YORK—Colorama Features, Inc., will have 18 pictures for release in 1963, including eight "big ones" and ten on the moderate side, according to Jules B. Weill, president.

At a press luncheon, Weill said Colorama had acquired six color films in CinemaScope and had arranged for a coproduction deal with Fono-Roma of Italy for "The Two Colonels." Another coproduction deal, he said, was with Bill Luckwell Productions of London for 13 mystery pictures. The company also will have two television series.

Foster Blake has been appointed western sales manager, with offices in Hollywood. Carroll L. Puciato is in charge of the New York office and Joel Gordon is eastern sales manager.

A record company is being formed to handle the musical phase of the operations.

Crown Int'l to Release 'Plucky Plumber' Shorts

LOS ANGELES—Foreseeing a revival of short subjects in film theatre programming, N. P. "Red" Jacobs, president of Crown-International pictures, announces the acquisition of "The Plucky Plumber," 18-minute color comedy pantomime, as the first in a series of "Plucky" subjects. National release date has been set for October 2 for the first "Plucky."

Jacobs said the company's decision to amplify its programming facilities to include short subjects is based on the success of its first two—"The Trumpet," starring Rafael Mendez and his twin sons, and "The Magic Tide," adventure story filmed in Baja, Calif. "The Plucky Plumber" and its successors wil be in the tradition of the Charles Chaplin and Harold Lloyd comedies.

CIP shorts releases will vary in length from eight to 38 minutes, Jacobs said. The company is now searching for unusual shorts to bolster its objective of providing exhibitors with complete and varied programming facilities.

Warner Bros. to Release Elia Kazan's Next Film

NEW YORK—Warner Bros., which released Elia Kazan's last film, "Splendor in the Grass" in 1961, will release Kazan's new production, "America, America," now being filmed on location in Turkey and Greece.

The leading roles in "America, America" are being played by Stathis Giallelis, a young Greek discovered by Kazan in Europe, and Elena Karam, Frank Wolff, Salem Ludwig, Maria Kevorkian and Estelle Helmsley, the Negro actress who was featured in "Take a Giant Step," United Artists release.

Schoenfeld's New Shorts

NEW YORK—Lester A. Schoenfeld Films has acquired the U. S. distribution rights to the Protocol Productions shorts, "The Theatre of Etienne Decroux," produced by Richard de Rochemont. The first of these shorts, directed by Gilbert Comte, is now playing at Cinema I in New York with "Cleo From 5 to 7," French feature.

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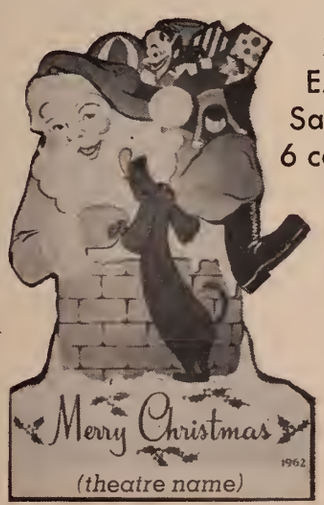
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NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

Connecticut Exhibitor to Help Sell His 'Antigone,' Produced in Greece

NEW YORK — "Antigone," the first screen version of Sophocles' Greek classic tragedy, which was produced in Greece by Norma Film Productions, an American firm headed by Sperie Perakos, a leading Connecticut exhibitor, will receive special handling to attract a large art house and high school and college audience in the U.S., according to Perakos.

"Electra," which stars Irene Papas, recently featured in Carl Foreman's "Guns of Navarone," and leading members of the Greek Royal Theatre, should have a strong appeal to educators, women's club groups and youth organizations, said Perakos and, to this end, he is planning to issue discount tickets to students in colleges and schools in the U.S. The picture is being distributed by Jack Ellis, president of Ellis Films, who opened "Antigone" simultaneously at the Fifth Avenue Cinema and the 55th Street Playhouse Tuesday (18) following an invitation showing at the Fifth Avenue which was attended by Archbishop Lakavos, Greek Orthodox Church leader for North and South America, and leading members of the Greek-American community.

The filming of "Antigone" was a life-long dream of Perakos, who secured the assistance of the Greek government and its Ministry of Education in filming the picture in and around Athens and the expanded Alfa Studios there. Perakos, who put up $200,000 with the help of a group of Greek-Americans for the picture, made many trips back and forth between Greece and the U.S. It was directed by George Tzavellas and has English subtitles by Noelle Gillmor, who did the subtitles for "Hiroshima, Mon Amour" and the current "Last Year at Marienbad."

Perakos later hopes to produce other features from the Greek classics but will first help to sell "Antigone" by making trips to various key cities in the U.S. Miss Papas has since appeared in another Greek classic film, "Electra," which will be distributed in the U.S. by United Artists.

In addition to being general manager of Perakos Theatre Associates, a chain of ten Connecticut theatres, Perakos is also associated with 12 theatres in Massachusetts. Sperie was born into the motion picture business, his father, Peter, who recently marked his 56th year as an exhibitor, started in the days of the nickelodeon.

$30-40 Million Global Gross Predicted for 'El Cid'

MADRID—A $30-40 million global gross is now estimated for "El Cid" by producer Samuel Bronston. The Charlton Heston-Sophia Loren starrer has opened in only 800 out of an eventual 25,000 situations and in only 29 of the 60 countries outside of the U.S. and Canada in which it eventually will be shown.

Milton Goldstein, Bronston's foreign sales manager, said there is every reason to believe it will wind up among the five top-grossing pictures of all time.

Moe Rothman, foreign distribution vice-president of Columbia, in a cable to Bronston, states that Columbia estimates $4,000,000 rental from Japan, the Far and Middle East, the Philippines and Sweden, areas in which Columbia has distributed the film to date.

More than $1,000,000 has been grossed so far in its first 25 engagements in the United Kingdom, Bronston reports. Business continues to be block-busting in the U.S.

Allied Artists distributes the film in the western hemisphere.

SECOND

INTERNATIONAL FILM FESTIVAL

IN LEBANON

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October 18th to October 26th

MGM Retitles, Advances Release of Berlin Film

NEW YORK—Metro-Goldwyn-Mayer is so enthusiastic about Walter Wood's recently completed feature about an escape from the Berlin Wall that it has changed the title from "Tunnel: 28" to the more topical and exploitable "Escape From East Berlin" and has moved the release date to November 1962 instead of the previously planned early 1963, according to Robert Mochrie, general sales head.

Wood, who produced the picture in Berlin early this summer with his partner, actor Don Murray, received a letter from Mochrie in which he said, "We intend to give the picture a campaign as fully provocative, explosive and appealing as the story it tells, not only of suspense, but of one man and woman brought together as they struggle for freedom." Mochrie predicts it "will be a boxoffice winner."

Wood and Murray fully intend to continue making modest-budget, black-and-white features on exploitable themes for around the $500,000-$600,000 figure, which permits them both to make a profit on their percentage deals. Their first, "The Hoodlum Priest," in which Murray also starred, was brought in for $550,000 and was released by United Artists in March 1961. The second film, now called "Escape From East Berlin," was brought in at a cost of $675,000 with Wood, Murray and director Robert Siodmak each taking a percentage, as did Millard Lampell and the two other screenwriters. Christine Kaufmann, the German lead, now receives a higher salary than she did in the previously-made "Taras Bulba," and Karl Schell (brother of Maria Schell) and the rest of the cast got straight salaries, Wood pointed out.

"Escape From East Berlin" will have its world premiere at the Kongress Halle in Berlin in late October and will have its first U. S. dates in mid-November, according to present plans. Wood showed the completed film to German government officials and received their full approval, Wood said.

The Murray-Wood combination hopes to start their third feature, tentatively called "Man Running" (this will be changed because of its similarity to Columbia's "The Running Man," currently filming) in New Orleans in late November. This picture, which is part of a four-picture deal with United Artists, will also star Murray with an important feminine star, not yet selected, and 15-year-old Patty Duke in a featured role.

This picture, too, will be made within the modest-budget figure, which Wood maintains is possible for any producer if he does not use high-priced stars and uses black-and-white photography and actual locations. These pictures can always play 10,000 dates and make a good profit, he said. He hopes to make "Man Running" in 28 days of location work, plus a few days of indoor shooting, probably at New York's Gold Medal Studios.

Wood and Murray (who also stars in outside films such as his recent Preminger picture, "Advise and Consent") returned to the coast to complete final editing of "Escape From East Berlin" but will return to New York in eight to ten weeks for the local opening.

30 Years of Industry Service By the Blue Ribbon Award



The National Screen Council Has Been Boosting Good Family Pictures for Three Decades

There are four representative groups in the National Screen Council. First are the motion picture editors of newspapers and magazines all over the United States. This is a very important segment of the NSC for these editors see and evaluate pictures as they are released. Their work qualifies them to be professional judges of the best in film production—and they are observers of the public reaction to various types of motion pictures. They watch audiences and can sense what will please family groups in their communities. Thus, they are important in making the selection of the Blue Ribbon winner each month.

The next segment, and a smaller one, is composed of radio and TV commentators on motion pictures. As with the first, it has public relations value in the promotion of Blue Ribbon winners and in calling attention to family entertainment in general.

The third segment, and the largest one, is composed of representatives of civic, educational and women's clubs and of film councils all over the country. It is important, because it helps to counteract criticism and threatened censorship activities in many communities which seem to take the stand that all pictures made should be suitable for viewing by both children and adults. These members make it a point to emphasize the need to support the wholesome, family type of entertainment rather than to waste energy by promoting the less desirable ones through calling attention to them with criticism. Something forbidden takes on glamor for certain types of people, so such tactics only advertise such films.

The fourth segment making up the NSC membership is drawn from exhibitor organizations. Exhibitors are the key figures in determining where a picture will show and how it shall be exploited. Thus, they have a keen understanding of what family audiences like in their communities, so their Blue Ribbon votes carry weight.

Each month the 400 NSC members receive a postcard ballot listing that month's feature releases, except for those rated "Adult" by BOXOFFICE reviewers. The ballots are returned, with members writing comments thereon, if they desire. These comments appear either on the Blue Ribbon page when the winner is announced or on the comment page which is published on the back of the reprint of the Blue Ribbon page which goes to each member every month. Many members have become acquainted that way and carry on a correspondence about motion pictures.

For the last 20 years, Velma West Sykes has acted as chairman of the National Screen Council, in charge of its membership and activities. In that time she has gone to various parts of the country to speak to motion picture councils and other groups about the NSC and the Blue Ribbon Award as well as other phases of the motion picture industry. She has appeared twice on the convention program of the Federation of Motion Picture Councils and, on a recent trip abroad, visited studios and film executives in several categories of the industry, reporting her findings in articles which appeared in BOXOFFICE. She says of her work:

"Far from being 'on its last legs,' as some people predicted a few years ago, the motion picture is coming into a period of importance in the entertainment field that is being felt all over the world. As an educational factor, as a medium of communications for international understanding, as relaxation and entertainment for the masses and the elite, it has no comparable competition in its field. Since my special interest is the family film, it is a source of satisfaction that so large a part of the industry's output is now directed to this general type of entertainment. If the same energy employed in many communities for censorship activities were given over to the promotion of supporting family pictures at the boxoffice, this type of picture would always be available in every section. When our publisher, Ben Shlyen, initiated the Blue Ribbon Award, it was because he realized the family motion picture is the bread-and-butter product of the film industry. All else is Pablum or caviar."

All-Time Blue Ribbon Award Favorites

(Listed in Alphabetical Order)

Best Years of Our Lives, The (RKO)	August, 1948
Big Fisherman, The (BV)	November, 1959
Cheaper by the Dozen (20th-Fox)	May, 1950
Diary of Anne Frank, The (20th-Fax)	August, 1959
David Copperfield (MGM)	January, 1935
Friendly Persuasion, The (AA)	November, 1956
Going My Way (Para)	August, 1944
Gaad Earth, The (MGM)	August, 1937
Greatest Show on Earth, The (Para)	July, 1952
Haw Green Was My Valley (20th-Fox)	January, 1942
I Remember Mama (RKO)	April, 1948
Jolson Story, The (Col)	January, 1947
King and I, The (20th-Fax)	July, 1956
Little Women (RKO)	December, 1933
Miracle on 34th Street (20th-Fox)	July, 1947
Mr. Deeds Gaes to Town (Col)	April, 1936
Mrs. Miniver (MGM)	September, 1942
Mutiny on the Bounty (MGM)	November, 1935
Old Yeller (BV)	February, 1958
Rebecca of Sunnybroak Farm (20th-Fox)	March, 1938
Rabe, The (20th-Fax)	October, 1953
Seven Brides for Seven Brothers (MGM)	October, 1954
Shaggy Dog, The (BV)	April, 1959
Snaw White and the Seven Dwarfs (RKO)	February, 1938
State Fair (20th-Fox)	February, 1933
Sweethearts (MGM)	January, 1939
Ten Commandments, The (Para)	January, 1959
Toby Tyler (BV)	March, 1960
Wizard of Oz, The (MGM)	September, 1939
Yearling, The (MGM)	June, 1947

BLUE RIBBON AWARD ACHIEVEMENTS PRAISED

(From letters received by Velma West Sykes, National Screen Council chairman, from NSC members and others.)

MRS. ARRETUS F. BURT
Metropolitan Church Federation
St. Louis, Mo.

May I express my deep appreciation for the membership card of the National Screen Council? I consider it a privilege to be a member of this group.

MRS. ARTHUR D. KERWIN
Greater Detroit Motion Picture Council
Detroit, Mich.

Thank you for your letter with membership card in the National Screen Council for the coming year. You are to be commended and congratulated on the fine work you are doing and I am very happy to have the privilege of being on the Council and will continue to serve to the best of my ability. Each month I report on motion pictures at several organizations and always announce the Blue Ribbon Award of the month.

MRS. SHIRLEY H. GUNNELS
Indiana Federation of Women's Clubs
Fowler, Ind.

It has been a pleasure to serve on the National Screen Council. The slogan for the Motion Picture Department of the Indiana Federation of Clubs is "Know Your Movies." Clubwomen are urged to evaluate pictures and support the good pictures. There are enough good movies to take all your movie-going hours. BOXOFFICE is very helpful in aiding these women.

MRS. A. L. MURRAY
Kappa Kappa Gamma
Long Beach, Calif.

For Elisabeth (Teachers' Ass'n) and me, thank you very much for including us in the National Screen Council again next year. We prize our cards highly. Perhaps you may like to know that I take my monthly estimate release to the several organizations to which I belong, where they are read and commented on. Some agree, some disagree with our Awards.

Publicized in Newspaper

I write a column each week for a local newspaper, reviewing pictures showing at our neighborhood theatres. Each month I give special mention of the BOXOFFICE Blue Ribbon Award picture. In our club, the Cleveland Cinema Club, we always have reviews of the best pictures of the month, and recognition is always given to the Blue Ribbon Award winner. I also get many calls during the month as to the best pictures playing at the neighborhoods, and if there is a Blue Ribbon picture playing I always give that special mention.

MRS. PAUL GEBHART
Cleveland Cinema Club
Willowick, Ohio

KATE CAMERON
New York News
New York City

Thank you for this year's membership card to the National Screen Council. I am happy to have it and hope to continue to vote in your Blue Ribbon Award contest.

MRS. EARL SEIELSTAD, President
Greater Detroit Motion Picture Council
Detroit, Mich.

It was our pleasure to have you as our guest and speaker, Mrs. Sykes. You certainly made some good points and I think the question period was indicative of the interest created. Thank you for sending me the application to join the National Screen Council. I will be pleased to participate. The tearsheets (reprints) will give us an opportunity to show the article to people who do not subscribe to BOXOFFICE, and will be an addition to our scrapbook.

DONALD H. PECKENPAUGH
Movie Editor, Post Tribune
Gary, Ind.

I follow the Blue Ribbon Awards with interest and would like to be a member of the selecting group. How can I become a member of the National Screen Council? **(Ed. Note:** Any newspaper motion picture editor is eligible—but after accepting him for membership, he must vote at least four times a year or he is dropped from the roster.)

LEONARD CLAIRMONT
Hollywood Correspondent
Swedish Press
Hollywood, Calif.

Having been on your official membership list, I have enjoyed the privilege of helping to select the monthly winners of the BOXOFFICE Blue Ribbon Award for some time. Miss Ingrid Hult of Stockholm, Sweden, now residing as motion picture correspondent for the magazine "VECKO-REVYN" and the Stockholm daily "EXPRESSEN," published by the same company for which I work ("FILMJOURNALEN") would like very much to become a member of the National Screen Council. Would you send her those little cards each month? Miss Hult is an accredited correspondent, accepted by the Johnston office **(Ed. Note:** This letter was received in July of 1950. Miss Hult is now Mrs. Clairmont—and both she and Leonard are faithful NSC members.)

MRS. CHARLES G. MILLER, President
Greater Seattle Motion Picture and TV Council
Seattle, Wash.

I wish to express my sincere appreciation for all the fine things you and Mr. Ben Shlyen have done for the Greater Seattle Motion Picture Council. I have enjoyed taking part each month in the BOXOFFICE Blue Ribbon Award selection. I have appreciated especially the membership card in the National Screen Council.

MRS. MAX G. WILLIAMS
Past President,
Federation of Motion Picture Councils
Royal Oak, Mich.

Through the years, as a member of the National Screen Council, it has been a pleasure to register my vote each month for a picture to entertain the whole family. Many outstanding members of councils in the Federation of Motion Picture Councils vote each month. Keep up the good work.

TOM PECK
Charleston News & Courier
Charleston, S.C.

Please keep me on your list. Things have kept me pretty busy lately and the ballots have gotten away from me. I'm mailing this month's selection tonight.

Sends Out Bulletins

We send a monthly bulletin to our public and parochial schools with information on pictures showing in the neighborhood theatres which are suitable for children. Your fine selections each month give us an excellent review of the pictures and help us in making our recommendations. Your review is distributed at our meetings so that our members (106) can watch for the picture.

MRS. CHARLES BELTZ
Motion Picture-TV Council
Grosse Pointe, Mich.

FRANK GROSJEAN
Shreveport Journal
Shreveport, La.

I want to congratulate you on the wonderful success you have achieved with the Blue Ribbon Award. The idea of having members vote on the best film of the month creates great interest and I look forward to the result each month. When I pick out the winner, I naturally feel pleased to be in the select circle of the notable array of columnists. It is also a wonderful incentive to those connected with the industry, including producers and film stars to know that so much interest is being manifested in their work.

Broadcasts Awards

We have two Bulletin Board programs on this station daily. When the tear sheet arrives naming the BOXOFFICE Blue Ribbon Award picture of the month, the information is broadcast on both of the Bulletin Board programs. This has been a regular feature for years. I am glad to be a member of the National Screen Council.

INGLIS M. TAYLOR
Manager, WEBQ
Harrisburg, Ill.

JAMES STEWART

BOXOFFICE BLUE RIBBON AWARD WINNERS

'YOU CAN'T TAKE IT WITH YOU'
(Col)
October 1938

'MR. SMITH GOES TO WASHINGTON'
(Col)
October 1939

'THE MORTAL STORM' (MGM)
June 1940

'THE PHILADELPHIA STORY' (MGM)
January 1941

'THE STRATTON STORY' (MGM)
July 1949

'HARVEY' (U-I)
January 1951

'THE GREATEST SHOW ON EARTH'
(Para)
July 1952

'THE GLENN MILLER STORY' (U-I)
February 1954

'STRATEGIC AIR COMMAND' (Para)
June 1955

'THE MAN WHO KNEW TOO MUCH'
(Para)
June 1956

'THE SPIRIT OF ST. LOUIS (WB)
April 1957

'THE FBI STORY' (WB)
October 1959

In Release:

'MR. HOBBS TAKES A VACATION'
(20th-Fox)
July 1962

In Release:

'THE MAN WHO SHOT LIBERTY VALANCE'
(Paramount)



Completed:

'HOW THE WEST WAS WON'
(Cinerama-MGM)

PRODUCERS, STARS, OTHERS VOICE APPRECIATION

The regard which producers, directors, actors and others have for Blue Ribbon Awards is shown by some of the messages received by Ben Shlyen, publisher of BOXOFFICE, *from recipients of Blue Ribbon Plaques. The first is a telegram, others are letters on file from those named:*

Delighted and honored with BOXOFFICE Blue Ribbon Award for "The Lost World." My sincerest thanks.—**Irwin Allen, producer-director and co-screenplay writer of "The Lost World"** (August 1960 winner).

I appreciate the great honor of the Award made by BOXOFFICE in the film of "The Little Kidnappers" and was delighted to get such a handsome reprint as a personal memento. It is wonderful to hear that the film has been as much loved in the U.S.A. as it was here. I enjoyed working on it more than anything else I have done.—**Jean Anderson, Grandma in "The Little Kidnappers"** (December 1954 winner).

Thank you for the latest Blue Ribbon Award for "Babes in Toyland." I guess it does look as though we are trying to corner the market on these Awards and, believe me, we're as proud of the latest one as we are of the first. I just hope our pictures will continue to merit the approval of the National Screen Council.—**Walt Disney, producer of "Babes in Toyland"** (January 1962 winner).

I am deeply pleased to learn that the National Screen Council members have awarded 'Sunrise at Campobello" the November Blue Ribbon Award. All of us connected with the picture were very aware of our responsibility to the inherent dignity and gallantry of the material in the picture. We hoped that our work would be worthy of the material. That your organization so honors us is, indeed, of immense satisfaction.—**Vincent J. Donehue, director "Sunrise at Campobello"** (November 1960 winner).

Many thanks for the BOXOFFICE Blue Ribbon Award which I received with great pleasure, and also for the reprint which made most interesting reading. I am delighted that so many people seem to have enjoyed the picture of "Witness for the Prosecution."—**Agatha Christie, author of original story for "Witness for the Prosecution"** (March 1958 winner).

I am honored by BOXOFFICE's Blue Ribbon Award for "Mr. Hobbs Takes a Vacation" and I thank you and BOXOFFICE as well as the members of the Council for the compliment conveyed in the Award.—**Nunnally Johnson, screenplay for "Mr. Hobbs Takes a Vacation"** (July 1962 winner).
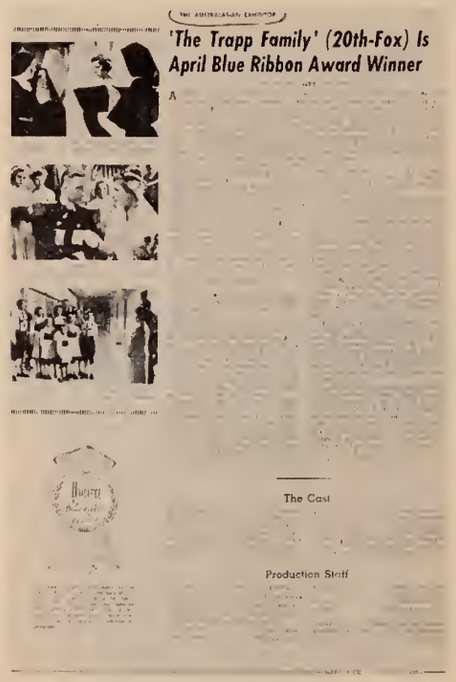
Thank you and the National Screen Council members for the great honor. As you might imagine, I was thrilled to receive the Blue Ribbon Plaque for "King of Kings" and of course, to be mentioned in BOXOFFICE.—**Brigid Bazlen, Salome in "King of Kings"** (November 1961 winner).

Many thanks for your letter and for the Blue Ribbon Award Plaque, which I was delighted to receive . I have so many memories of friendly correspondence with you and your associates and now, as you noted, there are eight of the Blue Ribbon Awards in my collection of treasures.—**Greer Garson, Eleanor Roosevelt in "Sunrise at Campobello"** (November 1960 winner).

It was very gratifying to me to learn that "The Rainmaker" had been awarded your February Blue Ribbon Award. I enjoyed doing this picture and feel it merits the recognition it is receiving, because, as you say, it is good film entertainment. The Plaque has been presented to me and you can be sure I am proud of it.—**Burt Lancaster, Starbuck in "The Rainmaker"** (February 1957 winner).

Thank you for your thoughtful letter telling me the good news of the BOXOFFICE Blue Ribbon Award and the enclosure of the preprint. The comment pages were particularly fine and are in line with the magnificent opinions we have been receiving from thousands of people of all ages, faiths and walks of life.—**Henry Wilcoxon, Pentaur in and associate producer of "The Ten Commandments"** (January 1957 winner).

Thank you very much for your letter about the award for "Tammy and the Bachelor." My Plaque was forwarded to me today and my children and I are pleased that we have a "family entertainment" Blue Ribbon in our house.—**Fay Wray, Mrs. Brent in "Tammy and the Bachelor"** (July 1957 winner).


'The Trapp Family' (20th-Fox) Is April Blue Ribbon Award Winner

The Cast

Production Staff

Even in far-off Australia, there is interest in Blue Ribbon Award winners. Shown is reproduction of an announcement, as it appeared in BOXOFFICE, enlarged nearly double to fit the big-size page of The Australasian Exhibitor, film trade paper of the land down under.

Thank you very much for your Blue Ribbon Plaque. I shall have it framed, and it will join the others on my wall. I'm delighted that so many people think this is a "family" picture. I'm certain this does not suggest it is unrealistic or saccharine. I think the family should see truth. Unfortunately, the word truth, these days, is equated with violence. As you can see, I do not agree.—**Leonard Spigelgass, screenplay and original stage play of "A Majority of One"** (February 1962 winner).

Just a word to try to tell you how much we appreciate the BOXOFFICE Blue Ribbon Award for September which your London representative, Mr. Tony Gruner, was kind enough to present to us at the opening of "War and Peace" last Friday, November 16th, at the Plaza Theatre.—**Audrey Hepburn and Mel Ferrer, as Natasha and Prince Andrey in "War and Peace"** (September 1956 winner).

Your letter of May 21 just reached me today (in Paris) together with the reprint of BOXOFFICE and the Blue Ribbon Plaque. I am extremely proud of this Award and I thank you with all my heart for granting it to me. I hope to go one day to America to tell you by word of mouth how much I appreciated it.—**Pierre Boulle, story and screenplay of "The Bridge on the River Kwai"** (April 1958 winner).

Many thanks for your warm congratulations and for the reprints of the Blue Ribbon Award feature in your March 12 issue. Needless to say, I am delighted that the picture has received this outstanding recognition, and I absolutely agree that more pictures should be made that have a pleasant response from the general public and critical groups, as well as being suitable for family entertainment. I am truly grateful for my Mrs. Jacoby Blue Ribbon Award.—**Rosalind Russell, Mrs. Jacoby in "A Majority of One"** (February 1962 winner).

Having spent the better part of my professional life in the legitimate theatre, I never (before) have had the opportunity to receive a BOXOFFICE Blue Ribbon Award. It is, therefore, both pleasing and gratifying, especially in light of the fact that this Award is for wholesome entertainment as opposed to many other forms of sensationalism which are in use today. Please accept my genuine thanks.—**Howard Teichmann, original stage play for "The Solid Gold Cadillac"** (October 1956 winner).

I want to thank you personally for your kind letter and the Blue Ribbon Plaque . . . It is an honor greatly appreciated and proudly shared. Please extend to the National Screen Council members my gratitude. It is indeed a privilege to have been a participant in the making of the film, "The Big Fisherman," and the Blue Ribbon Award is the crowning touch.—**Beulah Bondi, Hannah in "The Big Fisherman"** (November 1959 winner).

It was an honor to be awarded the Blue Ribbon Plaque by the National Screen Council members for my part in "The Diary of Anne Frank." My sincere thanks to you and the members of the Council.—**Shelley Winters, Mrs. Van Daan in "The Diary of Anne Frank"** (August 1959 winner).

FRED ASTAIRE

BOXOFFICE BLUE RIBBON AWARD WINNERS

'ROBERTA' (RKO)
March 1935

'TOP HAT' (RKO)
September 1935

'BLUE SKIES' (Para.)
December 1946

'EASTER PARADE' (MGM)
July 1948

'THE BARKLEYS OF BROADWAY' (MGM)
June 1949

'ROYAL WEDDING' (MGM)
March 1951

'DADDY LONG LEGS' (20th-Fox)
May 1955

'ON THE BEACH' (UA)
February 1960

'THE PLEASURE OF HIS COMPANY' (Para.)
June 1961



In Release:

'THE NOTORIOUS LANDLADY'
Columbia

PROUD OF THEIR AWARD PLAQUES



Charles Brackett, producer and screenplay writer, holding the Blue Ribbon Award he received for "Journey to the Center of the Earth" in 1960. That year, he received another for "High Time," and for "State Fair" in 1962, for a total of seven.



Mervyn LeRoy, who tops the directors with a total of 12 BRA winners, frames them and displays them in his office.



Nunnally Johnson, who wrote the screenplay for "Mr. Hobbs Takes a Vacation," July 1962 BRA winner, also is a "collector" of the plaques, with a total of seven, including producer and directorial functions.



Arthur Freed, producer, and his Blue Ribbon Award for "Gigi," which brought his total score to nine.



Walt Disney received his first Blue Ribbon Award in 1938 for "Snow White and the Seven Dwarfs," his first full-length feature production. Ben Shlyen made the presentation. To date Disney has won the most BRA plaques, a total of 22.



Earl St. John, executive producer (third from right) hosted a luncheon at Pinewood studios, London, for Ralph Thomas, director; Peter Arne, star; Betty Box, producer, and Albert Lieven, star (extreme right), on the occasion of their receiving BRA plaques for "'Conspiracy of Hearts" from Anthony Gruner, BOXOFFICE's London representative (second from right).

Top Awards Winners

1932-1962

		Awards Won
Company	METRO-GOLDWYN-MAYER	94
Producer	WALT DISNEY	22
Director	MERVYN LeROY	12
Actor	SPENCER TRACY	19
Actress	KATHARINE HEPBURN	9
Writers	FRANCIS GOODRICH	7
	ALBERT HACKETT	7



James Stewart, whose latest BRA winner, "Mr. Hobbs Takes a Vacation," brings his total number of awards to 13, and second highest among actors.



Alfred Hitchcock, producer-director, is shown with his BRA plaque for "The Man Who Knew Too Much." He is the winner of three Blue Ribbon Awards.



Blake Edwards (left), director, and Ross Hunter, producer, of "This Happy Feeling" with their BRA plaques for this winner in June 1958. Since then, Edwards and Hunter, each, have received two more, making their respective awards total three and six.



Irwin Allen, producer, director and writer, received Blue Ribbon Awards for "The Big Circus" and "The Lost World."

BLAKE EDWARDS

BOXOFFICE BLUE RIBBON AWARD WINNERS

'MY SISTER EILEEN'
Columbia
November 1955

'THIS HAPPY FEELING'
Universal-International
June 1958

'HIGH TIME'
20th-Fox
October 1960

In Release:
'EXPERIMENT IN TERROR'
Columbia

Just Completed:
'DAYS OF WINE AND ROSES'
Warner Bros.



In Preparation:
'THE PINK PANTHER'
Mirisch-UA

'THE GREAT RACE'
Mirisch-UA

GENE KELLY

BOXOFFICE BLUE RIBBON AWARD WINNERS

'LES GIRLS' (MGM)
November 1957

'THE THREE MUSKETEERS' (MGM)
December 1948

'TAKE ME OUT TO THE BALL GAME' (MGM)
April 1949

'ON THE TOWN' (MGM)
January 1950

'AN AMERICAN IN PARIS' (MGM)
November 1951

'BRIGADOON' (MGM)
October 1954



Completed:
"GIGOT"
Seven Arts-Fox

In Preparation:
"SILHOUETTE"

Congratulations

to

The National Screen Council

and all the

BLUE RIBBON AWARD WINNERS

Technicolor
CORPORATION
HOLLYWOOD • NEW YORK • LONDON • PARIS • ROME



CHARLES BRACKETT

Hollywood Report

By CHRIS DUTRA

Mirisch Co. Is Preparing 8 Films for UA Release

A new high in pre-production activity for the Mirisch Co. is currently being registered with 16 producer-directors, producers, directors and writers now preparing eight motion pictures for United Artists release.

Producer-director-writer Blake Edwards is currently preparing "The Pink Panther," which rolls on November 1 in Rome, while simultaneously developing "The Great Race," which will be shot late next year. Maurice Richlin, who wrote the screenplay of "The Pink Panther" is working with Edwards on final polish for that film, while screenwriter Arthur Ross is also in Europe working on "The Great Race," along with Martin Jurow who will produce both films.

Producer-director John Frankenheimer and writer Nathan E. Douglas are preparing "The Confessor" for filming start early next year. Director J. Lee Thompson is presently involved in work on two projects, "The Mound Builders," which will begin filming late this year in Mexico with Lewis J. Rachmil producing; and "Elephant Bill," which Elliott Arnold is currently writing for Thompson to direct in late 1963.

Producer-director-writer Billy Wilder and writer-associate producer I.A.L. Diamond are currently at work on the screenplay of "Irma la Douce," which begins principal photography October 1 as a Mirisch-Alperson presentation starring Jack Lemmon and Shirley MacLaine. Producer Walter Mirisch, director George Roy Hill and writer James Poe are making final preparations for "Toys in the Attic," which will begin shooting on October 1 in New Orleans with Dean Martin, Geraldine Page and Wendy Hiller starred.

In addition, producer-director Fred Zinnemann and writer Dalton Trumbo are preparing the film presentation of James A. Michener's best seller, "Hawaii."

Rights to 'Sand Pebbles' Acquired by Mirisch

The Mirisch Co. has completed a prepublication deal for the motion picture rights to "The Sand Pebbles," novel by Richard McKenna, which will be filmed on a multi-million dollar budget late next year. Simultaneously with the announcement of the purchase of the film rights, Harold J. Mirisch, president of the independent filmmaking organization, revealed that Robert Wise has been set to produce and direct the film, which will be released through United Artists. A highly successful novel of recent years, "The Sand Pebbles" is a first novel by former sailor Richard McKenna. The story is set aboard an American gunboat in China waters in 1925.

Filming is projected to begin in late 1963. The project will be the third joint effort between Robert Wise and the Mirisch Co., the earlier efforts being "West Side Story," and "Two for the Seesaw," which Wise recently directed for release late this year.

Corman Budgets $1,000,000 For His Sixth Poe Film

Roger Corman has announced that "The Masque of the Red Death," his sixth screenplay based on a work of Edgar Allan Poe, will start in January with a budget of $1,000,000, largest to date of any film he has produced and directed.

Corman, whose next Poe venture is "The Raven" for American International release, began his Poe cycle with "House of Usher," followed by "The Pit and the Pendulum," "Premature Burial," and "Tales of Terror." Each succeeding Poe feature exceeded the grosses of its predecessor, "justifying the million-dollar allocation for "The Masque of the Red Death," Corman said.

"The Poe cycle is growing instead of waning," the producer-director said. "Poe, furthermore, is one of the American authors most widely read abroad. The films of his stories are welcomed all over the world and grosses increase abroad on each succeeding picture. 'Tales of Terror,' most recent in the cycle, although my fourth Poe, was the biggest grosser of all.

Corman is currently finishing "The Young Racers," which AIP will release and is supervising production of "Dementia," a joint venture of his Filmgroup and Garrick, Ltd., now shooting at the Ardmore Studios in Ireland.

James Darren to Head Cast For 'Gidget Goes to Rome'

The cast of "Gidget Goes to Rome" will be headed by James Darren, who is under exclusive contract to Columbia Pictures. Darren's role marks a reunion for him, both with the "Gidget" films and producer Jerry Bresler. The actor has starred in "Gidget" and "Gidget Goes Hawaiian," with Bresler producing the latter, as well as "Diamond Head," in which Darren recently completed a costarring role.

"Gidget Goes to Rome" is slated to roll on location in Rome next month, with Paul Wendkos directing from a screenplay by Katherine and Dale Eunson based on an original screenplay by Ruth Brooks Flippen.

Bischoff, Diamond Sign Ed Smith As Associate

Producers Samuel Bischoff and David Diamond announced they have signed cinematographer-writer-producer Ed Smith as an associate producer, and said he is the first Negro to be given a top production post by any Hollywood filmmaking company.

First project which Smith will work on under the Bischoff-Diamond Productions banner will be "The Crisis in the Deep South," which goes before the cameras in October in Hollywood.

The screenplay by Crane Wilbur deals with a white Southern family divided and victimized by an economic boycott because of their attitude toward Negroes. It also will depict the rise to power of the White Citizens Council.

According to Bischoff and Diamond, they will distribute the picture personally on a city-to-city basis.

Jack Grossberg to Assist On Susskind Production

Jack Grossberg has been named associate producer of David Susskind's forthcoming Paramount production, "All the Way Home," which stars Jean Simmons, Robert Preston and Aline MacMahon.

Based on the Pulitzer Prize-winning James Agee novel, "A Death in the Family" and the Tad Mosel play, "All the Way Home," the Phil Reisman jr., photoplay goes before the cameras next month in Knoxville, Tenn., with Alex Segal directing.

Miscellaneous Castings Include Youthful Stars

Miscellaneous castings at various studios: Hardy Kruger, who was recently teamed with John Wayne in Paramount's "Hatari!" has been signed to costar with Leslie Caron in the French production, "Les Quatres Verites," based on four episodes in the modern version of the La Fontaine fables. The film is slated to roll in Spain this week . . . Vincente Winter, 14-year-old actor who won an Oscar at the age of five for his role in "The Little Kidnappers," has been selected by Walt Disney to play a starring role in the Technicolor picture, "Almost Angels." Young Winter played the featured role of Tammy in Disney's film, "Greyfriars Bobby," two years ago . . . Eleven-year-old Kurt Russell has been signed to a term contract by MGM and will make his feature debut in "Take Me to the Fair," essaying the role of a trouble-making boy who becomes involved with Elvis Presley, star of the film produced by Ted Richmond and directed by Norman Taurog. Kurt, who started his acting career two months ago, is the son of actor Bing Russell . . . Elko Taki, 17-year-old Japanese actress, will appear in a major role in "Flight From Ashiya," Harold Hecht film currently before the cameras in Japan. The United Artists release stars Yul Brynner, Richard Widmark, George Chakiris, Suzy Parker and Shirley Knight . . . Elizabeth Montgomery has been signed to her first topliner by producer-director William Asher for a costarring role opposite Henry Silva in "Johnny Cool," UA release now before the cameras. Sammy Davis jr. and Mort Sahl appear in the film as guest stars. Peter Lawford is the executive producer. Marc Lawrence and Joan Staley have been signed for featured roles. Joey Bishop, Telly Savalas and Jim Backus have been previously set in guest star roles. Milton Ebbins is associate producer . . . Edward Franz joins stars Robert Mitchum, Elsa Martinelli and Jack Hawkins, for a role in "Rampage," Seven-Arts production for Warner Bros. which starts filming early October on location in Hilo, Hawaii. Ray Stark produced with Phil Karlson directing.

NSS Offering New Holiday Standees in Two Sizes

NEW YORK—A five-foot cutout Christmas standee for the holiday season is being offered by National Screen Service, along with newly created 22-inch miniature reproductions, according to Joseph Bellfort, sales manager.

The five-foot standee has been prepared via the silk screen process in a combination of six colors on heavy corrugated board, with easel, and offered at the same price that prevailed last year, $3.75 each, Bellfort said. The miniature standee, an identical reproduction of the five-foot item, also has individual easel, and is provided with a name space at the base for sniping the theatre name or any other message.

The miniatures are priced at 90 cents, Bellfort said, or six for $4.70, and are designed for use as counter cards on candy counters, in boxoffices, store counters and windows. Bellfort said that since the theme was strictly one of holiday cheer, with no commercialism, the theatre manager would find it possible to place the standee, with theatre name sniped, in locations that would not normally accept window cards on his attractions.

Both standees are depictions of Santa Claus on his way down a chimney with a bag of toys slung over his back. A Dachshund is reaching desperately to lick Santa's face.

Horner Is Re-elected IFIDA Treas.; Podhorzer Sec'y

NEW YORK—Peter P. Horner of Union Film Distributors, Inc., has been re-elected treasurer of Independent Film Importers & Distributors of America and Munio Podhorzer of Casino Films, Inc., has been elected secretary. Podhorzer succeeds Carl Peppercorn.

Meanwhile, Seneca International has joined IFIDA. William Kronick, president, and Benjamin Gladstone, general sales manager, will be the company's representatives on the IFIDA board of directors.

IFIDA has issued its latest film directory, listing product of its members.

Ferri Retires from Fox After 38 Years Service

NEW YORK—After 38 years with 20th Century-Fox, Roger Ferri is retiring from the company. He has been in the sales department and for many years has edited the company's house organ, Dynamo.

Ferri started with Fox Film Corp. in 1924 as an exploitation man in Cleveland and moved to the homeoffice in 1925. He served under four presidents; namely, William Fox, Harley Clarke, Sidney R. Kent and Spyros Skouras.

'Longest Day' Reel in 16mm

HOLLYWOOD—An exceptionally large order of 50 16mm prints of a special six and one-half minute reel telling the story behind Darryl F. Zanuck's "The Longest Day" has been put into the hands of 20th Century-Fox field men throughout the nation. The exciting reel is especially adaptable for showings before fraternal organizations, school groups, defense plant employes association and other civic and social organizations.

BETWEEN THE LINES

By AL STEEN

Academy of Production

OTTO PREMINGER called a press parley at his New York office the other day to announce that he had purchased the film rights to Patrick Dennis' new novel, "Genius." Dennis is the chap who penned "Auntie Mame" and "Little Me." The conference went according to custom, but near the close of the meeting, a reporter asked Preminger about his recent trip to Russia.

Well, that sent the meeting on a new and interesting tangent. Preminger said he was impressed with the progress the Russians had made in film production, even though a great deal of propaganda was injected. He said they had the finest of equipment and were developing new techniques.

What impressed him the most, however, was a government-sponsored academy for teaching film production. The top Russian talent in all phases of filmmaking are the instructors and they are turning out some fine producers and directors, Preminger stated.

Which brought up the point that Preminger would like to see something like that established in this country. He said he had discussed the matter with several unidentified industry persons and that, while interest was expressed, no move had been made in that direction. Preminger suggested that a foundation get the project started so that students could receive their instruction without cost. Then, when the graduates got into the field actively, they would return a percentage of their income to the proposed academy until a set fee was paid off. In that way, he said, the project could be self-sustaining. Preminger apparently felt the need for the development of production and creative talent in this country. That feeling has been shared by many others in this industry.

Maybe somebody will get the ball rolling in the not too distant future.

•

Forgetfulness Dept.

AT THE above-mentioned press parley with Otto Preminger, the producer told of a recent meeting with a well-known, but otherwise unidentified motion picture critic. This critic recently had seen Preminger's production of "Laura" on television and he went overboard in his praise of the TV film acquisition.

"It was wonderful—it was great," the critic raved. "You really turned out a masterpiece when you did it."

Preminger paused and the press waited for the punch line. It was this:

When the picture was released in 1944 for theatrical exhibition, the said critic had panned it unmercifully.

We report the above with a guilt complex, but perhaps pictures look different on television. Or perhaps there is a strain of nostalgia connected with it. Anyway, a few years ago we saw a film on television produced by a moderately successful independent producer. The half dozen guests in our living room got a big bang out of the picture, including yours truly. Having been acquainted with the filmmaker, we remarked, in jest, that we were going to write him and ask why he couldn't turn out such delightful pictures today.

Suddenly, we got a bell-ringing flash. The next day, we dove back into the files and dug up our review of the picture. It was anything but kind; in fact, it was quite critical.

This may sound like a plug for films on television, but it is not. It means that, if the public, for one reason or another, can enjoy mediocre pictures on the little screens, there is little reason for going out to a theatre. Stop the flow of films to TV and there will be a public flow to the boxoffice. And everybody will prosper.

•

Summer Business . .

WELL, WHAT KIND of a summer was it?

A month or so ago in this column we reported that the predicted prosperous summer had made a slow start and that business was picking up a bit.

In checking up on the summer's windup last week with both circuit and independent operators, we learned that the status was about the same: slow start and then a pickup. But, according to those contacted, business was not up to expectations. "Good, but not big," was the consensus.

Some of the pictures for which big business had been expected did not live up to the predictions, it was said. Weather was a regional facet and could not be regarded as a blanket conclusion, according to some circuit men.

One circuit operator said he saw no reason for the distributors bunching some of their strongest product in the summer months. A spread of top pictures would be more desirable. An independent operator said he could have played some of the pictures for longer engagements but that the distributors were pushing their bigger pictures for summer playdates and, as a result, he got "caught in a squeeze."

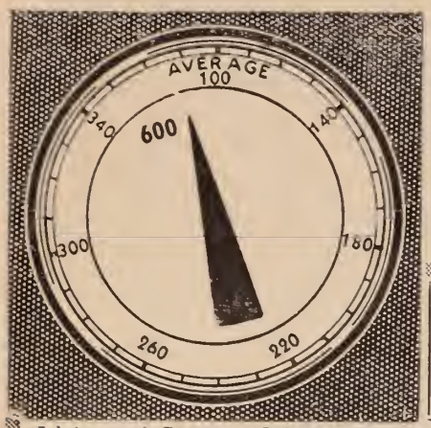
However, the opinions were that the carryovers of the better summer product will continue into the fall and that the autumn months could prove to be more profitable than had been foreseen.

Who knows? Maybe the big business anticipated for summer will be realized in the fall.

•

Big Boxoffice

THE NEW YORK World's Fair is almost two years away, but the promoters predict that it will be the "biggest boxoffice in history." Thomas J. Deegan jr., chairman of the fair's executive committee, recently stated that plans already were programmed for attracting an estimated attendance of 70,000,000 persons. He said corporations, federal and foreign governments, the 50 states and other participants would spend $75,000,000 in paid advertising.



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Advise and Consent (Col)	125	250	95	195	75		190		135	200	210	150	125	120	110	175	130	150	150	150	**152**
Belle Sommers (Col)					100		80	100		100			80								**92**
Best of Enemies, The (Col)		200		160			150				125					190					**165**
Bird Man of Alcatraz (UA)	150	250	200	210	100	150	225	130	125	160	325	100		120		200					**175**
Boccaccio '70 (Embassy)						625	200	310			370					225			500		**372**
Broken Land, The (20th-Fox)				100				100		100					90					100	**98**
Burn, Witch, Burn (AIP)		150	120		125					110		90	100		80				85		**108**
Five Weeks in a Balloon (20th-Fox)	110	200		185		90	130	100		160	120		200		90			150	95		**136**
Guns of Darkness (WB)	100		125		95					95	80			90	75	110			90		**96**
Interns, The (Col)	140		300	200		250	200	135		365	185	200	175	160					200		**209**
Miracle Worker, The (UA)	150	250		250		100	190	155		400	285			100		195					**208**
Music Man, The (WB)	175	300	225	255	225	325	375	165	225	300	530	250	300	300	200	180	290	175		350	**271**
My Geisha (Para)	150	250	100	195	90	90	90	115		105	90	150		110	85	165		165		125	**130**
Panic in Year Zero! (AIP)			110		110					100	95								100		**103**
Phantom of the Opera, The (U-I)		200	120		115		90				75					140			100		**120**
Pirates of Tortuga (20th-Fox)						75		100	100		70		100		85		100	100		100	**92**
Safe at Home! (Col)		190	90		110			105			70	90	80	65				100	80		**98**
Scarface Mob, The (Desilu)	95		100		90	75									130				120		**102**
Secrets of Women (Janus)	140	105		145	80	145			90			80	175	120	105	200			250		**136**
Six Black Horses (U-I)					95		100	100		90	70		100		85			100			**93**
Sky Above—Mud Below (Embassy)		200	130		400	150		100			420					195			100		**212**
Something Wild (UA)				150				100			65			75		150			100		**107**
Spiral Road, The (U-I)	130	250	100	150					135	200	80	150		120	100	150	120	135	125		**139**
Story Count of Monte Cristo (WB)		140	80		85							90			75						**94**
Stowaway in the Sky (Lopert)		155	90	145		145					95		150		110	195					**136**
Summer to Remember, A (Kingsley)	125			165	80	105							175	90	110	185					**129**
Tales of Terror (AIP)		160	130		125		150			125	140						150		125		**138**
Tarzan Goes to India (MGM)	120		150		110	150	90		125	110	105	300							125		**139**
Taste of Honey, A (Cont'l)	125	200			200	200				190			175		100	195			350		**193**
That Touch of Mink (U-I)	200	200	200	300	250	250	200	300	250	500	130	200	300	200	140	225	225	175	250	200	**235**
13 West Street (Col)		130	95		100		65	110				90	100	80							**96**
Three Stooges in Orbit (Col)					110		90	105		150	75								125	90	**106**
Tomorrow Is My Turn (Showcorp)	130			155		115									100	175					**135**
Too Late Blues (Para)		160	115				70	120	100	120			150		95		100				**114**
Two Little Bears, The (20th-Fox)							90	85	100	185		75									**107**
Two Weeks in Another Town (MGM)		270	115	195	95	110	90					100		100		125	120		130		**132**
Valiant, The (Col)	130						100	70			160					145					**121**
Victim (Astor)	150		65	155	100	150	125	90		250	250	100	175	100	100	190					**143**
View From the Bridge, A (Cont'l)	160		120	190	95	125	100	100	90		160	100	110	125	120	200			300		**140**
Viridiana (Kingsley)	160			165							165		150		100	175					**153**
Whistle Down the Wind (Astor)	130	200	85	165	85	110	65		115		140	75	100	100		195			300		**133**
World in My Pocket (MGM)				185		90	100	100	100	100			100	100	90		85	100	110		**105**

TOP HITS — OF — THE WEEK

Individual runs, not an average. Listings are confined to opening week figures on new releases only.

1. Wonderful World of the Bros. Grimm, The (MGM-Cinerama)
   Memphis 600
2. Interns, The (Col)
   Memphis 200
   Milwaukee 175
3. Five Weeks in a Balloon (20th-Fox)
   Milwaukee 200
4. Phantom of the Opera, The (U-I)
   Boston 200
5. Sword of the Conqueror (UA)
   Chicago 200
6. Tales of Terror (AIP)
   Omaha 150

'Grimm' Stays in Lead At 300 in Milwaukee

MILWAUKEE—The leader in the field of top grossers for the week was "Wonderful World of the Brothers Grimm" at the Palace, which has rated the coveted 300 since the day it opened. Sharing second place honors, was "West Side Story" in its 26th week at the Strand. All houses, however, were reported as doing better than average.

(Average Is 100)

Downer—**Operation Snatch** (Continental), 2nd wk. 150
Palace—**The Wonderful World of the Brothers Grimm** (MGM-Cinerama), 4th wk. 300
Riverside—**Boys' Night Out** (MGM), 3rd wk. 175
Strand—**West Side Story** (UA), 26th wk. 200
Telenews—**Harold Lloyd's World of Comedy** (Continental), 2nd wk. 200
Times—**Black Tights** (Magna), 3rd wk. 200
Towne—**My Geisha** (Para) 150
Warner—**The Interns** (Cal), 2nd wk. 125
Wisconsin—**The 300 Spartans** (20th-Fax); **It Happened in Athens** (20th-Fax) 200

'Windjammer' Second Week Holds Strong in Omaha

OMAHA—Nothing sensational developed along the first-run course in Omaha, but all the offerings came through with fair or better grosses. The Cooper had a strong second week with "Windjammer" and the Dundee did well with "Until They Sail." Holdovers held up well.

Admiral—**The Miracle Worker** (UA) 110
Cooper—**Windjammer** (Cinerama), 2nd wk. 175
Dundee—**Until They Soil** (MGM), revival 130
Omaha—**Hatari!** (Para), 4th wk. 100
Orpheum—**The Spiral Road** (U-I), 2nd wk. 95
State—**King Solomon's Mines** (MGM), revival 95

Cooper Adds Green Sheet Ratings to Omaha Ads

OMAHA—George Gaughan, public relations director for the Cooper Foundation Theatres, told the mayor's committee for the promotion of wholesome literature and movies that the foundation will start advertising the Green Sheet classification of pictures shown in its theatres.

Gaughan said that three years ago, when ceptance of voluntary classification by exhibitors. But he mentioned two problems in Green Sheet listings:

The classifications usually arrive late and it takes too much expensive space in ads to clearly identify the five code symbols used to explain the listings.

Gaughan said that three years ago, when the Cooper Foundation tried subscribing to the review, "we were getting the films ahead of the committee."

The only other theatre represented at the meeting besides those of the foundation was the Muse. William Skolnick said he agreed with the points made by Gaughan and he pledged cooperation with the committee.

The Rev. Clyde Randall, chairman, said the Green Sheet idea was brought up in an effort to classify movies through "cooperation and education, not legislation and litigation."

Gower Champion Out

From Western Edition

HOLLYWOOD—Director Gower Champion has cut the scenes in which he appears out of "My Six Loves," starring Debbie Reynolds. He had filmed a short pantomime scene with Miss Reynolds for the Paramount picture, but decided to leave it on the cutting room floor.

DES MOINES

For the Des Moines film industry, it was NOT a week like all other weeks. The list of Filmrow visitors read more like a general staff meeting of moviedom. Barney Balaban, president of Paramount Pictures, visited the Des Moines branch office, and Spyros Skouras dropped in for a good share of a morning to visit with personnel at 20th-Fox. At UA were vice-president James Velde; Al Fitter, division manager from New York, and Jules Chapman, branch operations manager. At Warners were Ed Williamson, division supervisor, and Don Walker, publicist from Kansas City. All had been guests at the September 12 dinner honoring A. H. Blank.

Earlier, on September 10, one needed a program to keep straight the "names and numbers" of Iowa exhibitors in on business, or to attend the Allied dinner. Among them were Jack Compston, Forest City; Si Thompson, Lake Mills; Byron Rowley, Marshalltown; Earl Kerr, Pine, Colo., and Knoxville; Doc Twedt, Britt; Tim Evans, Anamosa; Jim Watts, Osage; Ludy Bosten, Fort Madison; Neal Houtz, New Hampton; John Rentfle, Audubon; Dick Kuhl, Greenfield; M. L. Dickson, Mount Pleasant; Keith Mlinar, Cresco; Dick Peterson, Story City; Harrison Wolcott, Eldora; Mr. and Mrs. Ernie Thiess, Waverly; M. W. Long, Lansing; Bob Hutte, Leon, and Clayton Bosten, Fort Madison.

Dick Davis, Pioneer Drive-In owner, will attend the Patterson-Liston fight in Chicago on the 25th. Davis is sold on Liston and says he can go to the bout expense-free, if someone wants to bet on Patterson. Back in August when it was 102 degrees, Dick and his son Daryl, U-A manager John Dugan and daughter, Pioneer assistant manager Ray Webb and the winners of the Pioneer "Safe at Home!" Little League campaign took off in Dugan's air-conditioned auto for Kansas City. There they saw the Yankees and Athletics and met Roger Maris and Mickey Mantle . . . Stan Soderberg, 20th-Fox salesman here, has been transferred to Indianapolis. This leaves only four film companies—Paramount, Columbia, Universal and MGM—with a salesman in the Des Moines area.

Manager Carl Schwanebeck reports that the lobby of the Grand Theatre at Knoxville has been remodeled. The theatre reopened for the fall and winter season September 6. The Frontier Drive-In there closed on the 4th . . . Labor Day was the finale at the Albia Drive-In. The King Theatre there resumed its fall schedule later that week. Robert Nicholson is manager of the Central States theatre and drive-in there . . . Mel Cormaney, assistant manager at the Capitol Drive-In, vacationed in West Virginia . . . The community-operated Anita Theatre is in difficulty after using up its Chamber of Commerce-allocated funds. In an effort to keep going, a special benefit, with advance ticket sales, was planned for a performance of "Second Time Around." Citizens in the area were urged to come forth with their folding money, and there was planned a special solicitation through the Anita business district for help with the benefit . . . One Iowa exhibitor noted that if merchants, as well as all citizens—both community and rural—patronized the small-town theatre once a week, there never would be the problems of community fund-raising and stock-share drives to keep, or bring back, movie entertainment.

Des Moines WOMPIs returned from the Kansas City convention happy that their Leone Matthews of Tri-States had been elected association treasurer. They also were quite pleased with the bierstube at the

(Continued on following page)



- Higher concession sales.
- Merchant advertising.
- Constant date strip projection at bottom of screen during coming attraction trailers.
- Song slide presentation.
- Color embellishment of screen during showing of titles and black and white film.
- Show pictures of lost children.
- Call doctors during show.
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OMAHA

Robert Dibbert, owner of the Osmond Theatre at Osmond, has started a major overhaul of the lobby and plans to have the job completed in a couple of weeks. He is replacing the ragged carpeting with blue and cream vinyl asbestos tile flecked with gold. The lobby will be enlarged by removing round corners which were installed at the last remodeling in 1938. Also included are new concessions arrangements and equipment. "While some theatres are neglecting improvements more than ever," commented the Osmond newspaper, "the Osmond Theatre owners continue to improve the physical structure." Dibbert said he had other projects planned, including a new entrance to the auditorium from the lobby.

Evert Cummings, Tri-States district manager in Omaha from 1929 to 1942, was here last week and marveled at the changes in the Omaha skyline. After he left Omaha, he built a theatre in Longview, Wash., later moved to Downey, Calif., where he now lives. He owns five theatres in that state. He visited old friends in Omaha, then went to Des Moines for the dinner honoring A. H. Blank on his 50th anniversary in show business. Blank is principal stockholder of Tri-States Theatres. Don Shane, present Tri-States manager in Omaha, and Carl Hoffman, manager of the Omaha, also went to Des Moines for a Tri-States circuit meeting and the banquet. Among other Omahans who attended were these branch managers: Sol Francis, Allied Artists; Meyer Stern, American International; Frank Larson, 20th-Fox, and Pat Halloran, Buena Vista.

Joe Podoloff, international dough guy and Minneapolis theatre owner, attended the annual Variety Tent 16 Golf Stag and Field Day at the Field Club . . . Carl White of Quality Theatre Supply Co. was just about ready to throw in the sponge when for several successive weekends heavy rain kept him from his usual extensive fall lawn grooming operations. But last week he got in a few good licks. White's grandson Johnny has enrolled as a freshman at Omaha University.

Exhibitors on the Row included Nebraskans Virgil Kula, Fullerton; Jack and Phil March, Wayne; Sid Metcalf, Nebraska City, and Iowans Arnold Johnson, Onawa, and S. J. Backer, Harlan.





Gowns to Be by Cassini

From Western Edition

HOLLYWOOD—Oleg Cassini will design Elsa Martinelli's wardrobe for "Rampage," Seven Arts production for Warner Bros., in which she stars with Robert Mitchum, Jack Hawkins and Sabu. Phil Karlson directs the Technicolor film which is slated to roll October 1 in Hawaii.

DES MOINES

(Continued from preceding page)

convention, where all of the foods were cooked with beer, or went well with beer, and there was a wiener schnitzel good time had by all . . . Manager Clarence Locke was in from the State Theatre at Washington . . . Happy belated birthdays to Columbia's Joe Jacobs and to Mary LeWarne.

250 16mm Films to Compete In San Francisco Festival

From Western Edition

SAN FRANCISCO—More than 250 films will compete this year in the San Francisco Film Festival's 16mm contest, "Film as Communication." Now in its third year, "Film as Communication" brings together the best 16mm nontheatrical films from all over the world for showing before the public and a panel of experts in all phases of filmmaking.

Entries will compete in nine categories, including experimental and art films, government information films, industrial intraining and educational films at all levels. A silver award will be given to a film in each category.

The contest aims to encourage high artistic and professional standards in the making of nontheatrical films and films are judged on their aesthetic and technical excellence and on their success in conveying their message. Free public showing of these films will be held in the Metro Theatre on the afternoons of November 7-9.

The San Francisco Film Festival, October 31-November 13, is in its sixth year. It is the only film fete in North America to have official endorsement from the International Federation of Film Producers Ass'n in Geneva, governing body for all major film festivals.

Wax Museum Remaining Open the Year Around

From Western Edition

HOLLYWOOD — The Movieland Wax Museum at Buena Park will remain open seven days a week during the fall and winter under a new operating schedule disclosed by president Allen H. Parkinson. Effective September 15, hours are 10 a.m. to 10 p.m., Sunday through Thursday, and 10 a.m. to midnight, Fridays and Saturdays.

Growing interest in the new museum and a study of attendance potential during the coming season prompted Parkinson's decision to retain a seven-day schedule the year around, he said.

UA's "The Great Escape" is based on Paul Brickhill's account of the largest mass breakout of prisoners of war in military history.

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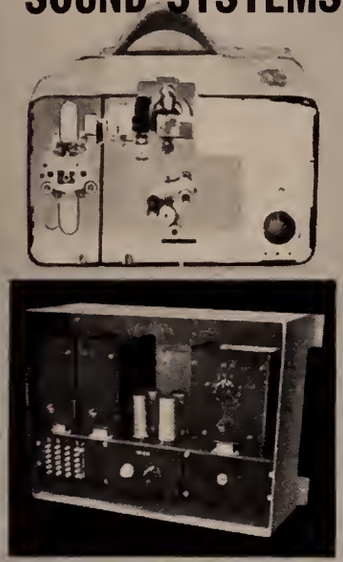
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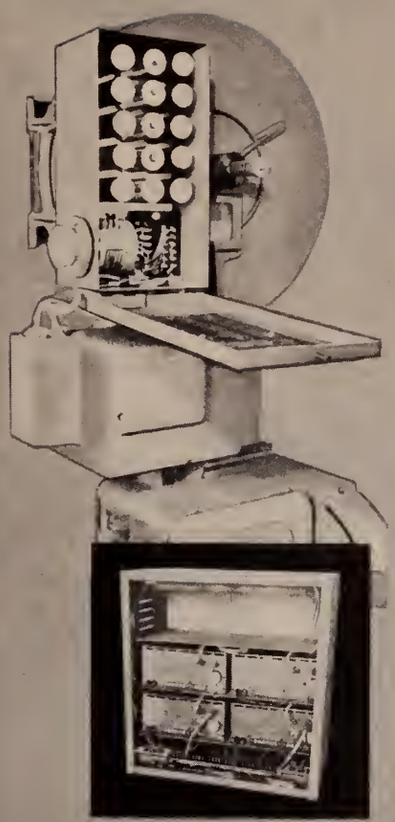


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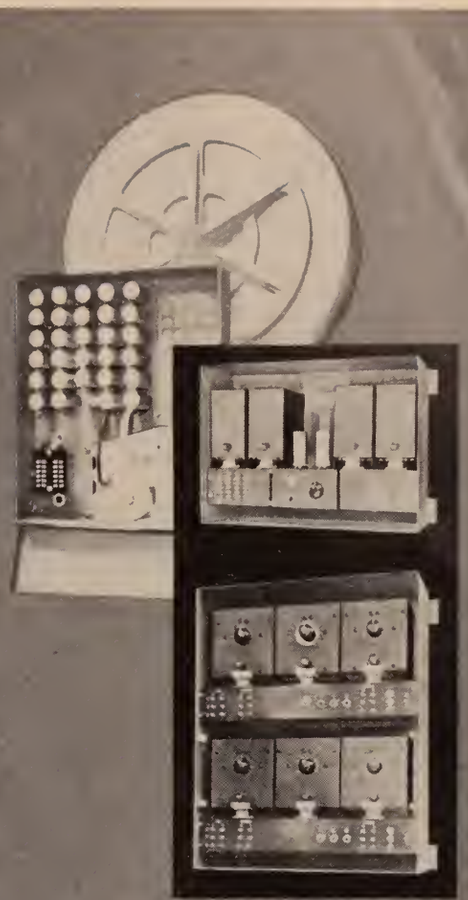
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A. H. Blank Career Cited As Example, Challenge

DES MOINES—A. H. Blank, pioneer of the motion picture industry, was praised here on his golden jubilee in show business as a man of "integrity and far-sightedness" in business and a "distinguished humanitarian" in civic affairs. The tributes were voiced by "giants of the industry" and local and state leaders at a commemorative dinner at Hotel Fort Des Moines attended by more than 150 men who honored "A. H." on his "50 Years as a Showman and Humanitarian."

United States Senator Bourke B. Hickenlooper of Iowa, one of a dozen speakers who honored Blank, referred to those assembled as "a great marquee of all the stars of the industry, gathered to pay tribute to a great man."

Blank, chairman of the board of Tri-States Theatre Corp., and a member of the board of directors of American Broadcasting Co.-Paramount Theatres, was hailed by the senator as a member of "a great industry that nearly 100 per cent has grown through the years on its own merits—without government aid or federal paternalism!"

JOEY ADAMS IS EMCEE

Following the dinner in the Grand ballroom of the hotel, comedian Joey Adams, as master of ceremonies, presented a list of speakers that read like a roster of "Who's Who in the Motion Picture Industry." Leading off with the plaudits was Barney Balaban, president of Paramount Pictures, who recalled how he shared "50 years of friendship and business association with Abe . . . a man of integrity and far-sightedness in business and a fine human being."

Dr. Henry Harmon, president of Drake University in Des Moines, pointed out that A. H. Blank is a living example of the true meaning of humanitarian—"one who is interested in humanity, particularly in alleviating its pain and suffering." Dr. Harmon was referring to Blank's many charitable and philanthropic activities in Des Moines and Iowa, including his building of Raymond Blank Memorial Hospital here during World War II in memory of his late son, a health lodge and dining hall at a Boy Scout camp near Boone, Iowa, and numerous other gifts to the community.

Spyros Skouras, chairman of the board of 20th Century-Fox, observed that "it was difficult to do justice to such a man whose life has been so full." He noted that Blank's career has been marked "with many exciting times as well as many difficulties and heartbreaks," but said that "his 50 years have been rich ones filled with love and admiration for his fellow man."

"Twentieth-Fox, with its brilliant young leaders, will continue to be a force in the industry . . . will continue to provide the United States and the world with good films," Skouras promised.

Col. Mitchell Wolfson, president of Wometco Theatres in Florida, praised Blank as "an outstanding example of achievement under the incentive system that makes our America the greatest country in the world." He recalled that Blank, the son of immigrant parents from Rumania, started "from scratch" to become one of the leaders of his profession.

"But all the while," said Wolfson, "he remained kind and ready to help all in need. He works humbly with any one in his company or community to make a better life for his fellow humans."

Elmer Rhoden, chairman of the board of Commonwealth Theatres, Kansas City, said he probably was the only man in attendance who had been fired twice by Blank, but that the occasions "were the best things that ever happened to me."

"Through the years," said Rhoden, "I've always remembered his admonition that 'There's no theatre with the right policy and good management that can't make a profit.' And as tough as things are in some segments of the industry today, those words still hold true!"

Si Fabian, president of Stanley Warner Theatres, recalled his first meeting with Blank at a meeting of the stockholders of the pioneer production company, First National Pictures, at French Lick, Ind.

"I think First National was the greatest company in the business," Fabian said, "and I was deeply impressed by the spirit of courage and daring among those men. It is this great legacy that you, Abe, and other First National leaders have left for our industry. If we can pass this on to the younger leaders in the business, we're going to reach the heights again."

Leonard Goldenson, president of AB-PT Theatres, assured Blank that younger men in the industry would carry forth "the heritage of 50 years left to us by you and the other great pioneers.

GOLDENSON ON DAIS

"This is a challenge that we younger people must accept," said Goldenson, ". . . so that this heritage will not have been handed down in vain."

The climax of the evening in the gayly decorated ballroom that included a reproduction of the front of the Garden Theatre, one of the first established by Blank here, was the presentation of a plaque by employes of Tri-States and Central States Theatres. The bronze plaque marking Blank's "50 Years a Showman and Humanitarian" was presented by M. E. McClain of Fremont, Neb., western district manager for Central States, and A. Don Allen of Des Moines, general manager of Tri-States.

In acknowledging the plaque and the plaudits, Blank stated humbly that "this country has been good to me and I've tried to pay it back . . . No man has a right to take and not return.

"No man attains success alone," he added, "and I'm grateful to all of you here . . . for the help you have given me, for the help that has permitted me to do the things I've done."

Prior to the presentation of speakers, Blank's son Myron, president of Central States and general chairman of the event honoring his father, introduced several of the guests in attendance.

These included Mayor Charles Iles of Des Moines; Dave Wallerstein, president of Balaban-Katz Theatres, Chicago; Jim Velde, vice-president and general sales manager of United Artists, Sidney Meyer of Wometco and George Schafer, New York producer.

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BOXOFFICE Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

Set Your Ticket Snares Out Front and in Lobby, Too

Good Show Outside Also Needed on Some Films, Such as 'The Sky Above,' Says Circuit Showman

It takes two shows today to attract theatregoers, according to Larry Morris, vice-president of B. S. Moss Theatres, New York City, who maintains that "if you have a good show inside, you had better have a good one outside the theatre, too." The technique of creating exciting ballyhoo, with a traffic-stopping flair, is becoming a forgotten art through disuse, he feels.

"Yet, with ingenuity and an honest effort," he declares, "exhibitors can turn their marquees and lobbies into audience-snatching snares that can greatly extend engagements, with the right picture."

EXHIBITION OUT FRONT

Illustrating Morris' stand on exploitation are the stunts and displays arranged for "The Sky Above—the Mud Below," Academy Award-winning adventure feature, at the B. S. Moss Forum Theatre on Broadway.

"The whole front of the Forum is, in reality, an exhibition hall," as Morris describes it. "With the excitement it is creating on the street and the Embassy Pictures promotional and advertising campaigns, which are blanketing the city, I expect to run the picture through the summer."

Admittedly, "The Sky Above—the Mud Below" was a natural for a dramatic theatre display, Morris admits. Filmed, in widescreen and color, in the last, uncharted regions of what was then Dutch New Guinea, its amazing scenes of rugged mountains and awesome jungles peopled by headhunting cannibals, readily were adapted to a striking theatre exhibition hall.

A JUNGLE VILLAGE THEME

A jungle village effect is the predominant theme. On the marquee, adorned with seven-foot high totem poles, skulls, native spears and shields, a hut was erected, made of fireproofed grass and bamboo. The film title, in two-foot-high, red, Dayglo letters, is easily read from three blocks away.

The boxoffice was turned into a replica native hut. From it, a sound-effects spot announcement recording, made by Valentino sound studios, played constantly from morning to night, attracting more passers-by with native war chants and drumming. The theatre promotion was executed by Jerry Sager, B. S. Moss advertising-publicity director, in conjunction with Embassy Pictures advertising director Bob Weston and publicity director Harold Rand.

For the inside lobby, Sager arranged with the Carlebach Gallery of New York for the loan of a collection of authentic primitive art objects from Dutch New Guinea (now relinquished to Indonesia). Story breaks in New York daily papers on the free display, attracted more crowds.

An animated float decorated with native huts, grass, bamboo and art objects was constructed in conjunction with the New York openings and subsequent engagements. For the New York premiere, the float covered the five boroughs one week prior to opening.

All lobby and marquee displays were constructed by Intergraphic Corp. of America under the direction of David Senft.

Continuing the campaign, B. S. Moss and Embassy Pictures zeroed in on the educational features of the film. Special literature, including flyers, has been distributed

(Continued on next page)



Gross huts like New Guineo notives live in, and bambao ond ort objects decorote the flaat constructed for the premiere ot the New York Forum Theatre of "The Sky Above—the Mud Below." The floot, which covered the five metropoliton boroughs a week before opening, is seen here stonding in front of the theotre. A jungle village theme olso wos the theme af the theatre front.



Native New Guinea designs and objects daminated the frant and labby disploys ot the Forum Theotre far "The Sky Above—the Mud Below." The box-affice wos topped by firepraofed gross. Authentic New Guineo ort objects were abtained fram the Corleboch Gallery on Modison avenue in New York for a lobby exhibit.

'Alamo' Wins Success as Family Western In England; Covered Wagon on Rubber

"The Alamo," the John Wayne film based on the historic episode in Texas' fight for freedom from Mexico, achieved excellent success in English theatres as a family western.

Two campaigns reaching Showmandiser from managers of the Odeon-Gaumont circuit in England—the Gaumont in Coventry, Warwickshire, and the Odeon at Wrexham —include many promotions routine in both countries, plus several unique to the Englishmen.

In constructing replicas of three old-time covered wagons, Manager George Lockyer of Coventry had to settle for a modern touch—rubber-tired chassis—instead of big schooner wheels. He added posters advertising "The Alamo," and stationed the wagons in heavily traveled sections of the city.

Lockyer put up posters on several mobile house trailers, known as caravans to the English. They read "Arf a mo! Forget your housing problems and buy a caravan from A. J. Bayliss & Co. construction company . . . But remember to see John Wayne in . . ."

("Arf a mo!" apparently is a colloquialism meaning "Half a moment" or "Attention Please.")

On a Monday afternoon during the run, one of the caravans, with signs, was pulled around town by a lory (truck).

For street ballyhoo, a staffer was dressed to resemble Davy Crockett, complete with coonskin cap and rifle. He carried a sandwich board advertising the film. This Davy Crockett also rode around town on a truck, on which were mounted two 12-sheets. Davy also mingled with spectators leaving the Coventry football game.

Unique was a tieup with the 48th South Midlands Signals regiment, in which a regimental training attachment marched to the theatre on opening night to see the film and start an "Alamo Initiative Test." This was an endurance affair. Questions concerned city landmarks on the route. The trainee having the most correct answers returned to the theatre for a prize. The regiment also set up a signals display in the lobby.

At Wrexham, Manager Roberts obtained extensive newspaper coverage for the film by means of "The Alamo" coloring contest. A three-column drawing in the Free Press featured a scene from the film. Water colors or crayons were specified. Prizes included cash and passes.

A FAMILY TREAT

A reminder to Odeon patrons was up a week before playdate on the Odeon newsboard. A lobby display, flanked by rustic wooden planters, asked "Been to the pictures lately? If you haven't, give yourself and family a treat! Come out and see a great film—'The Alamo.' "

"The Alamo" theme music was played in the theatre foyer a week before playdate. Brochures were available to patrons in the lobby and souvenir pamphlets could be purchased from the cashier.

Several shops in Wrexham posted cards: "Closed—Gone to 'The Alamo' at the Odeon." Other stores displayed "Read the Book. See the Film" posters. Immediately outside the theatre, a sign at the bus stop told one and all where to "Alight for 'The Alamo.' "

The Disc Shop and other record stores distributed "Contract" folders with each disc bought, placed them inside record players and sent them out with all purchases of television sets. These "Contracts" agreed to guarantee entertainment for the family, with stars, playdate and showtimes. Roberts was the "witness."



Vince Smith, assistant manager, and Al Sachs, manager of the Vogue Theatre in Hollywood, are seen at the right in black tuxedos as Harold Lloyd, center, with his arm around a fan, meets patrons and signs autographs at a showing of "Harold Lloyd's World of Comedy." Sachs also has his doormen and ushers, attired in straw hats, black-rimmed glasses (without lenses) and blazer jackets passing out handbills during peak shopping hours along Hollywood boulevard.

Ticket Snares...

(Continued from preceding page)

to high schools and colleges in the metropolitan area for posting on bulletin boards. Additionally, 50,000 faculty-student discount tickets were distributed.

Morris, commenting on the overall Embassy Pictures campaign, declares: "I think exhibitors around the country should get after the distributors and urge them to use the Joe Levine technique, providing they have a good piece of merchandise."

'Music Man' Preview Held on Riverboat

In the words of an Austin, Tex., newspaper columnist, they had everything but a gambler when the stern-wheeled Commodore was transformed into a Mississippi showboat for the Austin premiere of "The Music Man." Pericles Chriss, Charles Root and Norman Brady of the Interstate Theatres staff in Austin, planned the "delightful" evening, providing delicious food, good drink and a charming movie. The screen was hung next to the smokestack and the chairs arranged on the top deck.

"You had to keep reminding yourself that this was Travis County, Lake Austin, and 1962."

As indicated above, a screening was held for press, radio, TV and record people aboard the colorful riverboat Commodore with portable projection equipment to turn it into a floating theatre.

And the results were equally delightful! Chriss, manager of the State, according to Interstate's Weekly Digest, summed it up thus: "In the 12 years that I have been connected with Interstate, I don't recall another picture that received as much publicity here in Austin."

The floating press preview was the big gimmick in an overall campaign that proved the vigor of showmanship in the Texas capital city. Outside the newspaper coverage here are a few more highlights: 3 TV newsreels, 2 hours, KTBC radio, 1 hour, KNOW radio, 1 hour, KASE radio, 1 hour, KOKE radio, 1 hour, KHFI FM radio, 2 parade bands stopping in front of the State Theatre to play music from the picture's score, and announcements over the public address system, plus music from the picture played by the orchestra at the Aqua Festival coronation ball.

State Premiere of 'Man' Held at Indiana Theatre

A Hollywood-type state premiere was given "The Music Man" at the Indiana Theatre in Marion, Ind. Manager Glen Allen had a five-piece brass band out front, a live broadcast from the lobby, a huge searchlight probing the skies with prominent invited "celebrities arriving in luxurious cars." Among the guests was Miss Indiana State Fair. He sold a co-op page in the News-Herald.

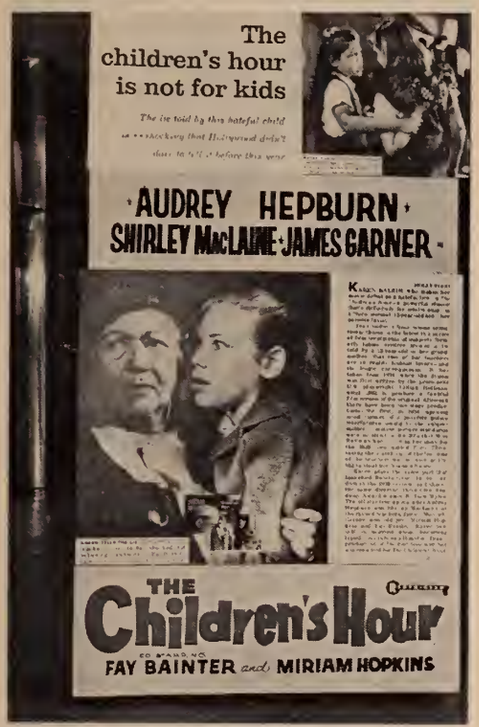
Star Profile in July Show

Susan Strasberg, star of "Hemingway's Adventures of a Young Man," was profiled in the July issue of Show magazine.

Blowups Help Make Powerful Standee

A 12-foot standee built around a blowup from a two-page spread published by the Star Weekly definitely contributed to "wonderful' boxoffice results enjoyed at the Odeon Carlton Theatre in Toronto, Ont., on the engagement of "The Children's Hour."

The weekend newspaper published a glowing summary of the film subject with excellent supporting picture, Victor Nowe, Carlton manager, reports. He relates:



Blowups from a page article in a news weekly make a 12-foot standee for "The Children's Hour."

"We took the pages of the Star Weekly, and had all copy and scene cuts enlarged, so as to give easy reading to patrons in advance. The enlarged portrait of Fay Bainter and Karen Balkin was the eye-catching attraction on this display. Everyone stopped to observe and read this excellent newspaper report for this very artistic and intelligent film.

"At the top of the standee, special space was given to the newspaper's tag line: 'The Children's Hour is not for kids.' Under this heading and scene still, we used heavy black lettering for the three leading stars in the film, Audrey Hepburn, Shirley MacLaine, and James Garner. Under this, we placed the one full-page enlarged from the Star Weekly, with its excellent photo and summary. The bottom portion, we devoted to the film's title, 'The Children's Hour,' with special credit to the grand supporting actresses Fay Bainter and Miriam Hopkins.

"During the run of the film, we used this 12-foot standee for a special front of house display, and everyone, who came within range of the theatre front, stopped and observed it. We are very thankful to the Toronto Star Weekly for having published this very fine spread on 'The Children's Hour.' When we can receive such glowing newspaper coverage with supporting photographs, it is always beneficial to have blowups made for standee purposes."

City Observes Laugh Week as Theatre Presents 'Lloyd's World of Comedy'

The Hellman Theatre in Albany, N.Y., managed by David Weinstein and Charles Martina, squeezed a lot of publicity mileage out of Laugh Week, proclaimed by Mayor Erastus Corning to coincide with the showing of "Harold Lloyd's World of Comedy." Laugh Week featured a "laugh-shot" contest, in which the morning Times-Union published a laugh or grin photograph of an Albany area resident each day, taken by a sleuthing Times-Union cameraman.

Stories were run with each photo. The person photoed with the outstanding laugh or grin received a season pass to the Hellman. The presentation was made on the final night of "World of Comedy."

The Times-Union launched Laugh Week with a large photo of Mayor Corning issuing a Laugh Week statement, plus the proclamation itself. The mayor emphasized that laughter makes life smoother. Martina, with a sniped-in picture of Harold Lloyd himself, also was pictured.

The winner was a 13-year-old boy. Judges were Edgar S. Van Olinda, Times Union columnist; Hy Rosen, cartoonist, and John Nato of the advertising department. The newspaper recounted that winner Sanford Rorie, an eighth-grader, was snapped while watching, with obvious delight, a friend chase another down the street. He didn't know a camera was focused on him until a flash bulb went off.

Accompanying a four-column account of the winning photo was a picture of young Sanford receiving a season pass to the Hellman from Manager Weinstein as Van Olinda, Nato and Rosen looked on.

Van Olinda also wrote a column in which he gave nostalgic praise of the Lloyd silent films.

Film Quality Seen Ahead of Industry's Facilities to Exert Quality Promotion

A simple "Hang Me Up" program calendar, passed along to Showmandiser from a theatre in a small town in rural northwest Missouri, literally sparkles with entertainment values.

The 20-odd titles selected from releases, mostly of the last year, already have passed the acid test at the boxoffice for "quality." In the words of Al Adler, salesman out of Kansas City for MGM, no finer lineup of programs has appeared on any program lineup.

P. R. Black, owner of the State at Mound City, Mo., described by Adler as "one of the most conscientious exhibitors" he knows, lists the following bookings for September and October:

Follow That Dream
The Sergeant Was a Lady, Everything's Ducky
Ride the High Country
The Four Horsemen of the Apocalypse
Bock Street
Lover Come Back
The Secret Ways
The Man Who Shot Liberty Valance
Thunder Road, Valley of the Dragons
King of Kings
State Foir
The Outsider
Boys' Night Out
The Last Sunset
The Horizontal Lieutenant
The Magic Sword, Brushfire

Comedy, drama, adventure, suspense, thrills, music, religious inspiration, all this and more too are there . . . at the State in Mound City, for the price of 50 cents (raised to $1 for "King of Kings") adults, and 25 (upped to 50) cents, children. And for families, to whom a 50-cent admission might be too stiff, there is a group admission of $1 every Thursday, Friday and Saturday.

Plainly, neither the product nor admission price are far out of line. The answer to any sluggishness at the boxoffice at the State Theatre in Mound City, and hundreds of other towns and cities, lies elsewhere.

Fine merchandise must have merchandising of equally fine quality—this is a business truism. Some businesses, in fact, spend more effort and money on advertising a product than it costs to manufacture it.

Routing listings, be they in the Yellow Pages, in circulars or in paid display space, good as they are, don't get the job done. As salesman Adler comments:

"It's too bad that facilities aren't available (in the motion picture industry) where quality product can't be given quality exploitation."

Deejay in Window 5 Days For 'Music Man' Stunt

Radio station KODA of Houston did a live remote broadcast direct from a downtown record store window for a total of five full hours of "The Music Man" music. A top disc jockey conducted the salute in person, did on-the-air interviews from the window and gave away soundtrack albums and two tickets a day for five days.

Set up at the noon rush hour by Ross Vallone, manager of the Majestic Theatre, the promotion drew thousands of passersby and was publicized a week in advance by the station.

"Whistle Down the Wind," the made-in-England film starring Hayley Mills, ran a week to excellent business at the Peacock Theatre in New Orleans, then was pulled to fulfill a commitment on another picture. Telephone calls and word-of-mouth requests poured in to Nelson McNaughton for more of "Whistle" in such volume that he redated the attraction.

CITATION WINNERS FOR AUGUST 1962

ALEX J. CASTOLDI, *manager of the Paramount Theatre, Newton, Mass.* His masterly exploitation resulted in an excellent advance sale for the Paramount's eight matinee showings of the Children's Film Foundation Adventure Series of films for 8-to-12-year olds.

•

J. LOUIS SMITH, *manager, Iowa Theatre at Jefferson, Iowa.* For his successful series of summer children's shows.

•

GEORGE PETERS, *manager, Loew's Theatre, Richmond, Va.* Cited for thoroughness in exploitation of "Road to Hong Kong."

•

DICK THOMPSON, *Thompson Theatre at Healdton, Okla.* Wins a BOXOFFICE Citation for ingenuity in wiring a coffin with "voice" for a stunt in behalf of "The Premature Burial."

•

GEORGE E. POTTS, *manager, Super 442 Drive-In;* JOHN COUSSOULIS, *manager of the Manos Theatre,* and MRS. JOHN KERZAN, *manager, Palace Gardens Drive-In, all at Indiana, Pa.* For their unusual proficiency in developing merchandise tieups for their attractions.

•

CHARLES R. BARNES, *manager, Ritz Theatre, Ontario, Calif.* Honored for excellent public relations in the presentation of a noon screening of the timely "This Is Russia" featurette for business and professional men.

•

MIKE BASSO, *manager, Center Theatre, Detroit.* Stage contests in promotion of his concession business and "A Cold Wind in August."

•

D. E. MOTT, *manager, Lyric Theatre, Indianapolis.* For excellent campaign in behalf of a rerun of "Oklahoma!"

Friendly Boa Constrictor Visits Cell Of 'Bird Man' Disc Jockey in Zoo Cell

The man-in-a-cell stunt for "Bird Man of Alcatraz" was done up with gusto and flourish at Fort Worth, Tex., by Bill Douglas and Frank and Bob Weatherford of Interstate Theatres. Larry Vance, Fort Worth disc jockey, went into "solitary confinement" in a special cell rigged at the zoo, and stayed for 43 hours and broadcast three or four remotes each hour.

ARRESTED ON AIR

It started with every deejay on KXOL doing a "Who is going to be the Bird Man?" pitch on the station. A so-called infraction of station rules was the reason for going to "solitary." Vance was "arrested" on the air by Lon Evans, sheriff of Tarrant County, and was fingerprinted on portable equipment. He was placed in "solitary" at the zoo and a city patrolman stood guard throughout the 43 hours.

As a result of the "arrest" on the air, a large crowd turned out to see Larry put in his "cell." He began remote broadcasts immediately and played the theme music from "Bird Man of Alcatraz" in between interviews. He had two telephones in his "cell" and the radio station gave out the telephone numbers. A barrage of calls followed immediately. He received more than 2,500 CALLS in the 43 hours!

Since he was only given "bread and water," an appeal was made to bring him food. He received chicken baskets and fruit, and the pizza parlor near the zoo had a run on it. Many teenagers joined Vance in a pizza party at his cell! Larry had many interesting calls with offers of food and drink. One call from an 18-year-old who described herself as 36-23-36 and blond, indicated that she would be happy to join him in his cell for the night! One little girl about 12 years old called and asked if bread and water was all he was getting. When he said "yes," she started bawling!

SCARE FROM A BOA

About 3 o'clock one morning Larry was dozing on his cot when he glanced to the corner of his cell and discovered a boa constrictor. Zoo officials had slipped it in, and it made some exciting copy on the early morning remotes. A picture of Larry in his cell made the AP and UP wire services!

When he was "released," he made an appearance in the lobby of the Palace Theatre for the opening of the picture, and did interviews with patrons as they left the theatre after seeing the picture!

Newsboy Show Gives Big Punch to 'Hobbs'

Clete McGovern, advertising manager of the Daily Herald at Minneapolis and one of the three top officials of that newspaper or-



ganization, is a forward-looking executive, always ready to play ball with business and community groups which contribute to the entertainment and welfare of the city. Motion picture people in Minneapolis count him as a friend, and buy substantial advertising space in his paper. The paper, in turn, cooperates with the theatremen.

The accompanying display ad is an example of Daily Herald cooperation. Ed Linder, manager of the Gopher, and McGovern arranged a morning screening of "Mr. Hobbs Takes a Vacation" for newsboys and circulation supervisors. Nearly 750 youngsters and their district chiefs attended. The Daily Herald supported the event with two 5-cols. 9½-inch ads, such as reproduced here. This was the big punch of Linder's promotion.

He also had a contest on radio station WLOL in which an O'Day sailing boat was the major prize. The model was displayed at both the theatre and in the lobby of the Raddison Hotel. Ten thousand "Mr. Hobbs Takes a Vacation" heralds were distributed, each with a coupon. Contestants filled out the coupons and dropped them in a container at the theatre. The prizes, 85 in all, were distributed on the final night of "Mr. Hobbs."

Linder had bookstore and news truck displays.

A Tour for 'Girls!'

Sunset Styles, apparel manufacturer, and Paramount are sponsoring a nationwide tour by Jeremy Slate and his wife Laurel to model Sunset's His and Her suits and plug Slate's "Girls! Girls! Girls!"

Dave Levin, manager of RKO Keiths at Syracuse, N.Y., had Anthony Callisto, a veteran of Merrill's Marauders, as his guest at the opening of the film by that name. The Army recruiting service set up a recruiting station in the Keith lobby during the run.

An interpretive analysis of lay and tradepress reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panavision Ⓡ Regalscope; Ⓣ Technirama. Symbol ❍ denotes BOXOFFICE Blue Ribbon Award; Ⓒ color photography. For listings by company in the order of release, see FEATURE CHART.

REVIEW DIGEST AND ALPHABETICAL INDEX

ǂ Very Good; + Good; ± Fair; − Poor; = Very Poor. In the summary ǂ is rated 2 pluses. = as 2 minuses.

P. G.	Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
	2616	All Fall Down	(111)	Drama	MGM	3-26-62	ǂ	+	+	ǂ	ǂ	±	+	10+1−
	2663	❍Almost Angels	(93)	Dr/Music	BV	9-10-62	±		±	+	±	ǂ		6+3−
	2637	❍Assignment Outer Space	(79)	SW-Fantasy	AIP	6-11-62	±							1+1−
		—B—												
	2586	❍❍Babes in Toyland	(100)	Mus.	BV	12-11-61	+	ǂ	±	ǂ	+	ǂ	+	10+1−
	2583	❍Bachelor Flat	(91)	© Com.	20th-Fox	12- 4-61	+	±	+	ǂ	ǂ	+	±	9+2−
	2628	❍Bachelor of Hearts	(97)	Com.	Cont'l	5- 7-62	+							1+
	26D5	Bashful Elephant, The	(82)	Com-Dr.	AA	2-19-62	+		±		−	±		3+3−
	2664	❍Barabbas	(134)	Ⓣ 7D Bib Dr.	Col	9-10-62	ǂ		+	ǂ	ǂ			7+
	2634	Belle Sommers	(62)	Drama	Col	5-28-62	±	±		+		+	±	5+3−
	2653	❍Best of Enemies, The	(104)	Ⓣ War Comedy-Drama	Col	8- 6-62	+	+	ǂ	+	+	+	ǂ	9+
	2609	Big Money, The	(89)	Comedy.	Lopert	3- 5-62	+							1+
	2624	❍Big Red	(89½)	Adv.	BV	4-23-62	ǂ	±	+	+	ǂ	ǂ		9+1−
	2640	Big Wave, The	(73)	Drama	AA	6-18-62	+					+		2+
	2662	Billy Budd	(123)	© Sea Drama	AA	9- 3-62	ǂ		+	ǂ	ǂ	ǂ		9+
	2461	Bird Man of Alcatraz	(142)	Dr.	UA	6-25-62	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
	26D8	❍Black Tights	(120)	Ⓣ Ballet.	Magna	2-26-62	ǂ	±	+	ǂ	ǂ	ǂ		10+1−
	2631	❍❍Bon Voyage	(132)	© Comedy.	BV	5-21-62	ǂ	+	ǂ	ǂ	ǂ	ǂ	ǂ	13+
	2640	❍Boys' Night Out	(115)	© Com.	MGM	6-18-62	ǂ	±	±	ǂ	+	+	ǂ	10+2−
	2651	Brain That Wouldn't Die, The	(71)	Horror Dr.	AIP	7-30-62	±							1+1−
	2625	❍Broken Land, The	(60)	© W'n	20th-Fox	4-30-62	±							1+1−
	2406	Brushfire	(80)	War Dr.	Para	2-12-62	+	±	−		+	±	±	5+4−
	2619	Burn, Witch, Burn	(90)	Susp.	AIP	4- 9-62	+	−		+		+	±	4+2−
		—C—												
	2633	Cabinet of Caligari	(104) © Horror Drama		20th-Fox	5-28-62	+	−	+	ǂ	+	+	+	7+1−
	2613	Cape Fear	(105)	Suspense Dr.	U-I	3-19-62	+	ǂ	+	ǂ	ǂ	+	ǂ	11+
	2658	Carnival of Souls	(91) Psycho-Melodrama		Herts-Lion	8-20-62	+							1+
	2603	Cash on Demand	(84)	Suspense.	Col	2-12-62	+	+		+		ǂ	ǂ	7+
	2659	❍Centurion, The	(77)	Spectacle.	PIP	8-27-62	±							1+1−
	2661	❍Chapman Report, The	(125)	Dr.	WB	9- 3-62	+		±	ǂ	+	−		5+2−
	26D8	Choppers, The	(64)	Melodrama	SR	2-26-62	±							1+1−
	2599	❍Cinderella	(84)	Ballet Film.	Janus	1-29-62	±		ǂ			+	ǂ	6+1−
	2639	Clown and the Kid	(65)	Com-Dr.	UA	6-18-62	±							1+1−
	2589	❍Colossus of Rhodes, The	(128)	Ⓢ Adv. Spect.	MGM	12-25-61	+	±	+	+	±	+		6+2−
	2660	Coming-out Party, A	(98)	Com.	Union	8-27-62	ǂ	+		ǂ		+	ǂ	8+
	2645	Concrete Jungle, The	(86)	Dr.	Fanfare	7- 9-62	+		+	+		±		4+1−
	2650	Confessions of an Opium Eater	(85) Shock Melodrama		AA	7-23-62	+					±		2+1−
	2590	Continental Twist, The (See "Twist All Night")												
	2607	Couch, The	(89)	Suspense	WB	2-26-62	±	±	±	+	+	±	±	7+5−
	2621	❍❍Counterfeit Traitor, The	(140) Drama		Para	4-16-62	ǂ	ǂ	+	ǂ	ǂ	ǂ	ǂ	13+
	2665	Cry Double Cross	(65)	Melodrama	Atlantic	9-17-62	+							1+
		—D—												
	2655	❍Damn the Defiant!	(101)	© Ac.	Col	8-13-62	+	±		+	+	ǂ		6+1−
	2666	❍Damon and Pythias	(99)	Drama.	MGM	9-17-62	ǂ		+					3+
	26DD	Day the Earth Caught Fire, The	(90)	Suspense Drama	U-I	1-29-62	ǂ	+	ǂ	ǂ	+	ǂ	ǂ	12+
	2625	Dead to the World	(87)	Melo.	UA	4-30-62	−				±			1+2−
	2602	Deadly Duo	(69)	Drama	UA	2- 5-62	+		−	+	+	−	±	4+3−
	2594	Desert Patrol	(78)	War Drama.	U-I	1- 8-62	+	+	+	ǂ		+	+	7+
	26D7	❍Devil Made a Woman, The	(87)	Adv.	Medallion	2-26-62	±							1+1−
	2658	Devil's Messenger, The	(72) Fantasy-Melodrama		Herts-Lion	8-20-62	±							1+1−
	2624	❍Doctor in Love	(93)	Com.	Governor	4-23-62	+	±	+	+	±	±	+	7+3−
	2621	Don't Knock the Twist	(87) Drama/Twist numbers		Col	4-16-62	+	±	±	±	+	±	±	7+5−
		—E—												
	2647	❍East of Kilimanjaro	(72) Adv.		Parade	7-16-62	±							1+1−
	2657	❍Eegah	(9D)	Com-Fantasy.	Fairway	8-20-62	+							1+
	2588	❍El Cid	(184)	Ⓣ Hist. Spec.	AA	12-18-61	ǂ	ǂ	+	ǂ	ǂ	ǂ	ǂ	13+
	2636	❍Escape From Zahrain	(93) Ⓟ Adventure Drama		Para	6- 4-62	+	±	+	+	+	+	+	7+1−
	2615	Experiment in Terror	(123)	Susp.	Col	3-26-62	ǂ	+	+	ǂ	ǂ	ǂ	ǂ	12+
		—F—												
	2653	Fallguy	(64)	Crime Drama.	Fairway	8- 6-62	±							1+1−
	2664	Firebrand, The	(63)	© W'n.	20th-Fox	9-10-62	±					±		2+2−
	2623	Five Finger Exercise	(109)	Dr.	Col	4-23-62	+	±	±	ǂ	+	+	+	8+2−
	2654	❍Five Weeks in a Balloon	(103)	© Adv-Comedy	20th-Fox	8- 6-62	ǂ	+	+	ǂ	+	ǂ	+	10+
	2664	Flame in the Streets	(93) © Drama		Atlantic	9-10-62	+							1+
	2575	❍Flight of the Lost Balloon	(91)	Ⓢ Adventure	Woolner	11- 6-61	+		−	±	+			3+2−
	2618	❍Follow That Dream	(110)	Ⓟ Com.	UA	4- 2-62	+	+	+	ǂ	+	ǂ	+	9+
	2619	❍Forever My Love	(115) Romantic Drama		Para	4- 9-62	+	±	+	+	±	+	ǂ	8+2−
	2606	❍Four Horsemen of the Apocalypse, The	(153)	© Drama	MGM	2-19-62	ǂ	ǂ	+	ǂ	+	ǂ	ǂ	12+
		—G—												
	2626	❍Geronimo	(101)	Ⓟ Outdoor Dr.	UA	4-30-62	+	+	+	ǂ	+	+	±	8+1−
	2644	❍Gigot	(104)	Comedy.	20th-Fox	7- 2-62	ǂ	±	ǂ	ǂ	ǂ	ǂ		11+1−
	2605	❍Girls at Sea	(81)	Com.	Seven Arts	2-19-62	ǂ							2+
	2587	Gun Street	(67)	Western	UA	12-18-61	±	−	−		+	−		2+4−
	2593	❍Guns of the Black Witch	(81)	© Adv. Dr.	AIP	1- 8-62	±					−	±	2+3−
	2651	Guns of Darkness	(103)	Drama.	WB	7-30-62	+	±	±	ǂ	+	+	+	8+2−
		—H—												
	2613	Hand of Death	(6D)	S-F'n.	20th-Fox	3-19-62	±					±	±	3+3−
	2626	❍Hands of a Stranger	(85½)	Susp.	AA	4-30-62	±					±	±	3+3−
	2598	Happy Thieves, The	(88)	Com-Dr.	UA	1-22-62	+	±	+	ǂ	±	±	+	8+3−
	2625	Harold Lloyd's World of Comedy	(94)	Comedy.	Cont'l	4-3D-62	+	±	ǂ	ǂ	ǂ	ǂ		10+1−
	2634	❍Hatari!	(159)	Adv. Dr.	Para	5-28-62	ǂ	ǂ	+	ǂ	ǂ	ǂ	ǂ	12+
	2634	Hell Is for Heroes	(90)	War Dr.	Para	5-28-62	+	±	+	+		+	+	6+1−
	2612	❍Hellions, The	(87) Ⓣ Outdoor Drama		Col	3-12-62	+	±	±			−	±	4+4−
	2639	❍Hemingway's Adventures of a Young Man	(145)	© Dr.	20th-Fox	6-18-62	ǂ	±	+	ǂ	ǂ	ǂ	ǂ	12+1−
	2590	Hey, Let's Twist!	(80)	Musical.	Para	12-25-61	+	±	+	+	+	±	±	7+3−
	2610	Hitler	(107)	Drama	AA	3- 5-62	±	±	−	+	+	−		4+4−
	2620	❍Horizontal Lieutenant, The	(90) Comedy	©	MGM	4- 9-62	+	±	±	+	+	ǂ	+	8+2−
	2641	Horror Chamber of Dr. Faustus, The	(95) Horror Drama		Lopert	7- 2-62	+							1+
	2623	House of Women	(83)	Drama	WB	4-23-62	±	±	+	+	+	−	±	6+4−
	2662	❍Huns, The	(85)	Spectacle	PIP	9- 3-62	±							1+1−
		—I—												
	2596	❍I Bombed Pearl Harbor	(98) Widescope, War Dr.		Parade	1-15-62	+		±		+	−		3+2−
	2636	❍I Like Money	(81)	© Com.	20th-Fox	6- 4-62	+	±	+	ǂ		+	+	7+1−
	2635	Incident In an Alley	(83)	Dr.	UA	6- 4-62	±					±	±	3+3−
	2661	❍If a Man Answers	(1D2)	Com.	U-I	9- 3-62	+		±	ǂ	+			5+1−
	2626	Information Received	(77)	Dr.	U-I	4-3D-62	+		±	+		+	+	5+1−
	2638	Interns, The	(120)		Col	6-11-62	ǂ	ǂ	±	+	ǂ	+	+	10+1−
	2628	Intruder, The	(83)	Dr.	Astor	5- 7-62	+	±	ǂ	+	ǂ	+	+	9+1−
	2661	Invasion of the Animal People	(55)	Science-Fiction	ADP-SR	9- 3-62	±							1+1−
	2651	Invasion of the Star Creatures	(81)	Sc.-F'n Comedy	AIP	7-30-62	±							1+1−
	2644	❍It Happened In Athens	(92) © Comedy-Drama		20th-Fox	7- 2-62	+	+	−	+	±	+		5+2−
		—J—												
	2645	❍Jack the Giant Killer	(94) Adv-Fantasy		UA	7- 9-62	+	−		ǂ		±	ǂ	6+2−
	2615	❍Jessica	(105)	Ⓟ Rom. Comedy.	UA	3-26-62	ǂ	±	±	+	+	±	+	8+3−
	2608	Jet Storm	(88)	Suspense	UPRD	2-26-62	+		+		+			3+
	2604	❍Journey to the Seventh Planet	(80)	Adv.-Fantasy	AIP	2-12-62	+			±	±	+	−	5+4−
		—K—												
	2592	Karate	(80)	Ac Dr.	Brenner	1- 1-62	±							1+1−
	2652	❍Kid Galahad	(95)	Com-Dr/Songs.	UA	7-30-62	ǂ	+	+	ǂ	+	+		8+
	2571	❍❍King of Kings	(161) Ⓣ Religious Drama		MGM	10-23-61	ǂ	ǂ	ǂ	ǂ	ǂ	+	ǂ	13+
		—L—												
	2627	❍Lad: a Dog	(98)	Drama	WB	5- 7-62	ǂ	±	+	±	+	+		7+2−
	2631	❍Last of the Vikings	(102) Dyaliscope, Adv.		Medallion	5-21-62	+			+			±	3+1−
	2595	❍Light in the Piazza	(101) © Romantic Drama		MGM	1-15-62	ǂ	+	ǂ	ǂ	ǂ	ǂ	ǂ	13+
	2662	❍Lion, The	(96) © Drama.		20th-Fox	9- 3-62	+		ǂ	ǂ	ǂ			7+
	263D	❍Lisa	(112) © Adv. Dr.		20th-Fox	5-14-62	+	ǂ	+		+	ǂ	ǂ	9+
	2642	Lolita	(152)	Comedy-Drama	MGM	6-25-62	ǂ	±	+	ǂ	ǂ	±	ǂ	11+2−
	2628	Lonely Are the Brave	(107) Ⓟ Outdoor Drama		U-I	5- 7-62	+	+	+	ǂ	+	ǂ	+	9+
	2593	Long and the Short and the Tall, The	(1D2)	War Dr.	Cont'l	1- 8-62	ǂ		+		+	+		5+
	2593	Lost Battalion	(83)	War Dr.	AIP	1- 8-62	±					+		2+1−
	2590	❍Lover Come Back	(107)	Comedy.	U-I	12-25-61	ǂ	+	ǂ	ǂ	ǂ	+	ǂ	12+
		—M—												
	2604	Madison Avenue	(94)	© Dr.	20th-Fox	2-12-62	±	+	−	+	+	+	+	6+2−
	2622	❍Magic Sword, The	(80) Fantasy-Adventure		UA	4-16-62	+		+	+	+	+	±	6+1−
	26D1	Make Mine a Double	(86)	Com.	Ellis	2- 5-62	ǂ							2+
	2660	❍Make Way for Lila	(90) Adv. Dr.		Parade	8-27-62	±		±		+			3+2−
	2607	Malaga	(97)	Drama	WB	2-26-62	+	+	±	ǂ	±	+	±	8+3−

REVIEW DIGEST
AND ALPHABETICAL INDEX

In the summary ⧺ is rated 2 pluses. = as 2 minuses. ⧺ Very Good; + Good; ± Fair; − Poor; = Very Poor.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2621	Man Who Shot Liberty Valance, The	(123)	Western	Para	4-16-62	±	⧺	+	⧺	⧺	+	⧺	11+1−
2641	Manster, The	(72)	Horror Dr.	Lopert	7- 2-62	±					−		1+2−
2663	◎Marco Polo	(100)	© Adv.	AIP	9-10-62	+							1+
2654	Matter of WHO, A	(90)	Com.	Herts-Lion	8- 6-62	⧺			+	±	+	⧺	7+1−
2642	◎Mermaids of Tiburon, The	(77)	Underwater Adv.	Filmgroup	7- 2-62	±		±		±			3+3−
2632	◎Merrill's Marauders	(98)	© Dr.	WB	5-21-62	+		⧺	⧺	⧺	⧺	±	10+1−
2594	◎Midsummer Night's Dream	(74)	© Puppet Fantasy	Showcorp	1- 8-62	±	+	⧺	⧺	+	+	+	9+1−
2656	◎Mighty Ursus	(90)	Adv.	UA	8-13-62	±					−		1+2−
2629	Miracle Worker, The	(106)	Dr.	UA	5-14-62	⧺	+	⧺		⧺	⧺	⧺	11+
2599	◎Moon Pilot	(98)	Comedy	BV	1-29-62	+	±	⧺	+	⧺	⧺	⧺	11+1−
2611	Most Wanted Man, The	(85)	Com.	Astor	3-12-62	−							1−
2632	Mothra	(90)	Tohoscope, HoDr.	Col	5-21-62	+		−	+	+	±	±	5+3−
2632	◎◎Mr. Hobbs Takes a Vacation	(116)	© Comedy	20th-Fox	5-21-62	⧺	⧺	+	⧺	⧺	⧺	⧺	13+
2597	Murder She Said	(87)	Mystery	MGM	1-22-62	+	+	+	⧺	+	+	+	8+
2624	◎◎Music Man, The	(151)	Ⓣ Musical Comedy	WB	4-23-62	⧺	⧺	⧺	⧺	⧺	⧺	⧺	14+
2617	◎My Geisha	(120)	Ⓣ Com-Dr.	Para	4- 2-62	+	⧺	+		⧺	⧺	+	9+
	—N—												
2620	Nearly a Nasty Accident	(86)	Farce-Comedy	U-I	4- 9-62	+		±	+		+	±	5+2−
2649	Never Let Go	(90)	Melodr.	20th-Fox	7-23-62	+		+					2+
2631	◎Night Creatures	(81)	Adv.	U-I	5-21-62	+		+	⧺		+	+	6+
2666	Night of Evil	(88)	Melodrama	Astor	9-17-62	+							1+
2655	Night They Killed Rasoutin, The	(87)	Melodrama	Brigadier	8-13-62	+							1+
2591	No Love for Johnnie	(110)	Drama	Embassy	1- 1-62	+	+	⧺	⧺	+	+	⧺	10+
2656	◎No Man Is an Island	(114)	War Drama	U-I	8-13-62	⧺	±	±	⧺	+	+		8+2−
2638	No Place Like Homicide	(87)	Farce-Comedy	Embassy	6-11-62	+	−	±	+				3+2−
2643	Notorious Landlady, The	(123)	Com.	Col	7- 2-62	+	±	+	⧺	+	+	⧺	9+1−
2656	Nun and the Sergeant, The	(73)	War Drama	UA	8-13-62	±					−		1+2−
	—O—												
2610	Only Two Can Play	(106)	Com.	Kingsley	3- 5-62	+	+	+	⧺	+	+	±	8+1−
2589	Outsider, The	(108)	Drama	U-I	12-25-61	+	±	±	⧺	⧺	⧺	⧺	11+2−
	—P, Q—												
2591	Pagan Island	(60)	Adv.	Cinema Syn	1- 1-62	±							1+1−
2643	Panic in Year Zero!	(93)	Dr.	AIP	7- 2-62	+	+	+	±	+	±		6+2−
2642	Paradise Alley	(81)	Comedy.	Astor	7- 2-62	+							1+
2652	Payroll	(80)	Crime	AA	7-30-62	±		+			±		3+2−
2633	◎Peeping Tom	(86)	Suspense.	Astor	5-28-62	+							1+
2637	Phantom Planet, The	(82)	5F-Fantasy	AIP	6-11-62	±							1+1−
2640	◎Phantom of the Opera	(84)	Ho.	U-I	6-18-62	⧺	±	+	⧺	+	⧺	⧺	11+1−
2648	Pigeon That Took Rome, The	(101)	Ⓟ Comedy	Para	7-16-62	+	⧺	⧺	+	+	+	⧺	10+
2652	◎Pirates of Blood River	(87)	Ⓢ Action	Col	7-30-62	+	±	+	+	+	+	±	7+2−
2653	◎Playgirl After Dark	(92)	Dr.	Topaz	8- 6-62	+		−					1+1−
2614	◎Premature Burial, The	(81)	Ⓟ Horror Drama	AIP	3-19-62	+	+	±	+		+	±	6+2−
2606	◎Prisoner of the Iron Mask, The	(80)	© Adv. (Eng. dubbed)	AIP	2-19-62	±	±		±			±	4+4−
	—R—												
2620	Reprieve	(105½)	Drama	AA	4- 9-62	+	+	±	+		+		5+1−
2629	◎Ride the High Country	(94)	© Western	MGM	5-14-62	+		+	+	⧺	+	+	7+
2655	Rider on a Dead Horse	(72)	W'n	AA	8-13-62	+					±		2+1−
2663	Ring-a-Ding Rhythm	(78)	Mus.	Col	9-10-62	+			±	+	+		4+1−
2611	Ring of Terror	(71)	Horror	SR	3-12-62	±							1+1−
2635	Road to Hong Kong, The	(91)	Com.	UA	6- 4-62	+	+	⧺	⧺	+	+	+	9+
2614	◎Rome Adventure	(118)	Com-Dr.	WB	3-19-62	+	+	±	+	⧺	+	+	8+1−
	—S—												
2623	Safe at Home!	(83)	Com-Dr.	Col	4-23-62	+	−	±	+	+	+	+	6+2−
2592	Sail a Crooked Ship	(88)	Comedy	Col	1- 1-62	+	±	±	⧺	+	+	+	8+2−
2599	Saintly Sinners	(79)	Com-Dr.	UA	1-29-62	±	−	+	+	±	±	±	6+5−
2622	◎Samar	(89)	Action Dr.	WB	4-16-62	+	±	±	+	+	+	±	7+3−
2627	Satan in High Heels	(93),	Exploitation Melodrama	Cosmic	5- 7-62	−	=					±	1+4−
2610	◎Satan Never Sleeps	(125)	© Comedy-Drama	20th-Fox	3- 5-62	+	+	±	+	+	+	+	7+1−
2659	Scarface Mob, The	(105)	Cr.	Desilu	8-27-62	+							1+
2612	Secret File Hollywood	(85)	Melodrama	Crown Int'l	3-12-62	±							1+1−
2602	◎Sergeants 3	(112)	Ⓟ Outdoor	UA	2- 5-62	+	+	+	⧺	+	+	+	8+
2605	7th Commandment	(82)	Melo.	Crown	2-19-62	±							1+1−
2619	◎Shame of the Sabine Women, The	(80)	Adv. Dr.	UPRO	4- 9-62	±				±			2+2−
2627	◎She Didn't Say No!	(96)	Comedy Satire	Seven Arts	5- 7-62	⧺							2+
2657	Shootout at Big Sag	(64)	W'n Parallel		8-20-62	+							1+
2600	◎Siege of Syracuse	(87)	Ⓣ Adv.-Ac.	Para	1-29-62	+	±	−	+	−	−		3+4−
2594	Singer Not the Song, The	(98)	© Drama	WB	1- 8-62	+	±	+	⧺	+	+	±	8+2−
2615	◎Six Black Horses	(80)	W'n	U-I	3-26-62	+	−	±	+	+	+	±	6+3−
2646	◎Sky Above—the Mud Below, The	(90)	Documentary	Astor	7- 9-62	⧺	±	⧺	+	⧺	⧺	+	11+1−
2591	Something Wild	(112)	Dr.	UA	1- 1-62	±	±		+	+	±	+	6+3
2635	◎Spiral Road, The	(140)	Adv.	U-I	6- 4-62	+	+	±	⧺	⧺	⧺	⧺	11+1−
2616	◎◎State Fair	(118)	©Musical.	20th-Fox	3-26-62	+	⧺	±	+	⧺	+	⧺	10+1−
2637	◎Story of the Count of Monte Cristo, The	(101)	Ⓢ Adv.	WB	6-11-62	+	±	±		+	⧺		6+2−
2647	◎Stowaway in the Sky	(82)	Adventure	Lopert	7-16-62	+	±	⧺	+	+	⧺	⧺	10+1−
2654	Strangers in the City	(83)	Dr.	Embassy	8- 6-62	±	−	+	+			±	4+3−
2584	◎Summer and Smoke	(118)	Ⓟ Dr.	Para	12- 4-61	⧺	⧺	⧺	⧺	⧺	⧺	⧺	14+
2611	◎Sweet Bird of Youth	(120)	© Drama	MGM	3-12-62	⧺	+	⧺	⧺	⧺	+	⧺	12+
2622	◎Swingin' Along	(74)	© Com/Mus.	20th-Fox	4-16-62	+		±	+	±	−		4+3−
2665	◎Sword of the Conqueror	(95)	Ⓢ Drama	UA	9-17-62	+				+			2+
	—T—												
2636	◎Tales of Terror	(90)	Ⓟ Ho.	AIP	6- 4-62	⧺	−	+	⧺	⧺	⧺	±	10+2−
2644	◎Tartars, The	(83)	Action	MGM	7- 2-62	±	−	+	±	±	±	±	6+6−
2650	◎Tarzan Goes to India	(86)	© Ac.	MGM	7-23-62	+	±	+	+	⧺	+		7+1−
2630	Taste of Honey, A	(100)	Dr.	Cont'l	5-14-62	⧺	±	⧺	⧺	⧺	⧺	+	12+1−
2614	Tell-Tale Heart, The	(78)	Horror Drama	Danziger-SR	3-19-62	+							1+
2613	Temptation	(94)	Melodr.	Cameo	3-19-62	+							1+
2596	◎Tender Is the Night	(146)	© Drama	20th-Fox	1-15-62	⧺	+	⧺	⧺	+	+	⧺	11+
2665	Terror of the Bloodhunters	(60)	Melodrama	AIP	9-17-62	±							1+1−
2632	◎That Touch of Mink	(99)	Ⓟ Com.	U-I	5-14-62	⧺	+	+	⧺	⧺	+	⧺	11+
2598	Then There Were Three	(82)	Ac.	Parade	1-22-62	±		+		+			3+1−
2639	There Was a Crooked Man	(106)	Comedy	Lopert	6-18-62	⧺							2+
2629	13 West Street	(80)	Dr.	Col	5-14-62	±	±	±	+	±	+	+	7+4−
2659	◎300 Spartans, The	(114)	© Action Spectacle	20th-Fox	8-27-62	±		±	⧺	+	+		6+2−
2647	Three Stooges in Orbit, The	(87)	Farce-Comedy	Col	7-16-62	+	−	+	+	+	±	±	6+3−
2597	Three Stooges Meet Hercules, The	(89)	Farce-Comedy	Col	1-22-62	−	−	±	+	+	+	±	5+4−
2597	Too Late Blues	(110)	Dr.	Para	1-22-62	±	±	+	+	+	±	±	7+4−
2646	Trauma	(93)	Suspense Dr.	Parade	7- 9-62	+							1+
2600	Twenty Plus Two	(102)	Mys.	AA	1-29-62	±	±	±		−	±	±	5+6−
2616	Twist All Night	(85)	With Music, color prolog.	AIP	3-26-62	+		±	±	+	−		4+3−
2592	Twist Around the Clock	(86)	Musical	Col	1- 1-62	+	±	±	+	+	±	±	7+4−
2589	Two Little Bears, The	(81)	© Comedy-Fantasy	20th-Fox	12-25-61	±	−	+	+	±	⧺		6+3−
2666	Two and Two Make Six	(89)	Com-Dr	Union	9-17-62	+							1+
2657	◎Two Weeks in Another Town	(104)	© Drama	MGM	8-20-62	±	±	±	+	−	⧺		6+4−
2565	Two Women	(105)	Dr. (Eng. dubbed) Also with titles	Embassy	10- 2-61	⧺	⧺	⧺	⧺		⧺	⧺	12+
	—U—												
2603	Underwater City, The	(78)	Adv.-Fantasy	Col	2-12-62	±	±	±		±	+	±	6+5−
	—V—												
2648	Valiant, The	(89)	War Drama	UA	7-16-62	+	+	±	+		+	+	6+1−
2606	Victim	(100)	Drama	Astor	2-19-62	⧺	+	⧺	⧺	+	⧺	⧺	12+
2601	View From the Bridge, A	(110)	Drama	Cont'l	2- 5-62	⧺	+	⧺	⧺	⧺	⧺	⧺	13+
	—W—												
2602	Walk on the Wild Side	(114)	Dr.	Col	2- 5-62	⧺	⧺	+	⧺	⧺	−	+	10+1−
2660	◎Waltz of the Toreadors	(105)	Comedy-Drama	Cont'l	8-27-62	+	±	+	+		⧺	+	7+1−
2638	What a Carve Up! (See "No Place Like Homicide")												
2615	War Hunt	(81)	War Drama	UA	4- 2-62	±	±	+	+	⧺	⧺	⧺	10+2−
2567	◎◎West Side Story	(155)	Panavision. Musical Dr.	UA	10- 9-61	⧺	⧺	⧺	⧺	⧺	⧺	⧺	14+
2646	◎When the Girls Take Over	(80)	Comedy	Parade	7- 9-62	±							1+1−
2612	Whistle Down the Wind	(98)	Drama	Astor	3-12-62	⧺	+	⧺	+	⧺	⧺	⧺	12+
2645	◎Wild Westerners, The	(70)	W'n	Col	7- 9-62	+	±	±	+	+	±	±	7+4−
2609	Womanhunt	(60)	Mystery	20th-Fox	3- 5-62	−					−		2−
2658	◎Wonderful World of the Bros. Grimm	(137)		MGM-Cinerama	8-20-62	⧺	⧺	⧺	⧺	⧺	⧺	⧺	14+
2609	World in My Pocket	(93)	Suspense	MGM	3- 5-62	+	+	+	+	±	±		6+2−
	—XYZ—												
2638	Zotz!	(85)	Comedy	Col	6-11-62	±	−	+	+	+	+		5+2−

Feature productions by company in order of release. Running time is in parentheses. © is for CinemoScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panovisian; Ⓡ Regalscope; Ⓣ Technirama. Symbol ◎ denotes BOXOFFICE Blue Ribbon Award; ◎ color photography. Letters and combinations thereof indicate story type—(Complete key on next page.) for review dates and Picture Guide page numbers, see REVIEW DIGEST.

FEATURE CHART

	ALLIED ARTISTS Type Rel. No.	AMERICAN INT'L Type Rel. No.	COLUMBIA Type Rel. No.	M-G-M Type Rel. No.	PARAMOUNT Type Rel. No.	
FEBRUARY		◎Premature Burial (81) Ⓟ Ho..702 Ray Milland, Hazel Court	The Three Stooges Meet Hercules (89) .....Ad..617 Stooges, Vicki Trickett The Underwater City (78) SF..618 William Lundigan, Julie Adams Walk on the Wild Side (114) D..619 Laurence Harvey, Capucine, Barbara Stanwyck, Jane Fonda	◎Light in the Piazza (105) © .....D..207 Olivia de Havilland, R. Brazzi, G. Hamilton, Y. Mimieux	◎Summer and Smoke (118) Ⓣ ..... D 6107 Laurence Harvey, Geraldine Page ◎Siege of Syracuse (87) Ⓣ .....Ad..6110 Rossano Brazzi, Tina Louise	
MARCH	The Bashful Elephant (80) OD..6201 Molly Mack, Buddy Baer Hitler (107) .....BiD..6203 Richard Basehart, Cordula Trantow, Maria Emo	Twist All Night (87) ...M..703 June Wilkinson, Louis Prima, Sam Butera and the Witnesses (includes a color sequence)	◎The Hellions (87) Ⓣ ....Ac..620 Richard Todd, Anne Aubrey Belle Sommers (62) .....D..621 Polly Bergen, David Janssen	◎Four Horsemen of the Apocalypse (153) © ....D..209 Glenn Foro, Ingrid Thulin, Charles Boyer, Lee J. Cobb World in My Pocket (93)..D..210 Rod Stelger, Nadja Tiller, Peter Van Eyck	◎Forever My Love (115)..D..6111 Romy Schneider, Karl Boehm Brushfire (80) .....D..6112 John Ireland, Jo Morrow, Everett Sloane	
APRIL	Hands of a Stranger (85½) D..6204 Paul Lukather, Joan Harvey, Jas. Stapleton, Irish McCalla The Big Wave (73).....D..6202 Sessue Hayakawa, Mickey Curtis	Burn, Witch, Burn (89)..Ho..704 Janet Blair, Peter Wyngarde Phantom Planet, The (82) SF..711 Dean Fredericks, Coleen Gray ◎Assignment Outer Space (79) .....SR..712 Archie Savage, Gaby Farinon	Don't Knock the Twist (87) .....M..622 Chubby Checker, Mari Blanchard Experiment in Terror (123)..D..623 Glenn Ford, Lee Remick Safe at Home (83).....D..624 Mickey Mantle, Roger Maris, Patricia Barry	◎Sweet Bird of Youth (120) © .....D..212 Geraldine Page, Paul Newman, Ed Begley, Rip Torn ◎The Horizontal Lieutenant (90) © .....C..213 Jim Hutton, Paula Prentiss All Fall Down (111).....D..211 Eva Marie Saint, Warren Beatty, Karl Malden, Angela Lansbury	The Man Who Shot Liberty Valance (123) .....W..6114 James Stewart, John Wayne, Vera Miles ◎◎The Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer (pre-release)	
MAY	Rider on a Dead Horse (72) .....OD..6212 John Vivyan, Lisa Lu, Bruce Gordon, Kevin Hagen	The Brain That Wouldn't Die (71) .....Ho..705 Herb Evers, Virginia Leith Invasion of the Star Creatures (81) .....SF..706 Bob Ball, Frankie Ray	Five Finger Exercise (109)..D..625 Rosalind Russell, Maximilian Schell, Jack Hawkins, Richard Beymer 13 West Street (80).....D..626 Alan Ladd, Rod Steiger, Dolores Dorn, Michael Callan ◎Mothra (90) .....Ac..627 All-Japanese cast (Eng-dubbed)	◎Ride the High Country (94) © .....OD. 216 Randolph Scott, Joel McCrea	◎Escape From Zahrain (93) Ⓣ ..... Ac..6115 Yul Brynner, Madlyn Rhue, Sal Mineo	
JUNE	Reprieve (106) .....D..6205 (See "Convicts 4" in October listing) The Bridge (104) .....D..6207 (Eng-dubbed version) Volker Bohnet, Fritz Wepper Confessions of an Opium Eater (85) .....D..6206 Vincent Price, Linda Ho Payroll (80) .....Ac..6210 Michael Craig, Francoise Prevost	◎Prisoner of the Iron Mask (80) Ⓢ.....Ac..701 Michael Lemoine, Wandisa Guida	Advise and Consent (138) © D..628 Charles Laughton, Henry Fonda, Don Murray, Walter Pidgeon, Gene Tierney, Franchot Tone ◎The Wild Westerners (70) W..629 Jas. Philbrook, Nancy Kovack, Guy Mitchell, Duane Eddy	Lolita (152) .....D..217 James Mason, Shelley Winters, Peter Sellers, Sue Lyon ◎Boys' Night Out (115) © C..218 Kim Novak, James Garner, Tony Randall, Janet Blair ◎The Tartars (83) .....Ad..223 Orson Welles, Victor Mature, Liana Orfei	Hell Is for Heroes (90)..D..6116 Steve McQueen, Bobby Darin, Fess Parker, Bob Newbart	
JULY	The Frightened City (97) D..6211 Herbert Lom, John Gregson, Yvonne Romain	◎Tales of Terror (90) Ⓟ .....Ho..710 Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget Panic in Year Zero! (93) © D..708 Ray Milland, Jean Hagen, Frankie Avalon	The Notorious Landlady (123) .....MyC..701 Jack Lemmon, Kim Novak, Fred Astaire Zotz! (87) .....C..702 Tom Poston, Julia Meade, Cecil Kellaway	◎Tarzan Goes to India (86) .....Ad..222 Jock Mahoney, Simi, Mark Dana	◎◎The Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer ◎My Geisha (120) Ⓣ..CD..6118 Shirley MacLaine, Yves Montand, Edw. G. Robinson, Bob Cummings	
AUGUST		◎Marco Polo (100) ©..Ad..709 Rory Calhoun, Yoko Tani	The Interns (120) .....D..703 Michael Callan, Cliff Robertson, Jas. MacArthur, Haya Harareet The Three Stooges in Orbit (87) .....C..704 Stooges, Edson Stroll	◎Two Weeks in Another Town (104) © .....D..220 Kirk Douglas, Edw. G. Robinson, Cyd Charisse, Geo. Hamilton	◎Hatari! (159) .....Ad..6119 John Wayne, Red Buttons, Elsa Martinelli, Hardy Kruger	
SEPTEMBER		◎White Slave Ship (92) © .....Ad..713 (formerly "Wild Cargo") Pier Angeli, Edmund Purdom	◎Damn the Defiant! (101) © .....D..705 Alec Guinness, Dirk Bogarde, Anthony Quayle ◎The Best of Enemies (104) .....CD..706 David Niven, Alberto Sordi Ring-a-Ding Rhythm (78)..M..707 Chubby Checker, Dukes of Dixieland	◎The Savage Guns (..) Ⓢ .....OD..306 Richard Basehart, Alex Nicol ◎Swordsman of Siena (92) © .....Ad..304 Stewart Granger, Sylva Koscina, Christine Kaufmann		
OCTOBER	Convicts 4 (106) .....D..6205 (was "Reprieve") Ben Gazzara, Stuart Whitman, Ray Walston, Vincent Price, Rod Steiger, Sammy Davis jr.	Warriors Five (..) .....Ac..707 Jack Palance, Anna Raili	Requiem for a Heavyweight (87) .....D..708 Anthony Quinn, Jackie Gleason, Julie Harris, Mickey Rooney Two Tickets to Paris (78) M..709 Joey Dee, Gary Crosby, Kay Medford We'll Bury You (..) ..Doc..	◎A Very Private Affair (..) .....D..303 Brigitte Bardot, Marcello Mastroianni ◎I Thank a Fool (100) ©..D..301 Susan Hayward, Peter Finch	The Pigeon That Took Rome (101) Ⓟ .....C..6202 Charlton Heston, Elsa Martinelli, Harry Guardino	
NOVEMBER	Billy Budd (123) © ....D..6208 Robert Ryan, Peter Ustinov, Melvyn Douglas, Terence Stamp	◎Reptilicus (..).....SF..715 Bodil Miller, Carl Ottosen	◎Pirates of Blood River (87) Ⓢ .....Ad..710 Kerwin Mathews, Glenn Corbett The War Lover (..).....D.. Steve McQueen, Robert Wagner, Shirley Ann Field	◎The Main Attraction (..) © .....D..307 Pat Boone, Nancy Kwan, Mai Zetterling Period of Adjustment (..)..C..308 Tony Franciosa, Jane Fonda, Jim Hutton	◎Girls! Girls! Girls! (106) .....C/M..6205 Elvis Presley, Stella Stevens, Robert Strauss, Laurel Goodwin ◎Wonderful to Be Young (92) © .....C..6209 Cliff Richard, Robert Morley	

FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (D) Drama; (F) Fantasy; (FC) Farce-Comedy; (Ho) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

FEBRUARY

20TH-FOX

Tender Is the Night (146) © ..... D..203
Jennifer Jones, Jason Robards jr., Joan Fontaine, Tom Ewell

Swingin' Along (74) © C/M..204
Nuonan and Marshall, Barbara Eden, Ray Charles, Roger Williams, Bobby Vee

UNITED ARTISTS

Sergeants 3 (112) Ⓟ ..OD..6213
Frank Sinatra, Dean Martin, S. Davis jr., P. Lawford, J. Bishop

Saintly Sinners (78)....CD..6205
Don Beddoe, Ellen Corby

Deadly Duo (69)..... D..6212
Craig Hill, Marcia Henderson

UNIVERSAL-INT'L

Spartacus (193) Super-Technirama 70..... D..6204
Kirk Douglas, Sir Laurence Olivier, Jean Simmons, Tony Curtis, Peter Ustinov (regular release)

WARNER BROS.

A Majority of One (147) ..... C..153
Rosalind Russell, Alec Guinness

MARCH

20TH-FOX

The Innocents (99) ©....D..207
Deborah Kerr, Michael Redgrave

Womanhunt (60) ..... D..206
Steve Peccaro, Lisa Lu, Berry Krueger

Satan Never Sleeps (124) © ..... D..205
William Holden, Clifton Webb, France Nuyen

UNITED ARTISTS

The Children's Hour (109) ..... D..6211
Audrey Hepburn, Shirley MacLaine, James Garner

The Clown and the Kid (65) ..... D..6207
John Lupton, Mike McGreevey

UNIVERSAL-INT'L

Lover Come Back (107)..C..6205
Rock Hudson, Doris Day, Tony Randall, Edie Adams

Desert Patrol (78)..... Ac..6206
Michael Craig, John Gregson, Richard Attenborough

WARNER BROS.

The Couch (89) ..... D..160
Shirley Knight, Grant Williams

Malaga (96)..... Ad..161
Trevor Howard, Dorothy Dandridge, Edmund Purdom

APRIL

20TH-FOX

State Fair (118) ©..D/M..208
Pat Boone, Bobby Darin, Pamela Tiffin, Ann-Margret, Alice Faye, Tom Ewell

Broken Land (60) ©....W..209
Kent Taylor, Jody McCrea, Dianna Darrin

UNITED ARTISTS

The Magic Sword (80)..Ad..6214
Basil Rathbone, Estelle Winwood, Gary Lockwood, Anne Helm

Mighty Ursus (90)....Ad..6220
Ed Fury

Jessica (105) Ⓟ.....C..6219
Maurice Chevalier, Angie Dickinson

War Hunt (81) ..... D..6217
John Saxon, Robert Redford

UNIVERSAL-INT'L

The Outsider (108)..... D..6207
Tony Curtis, Bruce Bennett, James Franciscus

Nearly a Nasty Accident (86) ..... C..6208
Jimmy Edwards, Shirley Eaton, Kenneth Connor

WARNER BROS.

Rome Adventure (118)....D..162
Troy Donahue, Angie Dickinson, Rossano Brazzi, Suzanne Pleshette

MAY

20TH-FOX

Hand of Death (60) ..... Ho..212
John Agar, Paula Raymond

The Cabinet of Caligari (104) © ..... HoD..211
Glynis Johns, Dan O'Herlihy

UNITED ARTISTS

Follow That Dream (110) Ⓟ ..... C..6216
Elvis Presley, Anne Helm, Arthur O'Connell

Geronimo (102)..... OD..6221
Chuck Connors, Kamala Devi

Incident in an Alley (83) D..6218
Chris Warfield, Erin O'Donnell

Third of a Man (80) ....D..6226
Simon Oakland

UNIVERSAL-INT'L

Cape Fear (106)..... D..6209
Gregory Peck, Robert Mitchum, Polly Bergen

The Day the Earth Caught Fire (91) ..... D..6210
Janet Munro, Leo McKern

WARNER BROS.

House of Women (85)....D..163
Shirley Knight, Andrew Duggan

Samar (89) ..... Ad..164
George Montgomery, Gilbert Roland, Ziva Rodann, Joan O'Brien

JUNE

20TH-FOX

Lisa (112) © ..... D..210
Stephen Boyd, Dolores Hart

It Happened in Athens (92) © ..... Ad..214
Jayne Mansfield, Nico Minardos

UNITED ARTISTS

Road to Hong Kong (91)..C..6227
Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour

UNIVERSAL-INT'L

Night Creatures (81)..Ho..6213
Peter Cushing, Yvonne Romain

Six Black Horses (80)..W..6214
Audie Murphy, Dan Duryea, Joan O'Brien

Lonely Are the Brave (107) Ⓟ ..... OD..6215
Kirk Douglas, Gena Rowlands, Walter Matthau

WARNER BROS.

Lad: a Dog (98) ..... D..158
Peter Breck, Peggy McCay

JULY

20TH-FOX

Mr. Hobbs Takes a Vacation (116) © ..... C..215
James Stewart, Maureen O'Hara, Fabian, Lauri Peters

Air Patrol (70) ©..... Ac..216
Willard Parker, Merry Anders

UNITED ARTISTS

Jack the Giant Killer (94) ..... Ad..6222
Kerwin Mathews, Judi Meredith

The Miracle Worker (106) D..6225
Anne Bancroft, Patty Duke

West Side Story (155) Ⓟ 70mm ..... M..6201
Natalie Wood, Richard Beymer, Russ Tamblyn, Rita Moreno, G. Chakiris

The Valiant (89) ... .D..6228
John Mills, Ettore Manni

UNIVERSAL-INT'L

That Touch of Mink (99) Ⓟ ..... C..6216
Cary Grant, Doris Day, Gig Young, Audrey Meadows

Information Received (77) D..6217
Sabina Sesselman, Wm. Sylvester

WARNER BROS.

Merrill's Marauders (98) © ..... D..165
Jeff Chandler, Ty Hardin

The Music Man (151) Ⓣ M..168
Robert Preston, Shirley Jones (Special engagements only)

AUGUST

20TH-FOX

5 Weeks in a Balloon (101) © ..... Ad..218
Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre

Hemingway's Adventures of a Young Man (145) ©....D..213
Richard Beymer, Susan Strasberg, Diane Baker, Paul Newman

The Firebrand (63) © ..Ad..217
Kent Taylor, Lisa Montell

UNITED ARTISTS

Bird Man of Alcatraz (143) D..6230
Burt Lancaster, Karl Malden

Judgment at Nuremberg (189) ..... D..6205
S. Tracy, B. Lancaster, R. Widmark, M. Dietrich, M. Clift, J. Garland

The Nun and the Sergeant (73) ..... Ac..6125
Robert Webber, Anna Sten

UNIVERSAL-INT'L

The Spiral Road (140)..D..6218
Rock Hudson, Burl Ives, Gena Rowlands

WARNER BROS.

Guns of Darkness (103)..Ad..169
Leslie Caron, David Niven

SEPTEMBER

20TH-FOX

I Like Money (81) © ....C..241
Peter Sellers, Nadia Gray, Herbert Lom

The 300 Spartans (113) © ..... Ad..219
Richard Egan, Diane Baker, Sir Ralph Richardson

UNITED ARTISTS

Kid Galahad (95)....CD..6231
Elvis Presley, Gig Young, Lola Albright, Joan Blackman

Pressure Point (91) ..... D..6233
Sidney Poitier, Bobby Darin

Sword of the Conqueror (95) Ⓢ..... Ad..6232
Jack Palance, Guy Madison

UNIVERSAL-INT'L

The Phantom of the Opera (84) ..... Ho..6219
Herbert Lom, Heather Sears, Michael Gough, Edw. de Souza

WARNER BROS.

The Story of the Count of Monte Cristo (101) Ⓢ..Ad..167
Louis Jourdan, Yvonne Furneaux

OCTOBER

20TH-FOX

Loves of Salammbo (72) © ..... Ad..223
Jeanne Valerie, Jacques Sernas, Edmund Purdom

The Longest Day (..) © D..
All-Star cast; depiction of the Allied landings on D-Day (Prerelease)

The Battle (..) © ....D..
Claudia Cardinale, Martine Carol, Leslie Caron, Jack Palance

UNITED ARTISTS

Hero's Island (94) Ⓟ Ad..6229
James Mason, Neville Brand, Kate Manx, Rip Torn

UNIVERSAL-INT'L

No Man Is an Island (114) ..... D..6220
Jeffrey Hunter, Marshall Thompson, Barbara Perez

WARNER BROS.

The Chapman Report (125) D..251
Efrem Zimbalist jr., Shelley Winters, Jane Fonda, Claire Bloom, Glynis Johns

NOVEMBER

20TH-FOX

Gigot (104) ..... C..220
Jackie Gleason, Katherine Kath, Jean LeFebvre, Gabrielle Dorziat

UNITED ARTISTS

The Manchurian Candidate (..)..D..
Frank Sinatra, Laurence Harvey, Janet Leigh, Angela Lansbury

The Women Warriors (..) ..... Ac..
Louis Jourdan, Sylvia Syms

UNIVERSAL-INT'L

If a Man Answers (102)..C..
Sandra Dee, Bobby Darin, Michelline Presle, John Lund

WARNER BROS.

What Ever Happened to Baby Jane? (..) ..... D..252
Joan Crawford, Bette Davis

Gay Purr-ee (..) .....An..253
Voices of Judy Garland, Robert Goulet, Red Buttons, Hermione Gingold

COMING

ALLIED ARTISTS

El Cid (170) Ⓣ..... D..6220
Charlton Heston, Sophia Loren (add 21 min. for additional music and intermission) Special release

Day of the Triffids (119) © ..... Ho..6209
Howard Keel, Nicole Maurey, Mervyn Johns

AMERICAN-INT'L

The Young Racers .....Ac..716
Mark Damon, Bill Campbell

Samson and the Seven Miracles of the World (..) ©...Ad..714
Gordon Scott, Yoko Tani

The Raven Ⓟ ..... D..
Vincent Price, Peter Lorre, Boris Karloff

BUENA VISTA

In Search of the Castaways Ad..
Maurice Chevalier, Hayley Mills, Geo. Sanders, W. Hyde White

Son of Flubber ..... C..
Fred MacMurray, Nancy Olson, Keenan Wynn, Ed Wynn

COLUMBIA

Barabbas Ⓣ ..... D..
Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine

Bye Bye Birdie Ⓟ.....C/M..
Janet Leigh, Dick Van Dyke, Ann-Margret, Bobby Rydell

Lawrence of Arabia super Ⓟ ..... D..
Alec Guinness, Anthony Quinn, Jose Ferrer, Peter O'Toole

Congo Vivo ..... Ad
Jean Scherg, Gabriele Ferzetti

The Old Dark House .....My..
Tom Poston, Robert Morley

Maniac ..... D..
Kerwin Mathews, Nadia Gray

MGM

Mutiny on the Bounty (Ultra Panavision-70) ....Ad..
Marlon Brando, Trevor Howard, Hugh Griffith, Tarita

King of Kings Ⓣ ....Bib D..
Jeffrey Hunter, Siobhan McKenna

Billy Rose's Jumbo .....M..310
Doris Day, Stephen Boyd, Jimmy Durante

The Golden Arrow .....Ad..
Tab Hunter, Rossana Podesta

Damon and Pythias (99)..Ad..
Guy Williams, Don Burnett

The Password is Courage.....Ad..
Dirk Bogarde, Maria Perschy

The Wonderful World of the Brothers Grimm (Cinerama)..F..
Laurence Harvey, Karl Boehm, Claire Bloom, Walter Slezak

PARAMOUNT

A Girl Named Tamiko Ⓟ....D..
Laurence Harvey, France Nuyen, Martha Hyer, Miyoshi Umeki

Who's Got the Action? Ⓟ....C..
Dean Martin, Lana Turner, Eddie Albert, Nita Talbot

It's Only Money .....C..6206
Jerry Lewis, Joan O'Brien

My Six Loves .....CD..
Debbie Reynolds, David Janssen

20TH-FOX

The Queen's Guard .....D..
Raymond Massey, Robert Stevens

The Lion © ..... Ad..
William Holden, Capucine, Trevor Howard

Cleopatra Todd-AO.....D..
Elizabeth Taylor, Richard Burton, Rex Harrison

The Leopard Ⓣ ..... D..
Burt Lancaster, Claudia Cardinale

UNITED ARTISTS

Taras Bulba Ⓟ ..... Ad..
Tony Curtis, Yul Brynner

Beauty and the Beast (77) ..... Ad..6223
Joyce Taylor, Mark Damon, Edward Franz, Merry Anders

The Grand Duke and Mr. Pimm ..... C..
G. Ford, H. Lange, C. Boyer

A Child Is Waiting ..... D..
Burt Lancaster, Judy Garland

Two for the Seesaw ..... D..
Shirley MacLaine, Robert Mitchum

The Caretakers ..... D..
Robert Stack, Joan Crawford

UNIVERSAL-INT'L

Freud ..... BID..
Montgomery Clift, Susannah York, Susan Kohner

To Kill a Mockingbird ....D..
Gregory Peck, Mary Badham.

Lancelot and Guinevere Ⓟ ..... Ad..
Cornel Wilde, Jean Wallace

40 Pounds of Trouble Ⓟ..CD..
Tony Curtis, Phil Silvers, Suzanne Pleshette

WARNER BROS.

Term of Trial .....D..252
Laurence Olivier, Simone Signoret, Sarah Miles, Terence Stamp

Gypsy (149) .....M..254
Rosalind Russell, Karl Malden, Natalie Wood

FEATURE CHART

MISCELLANEOUS

ASTOR
Never Take Candy From a Stranger (82) .....D..Oct 61
Jean Carter, Felix Aylmer
Ⓒ Gina (92) .....Ad..Nov 61
Simone Signoret, Georges Marchal
Victim (100) .....D..Feb 62
Dirk Bogarde, Sylvia Syms
Whistle Down the Wind (98) .....D..Mar 62
Hayley Mills, Bernard Lee
Peeping Tom (86).....D..May 62
Karl Boehm, Moira Shearer
The Intruder (83) ....D..May 62
William Shatner, Frank Maxwell

BUENA VISTA
Ⓒ Ⓒ Babes in Toyland (100) Ⓒ .....M..Dec 61
Ray Bolger, Tommy Sands, Annette, Ed Wynn
Ⓒ Moon Pilot (98) .....C..Apr 62
Tom Tryon, Dany Saval, Brian Keith, Edmond O'Brien
Ⓒ Ⓒ Bon Voyage (132) ..C..Jun 62
Fred MacMurray, Jane Wyman, Michael Callan, Deborah Walley
Ⓒ Big Red (89) .....OD..Jul 62
Walter Pidgeon, Gilles Payant
Ⓒ Almost Angels (93)..D/M..Oct 62
Vincent Winter, Peter Weck

CONTINENTAL
View From the Bridge, A (110) .....D..Feb 62
Carol Lawrence, Raf Vallone
Harold Lloyd's World of Comedy (94) (Episodes from Lloyd's 1924-39 features) .....C..Apr 62
Ⓒ Bachelor of Hearts (97) C..May 62
Hardy Kruger, Sylvia Syms
A Taste of Honey (100)..D..May 62
Dora Bryan, Rita Tushingham
Never Let Go (90) ....D..Jun 62
Peter Sellers, Richard Todd
Ⓒ Waltz of the Toreadors (105) .....C-D..Sep 62
Peter Sellers, Margaret Leighton
The Impersonator (64)..C..Sep 62
John Crawford, Jane Griffiths
Operation Snatch (83)....C..Sep 62
Terry-Thomas, George Sanders
The Hands of Orlac (..)..D..Oct 62
Mel Ferrer, Dany Carrel

EMBASSY
No Love for Johnnie (110) Ⓒ .....D..May 62
Peter Finch, Mary Peach
Two Women (99) .....D..Jun 62
(Eng-dubbed)..Sophia Loren
No Place Like Homicide (87) .....HoC..Jul 62
Kennetb Connor, Shirley Eaton
Ⓒ The Sky Above—The Mud Below (90) .....Doc..Jul 62
Strangers in the City (80) .....D..Aug 62
Robert Gentile, Kenny Delmar
Ⓒ Constantine and the Cross (114) .....Ad..Aug 62
Cornel Wilde, Christine Kaufmann

FAIRWAY INT'L
The Choppers (64) .....D..Feb 62
Arch Hall jr., Marianne Gaba
Ⓒ Eegah (90) .....Ad..May 62
Arch Hall jr., Marilyn Manning
Falluy (64) .....D..May 62
Ed Dugan

FILMGROUP
Ⓒ The Pirate of the Black Hawk (75) Ⓢ .... Ad..Dec 61
Mljanou Bardot, Geraru Landry

GOVERNOR
Ⓒ Doctor in Love (87)..C..Apr 62
Michael Craig, Virginia Maskell, James Robertson Justice

HERTS-LION INT'L
A Matter of WHO (90) CD..Aug 62
Terry-Thomas, Sonja Ziemann
Carnival of Souls (91)..MD..Sep 62
Candace Hilligoss, Frances Fiest
The Devil's Messenger (72) .....F..Sep 62
Lon Chaney, Karen Kadler

MEDALLION
Ⓒ Last of the Vikings (102) Ⓢ .....Ad..May 62
Cameron Mitchell, Edmund Purdom

PARADE RELEASING ORG.
Ⓒ I Bombed Pearl Harbor (98) Widescope .....Ac..Dec 61
Toshiro Mifune, Y. Natsuki
Then There Were Three (82) .....Ac..Jan 62
Alex Nicol, Frank Latimore
A Public Affair (75)..D..Mar 62
Myron McCormick, Edw. Binns
Ⓒ When the Girls Take Over (80) .....C..May 62
R. Lowery, M. Miller, J. Ellison
Ⓒ East of Kilimanjaro (75) Vistarama .....Ad..May 62
Marshall Thompson, Gaby Andre
Trauma (92) .....D..May 62
Lynn Bari, John Conte
Ⓒ Make Way for Lila (90) .....D..Jun..62
Erika Remberg (Eng-dubbed)

TIMES FILM
Ⓒ Purple Noon (115)..My..Oct 61
(Eng-dubbed)..Alain Delon, Marie LaForet, Maurice Ronet
Wild for Kicks (92)....D..Jan 62
David Farrar, Noelle Adam, Gillian Hills, Shirley Ann Field
Frantic (81) .....D..Mar 62
(Eng-dubbed) Jeanne Moreau
Also available with sub-titles at 90 minutes running time

UNITED PRODUCERS (UPRO)
Ⓒ Shame of the Sabine Women (80) .....Ad..
Lex Johnson, William Wolf

WOOLNER BROS.
Ⓒ Flight of the Lost Balloon (91) Ⓢ .....Ad..Oct 61
Mala Powers, Marshall Thompson

FOREIGN LANGUAGE

FRANCE
Five Day Lover, The (86)..2-19-62
(Kingsley)..Jean Seberg, Jean-Pierre Cassel, Micheline Presle
Jules and Jim (105)..... 6-11-62
(Janus)..Jeanne Moreau, Oskar Werner
La Belle Americaine (100) 1-22-62
(Cont'l)..R. Dhery, C. Brosset
Last Year at Marienbad (98) 4-16-62
(Astor)..Delphine Seyrig, Giorgio Albertazzi, Sacha Pitoeff
Les Liaisons Dangereuses (106) 1- 8-62
(Astor)..Gerard Philipe, Jeanne Moreau, Annette Vadim
Maiden, The (90) 5-21-62
(Green-Roth)..Claudine Dupuis
Night Affair (92) 1-22-62
(President)..Jean Gabin, Nadja Tiller, Danielle Darrieux
Rififi for Girls (97) .. 6-11-62
(Cont'l)..Nadja Tiller, R. Hossein
The Magnificent Tramp (76) 7-16-62
(Cameo)..Jean Gabin, Darry Cowl
Tomorrow Is My Turn (117) 4- 9-62
(Showcorp)..Charles Aznavour
Ⓒ Web of Passion (101)..11- 6-61
(Times)..Madeleine Robinson, Jean-Paul Belmondo
Zazie (86) 4- 30-62
(Astor)..Catherine Demongeot

GERMANY
Ⓒ Arms and the Man (96) 3-26-62
(Casino)..O. W. Fischer, Lilo Pulver

ITALY
Bell' Antonio (101)..... 5-21-62
(Embassy)..Marcello Mastroianni, Claudia Cardinale, P. Brasseur
Ⓒ Boccaccio '70 (165).... 7-16-62
(Embassy)..Sophia Loren, Anita Ekberg, Romy Schneider
From a Roman Balcony (84) 11-27-61
(Cont'l)..Jean Sorel, Lea Massari
Girl With a Suitcase (108) 10-16-61
(Ellis)..Claudia Cardinale
L'Avventura (145) 6- 5-61
(Janus)..Monica Vitti, Gabriele Ferzetti, Lea Massari
Love Is a Day's Work (84) 3-19-62
(Cont'l)..Jean Sorel, Lea Massari
Man Who Wagged His Tail, The (91) 10- 9-61
(Cont'l)..Peter Ustinov, Pablito Calvo (Span-lang; Eng. titles)
Night, The (La Notte) (120) 3-19-62
(Lopert)..Jeanne Moreau, Marcello Mastroianni, Monica Vitti
Rocco and His Brothers (175) 7-17-61
(Astor)..A. Delon, A. Girardot

JAPAN
Rice (118) 9-18-61
(SR)..Yuko Moshizuki
Throne of Blood (108) 4- 9-62
(Brandon)..Toshiro Mifune

POLAND
Eve Wants to Sleep (93) 10- 9-61
(Harrison)..Barbara Lass
Kanal (96) 11- 6-61
(Kingsley)..T. Izewska, T. Janczar
Joan of the Angels? (101).. 6-18-62
(Telepix)..L. Winnicka, M. Volt

SPAIN
Viridiana (90) 4-16-62
(Kingsley)..Francisco Rabal, Silvia Pinal, Fernando Rey

SWEDEN
Devil's Eye, The (90) 12-18-61
(Janus)..Jarl Kulle, Bibi Andersson
Through a Glass Darkly (91) 4- 30-62
(Janus)..Harriet Andersson, Max von Sydow

U.S.S.R.
Summer to Remember, A (80) 12-18-61
(Kingsley)..B. Barkjatov, S. Bondarchuk

SHORTS CHART

Short subjects, listed by company, in order of release. Running time follows title. Date is national release month. Color and process as specified.

COLUMBIA
ASSORTED & COMEDY FAVORITES (Reissues)
6432 Pleasure Treasure (16) .....Nov 61
6433 Dance, Dunce, Dance (18½) .....Dec 61
6422 Parlor, Bedroom and Wrath (16) .....Nov 61
6423 Flung by a Fling (16)..Dec 61
6424 The Gink at the Sink (16½) .....Feb 62
6434 The Fire Chaser (16) Mar 62
6435 Marinated Mariner (16) .....Mar 62
6425 Let Down Your Aerial (17) .....Apr 62
6426 Clunked in the Clink (16) .....May 62
6436 Microspook (16) .....Jun 62

CANDID MICROPHONE (Reissues)
6551 No. 1, Series 3 (11)..Sep 61
6552 No. 2, Series 3 (10)..Nov 61
6553 No. 3, Series 3 (10½)..Jan 62
6554 No 4, Series 3 (11)..Apr 62
6555 No. 5, Series 3 (10½) .....May 62

COLOR SPECIALS
6450 Ball Play (9) .....Jul 62

COLOR FAVORITES (Technicolor Reissues)
6601 Red Riding Hood Rides Again (7) .....Sep 61
6602 The Music Fluke (7)...Sep 61
6603 Imagination (6½) ....Oct 61
6604 The Miner's Daughter (6½) .....Nov 61
6605 Grape-Nutty (6) .....Nov 61
6606 The Popcorn Story (6½) .....Dec 61
6607 Cat-Tastrophy (6) .....Jan 62
6608 Wonder Gloves (7) ....Jan 62
6609 Dr. Bluebird (8) .....Feb 62
6610 The Family Circus (6½) Mar 62
6611 Big House Blues (7)..Mar 62
6612 The Oompahs (7½)....Apr 62
6613 The Air Hostess (8)..May 62
6614 Giddyap (6½).....Jun 62
6615 Georgie and the Dragon (7) .....Jul 62

FILM NOVELTIES (Reissues)
5854 Yukon Canada (10) ....Apr 61

LOOPY de LOOP (Color Cartoons)
6701 Catch Meow (6½)....Sep 61
6702 Kooky Loopy (7) .....Oct 61
6703 Loopy's Hare-Do (7) Dec 61
6704 Bungle Uncle (7) .....Jan 62
6705 Beef for and After (7) Mar 62
6706 Swash Buckled (7) ....Apr 62
6707 Common Scents (7)....May 62
6708 Bearly Able (7).....Jun 62

MR. MAGOO REISSUES (Technicolor)
6752 Calling Dr. Magoo (6½) (Ⓒ and standard)..Oct 61
6753 Magoo's Masterpiece (7) Nov 61
6754 Magoo Beats the Heat (6) (Both Ⓒ and standard) Dec 61
6755 Magoo Slept Here (7)..Feb 62
6756 Magoo's Puddle Jumper (6½) (Ⓒ and standard)..Mar 62
6757 Magoo Goes Skiing (7) .....May 62
6758 Trail-Blazer Magoo (6) .....Jul 62

SPECIAL COLOR FEATURETTES
6441 Images of Luangua (18) .....Oct 61
6442 Wonderful Israel (19)..Dec 61
6443 Wonders of Philadelphia (18) .....Mar 62
6444 Pleasure Highway (19½) .....Apr 62
6445 Wonders of Dallas (17) Jul 62

SERIALS (15 Chapter-Reissues)
5140 The Great Adventures of Captain Kidd .....Mar 61
5160 Cody of the Pony Express .....Aug 61
6160 Monster and the Ape .....May 62

STOOGE COMEDIES (Reissues)
5408 Fling in the Ring (16) .....Jul 61
6401 Quiz Whiz (15½) ....Sep 61
6402 Fifi Blows Her Top (16½) .....Oct 61
6403 Pies and Guys (16½)..Nov 61
6404 Sweet and Hot (17)...Jan 62
6405 Flying Saucer Daffy (17) .....Feb 62
6406 Oils Well That Ends Well (16) .....Apr 62
6407 Triple Crossed (16)..May 62
6408 Sappy Bull Fighter (15½) .....Jul 62

WORLD OF SPORTS
6801 Aqua Ski-Birds (9½)...Oct 61
6802 Clown Prince of Rasslin (..) .....Feb 62
6803 On Target (9) .....Apr 62

M-G-M
TOM AND JERRY CARTOONS All 1.75-1 Ratio (Color—All New)
W361 Switchin' Kitten (9)..Sep 61
W362 Down and Outing (7)..Oct 61
W363 Greek to Me-ow (7)..Dec 61
W364 High Steaks (7).....Jan 62
W365 Mouse Into Space (7) Mar 62
W366 Landing Stripling (7) Apr 62
W367 Calypso Cat (7).....Jun 62

PARAMOUNT
COMIC KINGS
F21-1 Frogs Legs (6) .....Apr 62
F21-2 Home Sweet Swampy (10) .....May 62
F21-3 Hero's Reward (10)..May 62
F21-4 Psychological Testing (9) .....Jun 62
F21-5 Snuffy's Song (8) ..Jun 62
F21-6 The Hat (10) .....Jun 62

COLOR SPECIALS (2 Reels)
B21-1 Spring in Scandinavia (15) .....Dec 61

MODERN MADCAPS (Technicolor)
M21-1 Plot Sickens (7) .....Oct 61
M21-2 Crumley Cogwheel (6½) .....Oct 61
M21-3 Popcorn & Politics (6) .....Nov 61
M21-4 Giddy Gadjets (6) ....Mar 62
M21-5 Hi Fi Jinx (6).....Mar 62
M21-6 Funderful Suburbia (6) .....Mar 62
M21-7 Samson Scrap (10)..Mar 62

NOVELTOON (Technicolor)
P21-1 Munro (9) .....Sep 61
P21-2 Turtle Scoup (6).....Sep 61
P21-3 Kozmo Goes to School (6) .....Nov 61
P21-4 Perry Popgun (6) ..Jan 62
P21-5 Without Time or Reason (6) .....Jan 62
P21-6 Good and Guilty (6)..Feb 62
P21-7 TV or No TV (6)...Mar 62

POPEYE CHAMPIONS
E21-1 Fireman's Brawl (7)..Sep 61
E21-2 Toreadorable (7) ....Sep 61
E21-3 Popeye, the Ace of Space (7) .....Sep 61
E21-4 Shaving Muggs (7)....Sep 61
E21-5 Taxi Turvey (6) .....Sep 61
E21-6 Floor Flusher (6) ....Sep 61

SPORTS IN ACTION (1-Reel Color)
D21-1 Symphony In Motion (10) .....Jan 62
D21-2 Bow Jest (10) .....Apr 62
D21-3 Fun in the Sun (9)..Jul 62
D21-4 Mighty Mites (..)....Jul 62
D21-5 On the Wing (..)....Aug 62

20th CENTURY-FOX
MOVIETONE CINEMASCOPES (Color, unless specified)
7107 Hills of Assisi (10) ...Jul 61
7108 Assignment Pakistan (9) Aug 61
7109 Ski New Horizons (10)..Sep 61
7110 Assignment India (9)..Oct 61
7111 Assignment South Africa (10) .....Nov 61
7112 Sound of Arizona (10)..Dec 61
7201 Sport Fishing Family Style (8) .....Jan 62
7202 Mel Allen's Football Highlights of 1961 (10) black and white .....Feb 62
7203 Primitive Fighters (8)..Mar 62
7204 Holiday In Ireland (9)Apr 62
7205 Champion Angler (9) May 62
7206 Quebec Sports Pageant (9) .....Jun 62
7207 City of the World (10) Jul 62
7209 Story Book Wedding of Princess Sophia and Prince Juan Carlos (..) .....Aug 62
7208 Dance Magic (11)....Sep 62

TERRYTOON 2-D's All Ratios—Color
5126 Sappy New Year (7)...Dec 61
5221 Klondike Strike Out (7) .....Jan 62
5222 Where There's Smoke (7) .....Feb 62
5223 He-Man Seaman (6)..Mar 62
5224 Nobody's Ghoul (7)....Apr 62
5225 Riverboat Mission (7)..May 62
5226 Rebel Trouble (7)....Jun 62
5227 Taming the Cat (7)....Jul 62
5228 Runaway Mouse (7)....Aug 62

TERRYTOON CINEMASCOPES
5107 Unsung Hero (6).....Jul 61
5108 Banana Binge (6).....Jul 61
5109 Meat, Drink and Be Merry (6) .....Aug 61
5110 Really Big Act (6)....Sep 61
5111 Clown Jewels (6).....Oct 61
5112 Tree Spree (6).....Nov 61
5201 Honorable House Cat (6) .. ..Jan 62
5202 Honorable Family Problem (7) .....Mar 62
5203 Peanut Battle (7)....Apr 62
5204 Loyal Royalty (6)....May 62
5205 Send Your Elephant to Camp (6) .....Jul 62
5206 Honorable Paint in Neck (..) .....Sep 62

UNIVERSAL-INT'L
COLOR SPECIALS (One Reel)
4178 Restless Island (9)....Jun 61
4271 Treasure of the Deep..Nov 61
4272 Caramba Ⓒ .....Dec 61
4273 Mabuhay .....Jan 62
4274 Leaping Dandies .....Feb 62

WALTER LANTZ CARTUNES (Technicolor..Can be projected in the Anamorphic Process. 2.35-1) (All run between 6 and 7 min.)
4119 Clash and Carry .....Apr 61
4120 St. Moritz Blitz .....May 61
4121 Bear and the Bees ....May 61
4122 Sufferin' Cats (WW)..Jun 61
4123 Mississippi Slow Boat..Jul 61
4124 Franken-Slymied (WW)..Jul 61
4125 Busman's Holiday(WW) Aug 61
4126 Tricky Trout .....Sep 61
4127 Woody's Kook-Out(WW) Sep 61
4129 Phantom of the Horse Opera (WW) .....Oct 61
4211 Doc's Last Stand ....Nov 61
4212 Case of the Red-Eyed Ruby .....Dec 61
4213 Rock-a-Bye Gator (W. Woodpecker) .....Jan 62
4214 Home Sweet Homewrecker (W. Woodpecker) .....Jan 62

WALTER LANTZ REISSUES (Color Cartues..Can be projected in the Anamorphic process, 2.35-1)
4231 The Tree Medic .....Nov 61
4232 After the Ball .....Dec 61
4233 Chief Charlie Horse ....Jan 62
4234 Woodpecker from Mars Feb 62
4235 Calling All Cuckoos ....Mar 62
4236 Niagara Fools .....Apr 62
4237 Arts and Flowers .....May 62

SPECIAL 2-REEL COLOR SPECIALS
4201 All That Oriental Jazz (16) Ⓒ .....Nov 61
4202 Land of the Long White Cloud (..) Ⓒ ...Mar 62
4204 Football Highlights of 1961 (10) .....Dec 61

WARNER BROS.
BLUE RIBBON HIT PARADE (Technicolor Reissues—7 min.)
8312 The Lion's Busy .....May 61
8313 Thumb Fun .....Jun 61
8314 Corn Plastered .....Jul 61
8315 Kiddin' the Kitty ....Aug 61
8316 Ballot Box Bunny ...Apr 61
9301 A Hound for Trouble...Sep 61
9302 Strife With Father.....Sep 61
9303 The Grey Hounded Hare Oct 61
9304 Leghorn Swaggled .....Nov 61
9305 A Peck of Trouble ....Dec 61
9306 Tom-Tom Tomcat .....Jan 62
9307 Sock-a-Doodle-Do .....Feb 62
9308 Rabbit Hood .....Mar 62

BUGS BUNNY SPECIALS (Technicolor—7 min.)
8723 The Abominable Snow Rabbit .....May 61
8724 Compressed Hare .....Jul 61
9721 Prince Violent .....Sep 61
9722 Wet Hare .....Jan 62

MERRIE MELODIES LOONEY TOONS (Technicolor—7 min.)
8711 Birds of a Falher .....Apr 61
8712 D'Fightin' Ones .....Apr 61
8713 Lickety-Splat .....Jun 61
8714 A Scent of the Matterhorn .....Jun 61
8715 Rebel Without Claws...Jul 61
8716 The Pied Piper of Guadalupe .....Aug 61
9701 Daffy's Inn Trouble ...Sep 61
9702 What's My Lion? .....Oct 61
9703 Beep Prepared .....Nov 61
9704 The Last Hungry Cat...Dec 61
9705 Nelly's Folly .....Dec 61
9706 A Sheep in the Deep...Feb 62
9707 Fish and Slips .....Mar 62
9708 Quackodile Tears .....Mar 62

WORLD-WIDE ADVENTURE SPECIALS (Color Reissues) (Two-Reel)
8002 The Man From New Orleans (20) .....Mar 61
8003 Winter Wonders (18)...Jul 61
9001 Where the Trade Winds Play (17) .....Oct 61
9002 Fabulous Mexico (18)..Mar 62
(One-Reel)
8502 Alpine Champions (10)..Feb 61
8503 Kings of the Rockies (10) .....Apr 61
8504 Grandad of Races (10)..May 61
8505 Snow Frolics (9).....Jun 61
8506 Hawaiian Sports (9)...Aug 61
9501 This Sporting World (10) .....Nov 61
9502 Emperor's Horses (9)...Dec 61
9503 Wild Water Champions (9) .....Feb 62

THE EXHIBITOR HAS HIS SAY ABOUT PICTURES

Some Cream Still Left In 'That Touch of Mink'

We played U-I's "That Touch of Mink" after 54 theatres in and around Chicago milked it almost dry. Business good despite this fact. Grant and Day still very popular here. Audrey Meadows was beautiful. Why not give Gig Young the lead role in his next picture? The ladies like him! We advertised this for Adults Only, as it should be, and received many fine comments for doing so. This picture was rated B by the Legion of Decency. Excellent color, settings, and Miss Day's costumes were elegant to say the least. Played seven days.

DONALD E. BOHATKA, asst. mgr.
Catlow Theatre,
Barrington, Ill.

BUENA VISTA

Big Red (BV)—Walter Pidgeon, Gilles Payant, Emil Genest. Disney scores again. I wish I could play one of his every week. Beautiful color and scenery. It did excellent business both nights. Disneys are the little fella's big helper these days. Played Sun., Mon. Weather: Fair and warm.—James Hardy, Crescent Theatre, Jasonville, Ind. Pop. 2,500.

COLUMBIA

Devil at 4 O'Clock, The (Col)—Spencer Tracy, Frank Sinatra, Kerwin Mathews. A very excellent picture with good color. Excellent cast and top story. By all means play this one.—Harry Hawkinson, Orpheum Theatre, Marietta, Minn. Pop. 380.

Safe at Home! (Col)—Mickey Mantle, Roger Maris, Patricia Barry. The local Boy Scout troop sponsored this and did very well. I agree with another exhibitor, Mantle and Maris can't act, but really know their baseball. Played Tues., Wed. Weather: Very hot.—James Hardy, Crescent Theatre, Jasonville, Ind. Pop. 2,500.

Three Stooges in Orbit, The (Col)—Stooges, Carol Christensen, Edson Stroll. If your patrons like the Stooges, don't fail to use this. Their best picture to date. Did good business. Good trailer on this helped business. Played Wed., Thurs., Fri.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

METRO-GOLDWYN-MAYER

Horizontal Lieutenant, The (MGM)—Jim Hutton, Paula Prentiss, Jack Carter, Miyoshi Umeki. Pretty good service comedy. The second night was better in attendance than the first. Hutton and Prentiss are a very good team. Played Sun., Mon. Weather: Very warm.—James Hardy, Crescent Theatre, Jasonville, Ind. Pop. 2,500.

Sweet Bird of Youth (MGM)—Geraldine Page, Paul Newman, Sandra Knight. Small towns, stay away. It has some good acting, but this kind of picture appeals to very few here. Below average business both nights. Played Sun., Mon. Weather: Hot.—James Hardy, Crescent Theatre, Jasonville, Ind. Pop. 2,500.

PARAMOUNT

Breakfast at Tiffany's (Para) — Audrey Hepburn, George Peppard, Patricia Neal. Beautiful coloring; waited for this picture for three months after three cancellations. Finally got in and business was above average. Played Thurs., Fri., Sat. Weather: Warm.—Al Aguiar, Lincoln Theatre, Lincoln, Calif. Pop. 3,226.

Escape From Zahrain (Para)—Yul Brynner, Madlyn Rhue, Sal Mineo. This did a nice job of balancing an action program at the drive-in. Did pretty fair business doubled with "Hell Is for Heroes," also from Paramount. Played Sun., Mon., Tues. Weather: Good.—Don Stott, 301 Drive-In, Waldorf, Md. Pop. 1,100.

Escape From Zahrain (Para)—Yul Brynner, Madlyn Rhue, Sal Mineo. Very good in every way. Play it. It has action and a sprinkling of comedy to make it one of the year's best. Received many fine comments. Another fine performance by Brynner. How come James Mason's name wasn't with the credits? (Editor's note: We understand this was a hush-hush tryout of a "new character," which, unfortunately, will probably turn up in a TV series). Played Fri., Sat. Weather: Rainy.—James Hardy, Crescent Theatre, Jasonville, Ind. Pop. 2,500.

Hatari! (Para)—John Wayne, Elsa Martinelli, Red Buttons. This one surprised me. The picture has a bad title, that's for sure. It is really very enjoyable. Beautiful photography and lots of action. The elephants were a real riot. Good for any situation. Played Wed., Thurs. Weather: Good.—Don Stott, 301 Drive-In, Waldorf, Md. Pop. 1,100.

Hell Is for Heroes (Para)—Steve McQueen, Bobby Darin, Fess Parker, Bob Newhart. Played this one very late to a fair crowd of mostly kids, which saved us. Good action picture, but ending left everyone up in the air as to what would happen next. Bob Newhart liked by all. Good double-bill material. Played Tues., Wed., Thurs. Weather: Warm to hot.—Donald E. Bohatka, Catlow Theatre, Barrington, Ill. Pop. 5,400.

Man Who Shot Liberty Valance, The (Para)—John Wayne, James Stewart, Vera Miles. This has had enough publicity so that people came out to see it and we had an average crowd. Played Fri., Sat. Weather: About 80.—Larry Marnes, Mooers Theatre, Mooers, New York. Pop. 1,000.

His First Cancellation

Now everything has happened: Have never canceled an advertised picture before, but had to do it in the case of "The Cabinet of Caligari," 20th-Fox release, a morbid and objectionable excuse for motion picture entertainment. Booked this on the strength of a recommendation by the Fox salesman (who's really a helluva nice guy) and the review in one of the trade magazines which listed it as "Excellent." Dated this as the top half of a double on the action change, but pulled it, as mentioned above. It depresses and confuses throughout, with an explanation coming at a time when the impression formed previously is so strong that it falls on deaf ears. The mentally ill patient disrobing does not help the picture . . .

OTTO SETTELE

Seemore Theatre,
Seymour, Wis.

One of Year's Best

Played U-I's "Lover Come Back," the Rock Hudson-Doris Day starrer, rather late, but still had good business. Many funny situations, good direction and good acting. One of the best comedies of the year. Play it, and advertise it. We played it Sunday through Wednesday to good results.

MEL DANNER

Circle Theatre,
Waynoka, Okla.

20th CENTURY-FOX

Bachelor Flat (20th-Fox) — Terry-Thomas, Tuesday Weld, Richard Beymer. A honey of a movie that had them laughing all the way through. Worth your best playing time, anytime. Terry-Thomas and the dog are delightful. It's nice knowing that Hollywood has finally discovered the fine comic, Terry-Thomas. Played Sun., Mon., Tues. Weather: Fine.—Dave S. Klein, Astra Theatre, Kitwe, Northern Rhodesia, Africa. Pop. 13,000.

State Fair (20th-Fox)—Pat Boone, Bobby Darin, Tom Ewell, Ann-Margret, Alice Faye. A fine picture for cities and towns of all sizes. The kind of motion picture that makes one still believe that there is nothing wrong with this business that good pictures won't cure. Good color, good story, very good cast—but also the poorest focusing job since "Giant." Played Sat. to Tues. Weather: Good, Hot.—Otto Settele, Seemore Theatre, Seymour, Wis. Pop. 2,000.

UNITED ARTISTS

Alamo, The (UA)—John Wayne, Richard Widmark, Laurence Harvey. This one's just plain great, there's no getting around it. Played this one as a single feature and did well. This is unheard of in a drive-in, but I have done it several times this summer and haven't suffered. Every American should see it. Get out the flags and play the National Anthem proudly.—Don Stott, Calvert Drive-In, Prince Frederick, Md. Pop. 500.

Sergeants 3 (UA)—Frank Sinatra, Dean Martin, Peter Lawford. All I can say for this one is: "Picture, swell; business, good; confection receipts, lousy." This picture was no sleeper for damn sure. Played Thurs., Fri., Sat. Weather: Warm.—Al Aguiar, Lincoln Theatre, Lincoln, Calif. Pop. 3,226.

UNIVERSAL-INTERNATIONAL

Lover Come Back (U-I)—Rock Hudson, Doris Day, Tony Randall. A wonderful show and two popular stars, but business was 'way off due to the "B" rating. Played Sat., Sun., Mon. Weather: Very hot.—Carl P. Anderka, Rainbow Theatre, Castroville, Tex. Pop. 1,500.

Pharaohs' Woman, The (U-I)—John Drew Barrymore, Linda Cristal, Pierre Bice. Utterly ridiculous and nonsensical picture. John Drew Barrymore gets my nomination as worst actor of the year. The picture has beautiful sets and costumes, but it's so corny it got laughs from the kids. It compares poorly with "Colossus of Rhodes" and others. Not much action. It's better to leave this in the can. Some pictures much cheaper than this one were much better liked.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

WARNER BROS.

Majority of One, A (WB)—Rosalind Russell, Alec Guinness, Madlyn Rhue. What a delightful comedy and nice entertainment all the way through—but no cash customers. I just don't know what the people want. Played Sat., Sun., Mon. Weather: Hot and dry.—Carl P. Anderka, Rainbow Theatre, Castroville, Tex. Pop. 1,500.

Majority of One, A (WB)—Rosalind Russell, Alec Guinness, Madelyn Rhue. Now here is a real goodie—that failed, of course. I should never have put this under contract for this small town. "Don't touch my moustache," Roz sez, and everyone just looks stupid. They never even got the point of the whole picture. —Don Stott, Calvert Drive-In, Prince Frederick, Md. Pop. 500.

FOREIGN LANGUAGE FEATURE REVIEWS

The Island

F Ratio: 2.35-1 Drama ©

Zenith Int'l **96 Minutes** **Rel. Sept. '62**

This Japanese production is unique in that it has no dialog whatsoever and yet the simple story is easily communicated to the viewer. It is difficult to believe that watching the daily life of a Japanese family—parents and two small boys—as they struggle to meet the needs of existence could be interesting. But it is more than just interesting; it is absorbing. The family lives on a small island in an inlet of the Japanese coastline. The island is their world surrounded by water and, yet, has no water of its own, thereby making it the most precious commodity. To obtain it, they have to propel a crude craft to the mainland, fill buckets and carefully bring the water back to the island. Then it is rationed for watering crops, cooking, bathing in a metal barrel and also supplied sparingly to their livestock. The crops, when matured, are traded for necessities of life. The slight story is climaxed by the death of one of the young sons, but even tragedy has its allotted time and life must go on. It is difficult to determine whether the characters are professional performers or the actual inhabitants of the island. Everyday sounds and the music are the only audible backgrounds and a very haunting melody is carried through the picture. The film was produced and directed by Kaneto Shando. The camera work of Kiyoshi Kuroda is outstanding. This is ideal art theatre fare.

Nobuko Otowa, Taiji Tanoyama, Shinji Tanaka and Masanori Horimoto.

Violin and Roller

F Ratio: 1.85-1 Comedy-Drama ©

Artkino **55 Minutes** **Rel. Sept. '62**

Latest product of the certainly unique, project - to - be - recommended - around - the - film world, Moscow Film Studios' experimental diploma division, this wistfully concocted import, embellished considerably with Soviet color, shows admirably indeed what can be done with governmental backing of process-to-process, actual-production schooling for the desperately needed new talent in any nation's motion picture industry. The men responsible for this tender yarn of a withdrawn, overly sensitive young lad and his encounters with aides and adversaries while pursuing musical study were given their diplomas upon film's completion. And what producers Tartovsky, Konchalovsky and Ovchinikov have accomplished, in terms of a minute study of a tyke's growing awareness of the adult world around him is far from amateurish dawdling; they have learned their craft well and given their story substance and sentiment, transcending purely nationalistic boundaries. Igor Fomchenko is a most fetching young hero of sorts. Released by Artkino Films.

Igor Fomchenko, Vladimir Zamansky, Nina Archangelskaya.

'I Thank a Fool' Booked In 150 Key Situations

NEW YORK—MGM's "I Thank a Fool," starring Susan Hayward and Peter Finch, which opened at the Victoria Theatre Friday (14) will also open in more than 150 other first runs late in September and early October.

The other cities include Chicago, Philadelphia, Milwaukee, Oklahoma City, Salt Lake City, Detroit, Boston, Cleveland, Washington, Minneapolis, Dallas, Memphis, Atlanta, Indianapolis, St. Paul, Cincinnati, St. Louis, Denver and San Francisco.

Symbol Ⓒ denotes color; © CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panavision; Ⓡ Regalscope; Ⓣ Technirama. For story synopsis on each picture, see reverse side.

I Thank a Fool

F Ratio: 2.35-1 Drama © Ⓒ

MGM (301) **100 Minutes** **Rel. Oct. '62**

A brooding and intensely dramatic film dealing with schizophrenia and mercy killing, this Anatole de Grunewald film is suspenseful fare with superb acting and will carry an especially strong appeal to women patrons. With Academy Award winner Susan Hayward and the increasingly popular Peter Finch for marquee draw, it should make a good boxoffice showing generally. Based on the novel by Audrey Erskine Lindop and entirely filmed in CinemaScope and Metrocolor in England and rocky Irish seacoast locations, the story captures the attention with its opening murder trial sequence and builds interest steadily under Robert Stevens' astute direction. The puzzling actions of the handsome prosecutor and his beautiful, partly crazed wife keep the audience guessing until the surprise denouement, which clears matters up for all concerned. Miss Hayward gives her customary strong and sympathetic portrayal, this time as a young doctor found guilty of manslaughter in the killing of her dying lover, but she is matched throughout by the superb performance of Diane Cilento as the beautiful wife with alternating periods of melancholia and vivacity—a most difficult role. Finch contributes a fine acting job and Cyril Cusack also stands out.

Susan Hayward, Peter Finch, Diane Cilento, Cyril Cusack, Athene Seyler, Kieron Moore, Brenda de Banzie.

Hero's Island

F Ratio: 2.35-1 Period Drama Ⓟ Ⓒ

United Artists (6229) **94 Minutes** **Rel. Oct. '62**

Magnificently photographed in Panavision and Technicolor on a rocky island location, this Daystar-Portland production, written, produced and directed by Leslie Stevens is out-of-the-ordinary fare which needs selling to realize its boxoffice potential. James Mason is a good marquee name and Rip Torn (recently in "Sweet Bird of Youth"), and Neville Brand are other familiar players. Kate Manx, the leading lady and wife of producer Stevens, is a striking blonde who is as effective in this period role as she was in her debut in Stevens' "Private Property," a sex film released in 1960. This simple tale, dealing with America's early history, is a complete contrast in that it deals with God-fearing indentured servants who are released from bondage and go to live with their small children on an island off the coast of Carolina in 1718. There they encounter an illiterate fishing family who tries to drive them off, but a castaway pirate gives them aid. The early scenes are comparatively unexciting, but manage to hold interest until a climax filled with fistic encounters and suspense. Mason is fine as the bearded pirate and Torn is good as the more sympathetic fisherman. A tow-headed four-year-old, Darby Hinton, and six-year-old Morgan Mason are natural child actors.

James Mason, Rip Torn, Neville Brand, Kate Manx, Warren Oates, Darby Hinton, Morgan Mason, Brendan Dillon.

Son of Samson

F Ratio: 1.85-1 Historical Spectacle Ⓒ

Medallion Pictures **90 Minutes** **Rel. ———**

This Samuel Schneider presentation, combining the personable talents of America's Mark Forest and Italy's Chelo Alonso, Angelo Zanolli and Frederica Ranchi, figures to please not a little segment of that sizable audience seemingly doting on the flash and fire of legendary heroes battling herculean odds, bringing justice to the downtrodden and inevitable retribution to the dark-visaged villains. Filmed both in Italy and North Africa, and dubbed for the American market, it can be relied upon for extended playing time in those situations where aggressive exploitation campaigns set into motion word-of-mouth. Ermanno Donati and Luigi Carpentieri produced and Carlo Campogalliana directed, in handsome Technicolor, and while the end result of the adventures of the son of Samson are pretty well indicated long before midpoint in this fast-moving yarn, the action is sufficient to sooth out any pronounced bickering by the discriminating. Forest's superb physique and manly perfection prompted the late Bernarr McFadden to label him "The Adonis With the Perfect Physique." His last attraction was American-International's "Goliath and the Dragon." It's certain that given the proper exposure Forest can emerge as one of the international screen's best-known leading men.

Mark Forest, Chelo Alonso, Angelo Zanolli, Vira Silenti, Frederica Ranchi, Carlo Tamberlani, Peter Dorric.

Requiem for a Heavyweight

F Ratio: 1.85-1 Drama

Columbia (708) **87 Minutes** **Rel. Oct. '62**

The multi-awards winning television play has been brought to the screen in a deeply moving, tense and absorbing package, with David Susskind again the producer. Anthony Quinn, as the has-been fighter, gives a performance of Oscar calibre, while his costars, Mickey Rooney, Jackie Gleason and Julie Harris, under the direction of Ralph Nelson, are outstanding in their individual roles. The authentic New York locales add realism to the story which is alternately sombre and rich in subtle humor. On the basis of the title, it might be construed that this is not a woman's picture, but at a press preview the women guests were as strong in their praise as their male companions. It should have a wide appeal for both sexes. The comparatively short running time makes it ideal for the top half of a double bill, but it can stand alone on any program—and probably should. Rod Serling has expanded his original television play to take advantage of the greater scope of the motion picture screen. Laurence Rosenthal's musical score is in keeping with the mood. Such well-known fighters as Jack Dempsey, Barney Ross and others have minor roles. Anthony La Marca and Michael Hertzberg are listed as assistant directors.

Anthony Quinn, Julie Harris, Mickey Rooney, Jackie Gleason, Madam Spivy, Stan Adams, Val Avery, Herbie Faye.

The Bloody Brood

A Ratio: 1.85-1 Crime Drama

Astor **69 Minutes** **Rel. Sept. '62**

Montrealer Julian Roffman, a partner in Toronto-based Meridian Film Productions, is to be congratulated for as compact and convincing study of psycopathic crime as has been captured on film in many years. What he has, understandably, is unrelievedly grim, but it conveys a dramatic immediacy, no doubt due in full measure to the professional calibre of starring power, among them Academy Award nominee Peter Falk, rapidly assuming the identification long carried by the late John Garfield. Falk has the ability to convey feeling and terror, down to the last nuance of forceful script lines. Producer-director Roffman, who shot this at the new Meridian studio facilities in Toronto, displays an economy of movement in a trim-running 69 minutes, the time itself only mitigating factor in slotting the former Sutton Pictures attraction, taken over by Astor, into a single feature category; it will need strong supporting fare, since the audience element for which it's obviously geared may feel cheated with a mere hour-plus-nine-minutes running time. Jack Betts makes a personable, handsome hero, while Barbara Lord contributes a conventionally developed delineation of a gal with a romantic yen towards Mr. Betts. Yvonne Taylor and Ralph Foster were associate producers.

Peter Falk, Barbara Lord, Jack Betts, Robert Christie, Ronald Hartmann, William Brydon.

On Any Street

A Ratio: 1.85-1 Melodrama

Miller-States Rights **90 Minutes** **Rel. ———**

Not unlike the fondly remembered, top-grossing "La Dolce Vita," also from Italy, this states-rights attraction can be relied upon for hefty grosses. The Pier Paolo Pasolini screenplay is not one to dawdle along with mere character studies; it probes, sometimes fascinatingly, always entertainingly, into the composite desperation of contemporary Italian youth and its constant grasping of pleasures. Mauro Bolognini, a top craftsman to be sure, has directed Rosanna Schiaffino, Elsa Martinelli (in Paramount's "Hatari!"), Laurent Terzieff, Mylene Demongeot, among others, in a strictly adult melodrama, dubbed for the North American market. Senor Bolognini's directorial prowess is superbly demonstrated time and again; he keeps his thespians on the move with an economy of action. The vignettes of these assorted misfits are poignantly tied together, if anything pointing up the aimlessness and individual destruction of pitiful young people bent on a perpetual round of play, only to learn that the moments indeed have passed on and there's naught but sad memories with which to face the morrow. A good number of the leading players are well known on this side of the Atlantic and it might be well to take into consideration exploitation assists from car makers and dress importers.

Rosanna Schiaffino, Elsa Martinelli, Laurent Terzieff, Jean Claude Brialy, Anna Maria Ferrero.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for $1.00, postage paid.

THE STORY: **"Requiem for a Heavyweight" (Col)**

When heavyweight Anthony Quinn gets knocked out in the seventh round of a fight, he is told he can never fight again, thus winding up a 17-year career with Gleason as his manager and Rooney as his trainer. At a State Employment Bureau, he seeks a job and wins the sympathy of Julie Harris, a clerk, who takes a sincere interest in his problem. Quinn has a deep love for Rooney and Gleason, but he and Rooney are shocked to learn that Gleason had bet against Quinn going four rounds in the disastrous fight. To recoup his losses, Gleason tries to sell Quinn on the idea of becoming a wrestler, decked out as an Indian. Quinn revolts, but when he realizes that Gleason is in peril if he doesn't pay off his gambling debts, he swallows his pride and dignity and goes into the wrestling ring, while the crowd roars at his Indian costume as he dances around the ring before his first match.

EXPLOITIPS:

Although TV is competitive, reference to the television play could be a help. Concentrate on the women's attention because women are sure to respond warmly to the picture. Plant ads on the sports pages of your local newspapers. Plug Gleason as a dramatic actor in contrast to his usual comedy roles.

CATCHLINES:

A Great Television Play—A Greater Motion Picture . . . The Dramatic Thunderbolt of This Year—or Any Year . . . They Say a Washed-Up Fighter Never Comes Back—This One Did in a Different Way.

THE STORY: **"The Bloody Brood" (Astor)**

Psycopath Peter Falk, ranting about mismanagement of the world to a group of his followers in the "Digs," a hangout, contends that planning and watching someone's death would be the supreme thrill. At a party, Falk and his pal Ronald Hartmann give a messenger a hamburger which has been doctored with ground glass; in agony the messenger tries to phone his brother, Jack Betts, but dies as Falk and Hartmann watch exultingly. Police Inspector Robert Christie advises Betts he's unable to solve the death, and Betts goes into action on his own. At the "Digs," eventually, Betts is told by Barbara Lord of Falk's peculiar behavior. In another hideout, Falk meets with William Brydon and Michael Zenon to receive payoff from a drug transaction. Police arrive at the "Digs" just in time to save Betts from a murderous attack by Falk's forces, who have learned his identity. The next night, Barbara helps Betts and Christie set a trap for Falk at the "Digs." Falk goes berserk as the police arrive.

EXPLOITIPS:

Have social workers and the like comment on aimlessness of career-less young people. Play up exploitation fact that Falk zoomed to national attention via 20th-Fox's "Murder, Inc.," an Academy Award nomination role, several years ago.

CATCHLINES:

Your Shocked Eyes Will See It . . . Your Stunned Mind Won't Believe It . . . Never Before Has Vice and Violence Struck With Such Frightening Force!

THE STORY: **"On Any Street" (Miller)**

Two prostitutes, Elsa Martinelli and Antonella Lualdi, argue over each other's business, concluding with a hair-pulling match that is broken up by small-time racketeers Jean Claude Brialy and Laurent Terzieff. Latter uses the girls as decoys in their travels to "fence" robbery proceeds. On the return trip, they stop in the woods for love-making, intending to leave the girls without paying for services rendered. The girls think them one better, however, lifting the wallet of the hoodlum holding the money. With new-found friends, they go out on the town. In Thomas Million's home, Terzieff meets and pitches woo with beautiful Mylene Demongeot. He next escorts Rosanna Schiaffino on a gay money-spending spree. In sum, nothing has been resolved; the characters, in the main, have sought merely satisfaction of immediate desires.

EXPLOITIPS:

Some of Europe's best known players are meticulously cast here. Tie up with European car distributors and dress importers for promotional assist.

CATCHLINES:

The Rampages of Desperate Youth . . . Brought Stunningly, Shockingly to the Screen! . . . They Walked . . . They Talked . . . They Stalked!

THE STORY: **"I Thank a Fool" (MGM)**

Susan Hayward, a young doctor, is convicted of the mercy killing of her incurably ill lover by the relentless prosecuting counsel, Peter Finch, and is sentenced to a two-year prison term. On her release, Susan is unable to find employment until contacted by Finch, who asks her to act as companion-nurse to his Irish wife, Diane Cilento, who has periods of melancholia. At first refusing Finch's help, Susan finally takes pity on Diane and agrees to stay. Against her will, Susan becomes suspicious of Finch and, when Diane's supposedly dead father, Cyril Cusack, makes a surprise appearance, she determines to take the girl back to the Ireland she loves. At the broken-down Irish home, Diane learns the truth about her father, a no-good drunkard, and the fact that Finch had mercifully kept this from her. Diane's mind is so damaged that she runs away and is badly injured. When she is found dead from an overdose of sedative, Susan is again suspected of mercy killing, but a surprise denouement clears her.

EXPLOITIPS:

Play up Susan Hayward for her Academy Award winning role in "I Want to Live" and her more recent "Back Street" portrayal and Peter Finch for his costarring role in "The Nun's Story" and "No Love for Johnnie."

CATCHLINES:

Here Is the Shock That Every Day Holds: the Danger Hidden in Every Night . . . Susan Hayward As the Beautiful Doctor Who Killed for Love and Mercy.

THE STORY: **"Hero's Island" (UA)**

In 1718, Brendan Dillon and Kate Manx, former indentured servants, and their two small children arrive on an island off the Carolinas, willed to them by their late master. They establish a camp and set up a cross but are almost immediately molested by Robert Sampson and Rip Torn, illiterate fishermen who have been using the island and resent the newcomers. Sampson kills Dillon, and his wife buries him but determines to stay on the island. The next day, James Mason, a castaway, is washed up and, after he recovers from exhaustion, he reveals himself as a pirate and decides to help Kate. Meanwhile, Sampson hires Neville Brand, a slave trader, to fight Mason. Mason, with his cutlass, manages to fight off Brand and also kills Sampson. Torn, amazed by Kate's ability to read, decides to stay on with her as Mason borrows their boat to return to his piracy.

EXPLOITIPS:

Place your selling campaign behind James Mason, who has starred in a score of American films, most recently in "Lolita." Rip Torn, who was featured in both the stage and screen versions of "Sweet Bird of Youth," and Neville Brand, well-known screen villain, are other names. Don't neglect Kate Manx, lovely blonde, star of "Private Property."

CATCHLINES:

A Tale From the Pages of Early American History . . . Her Faith Moved Mountains and Held Off an Attack by Lawless Men.

THE STORY: **"Son of Samson" (Medallion)**

This is the story of the legendary son of Samson, Maciste, which takes place at the time of devastation of North Africa by Persian invaders, encouraged by the young queen (Chelo Alonso). One day, as though in response to the people's desperate prayers, comes Mark Forest, the son of Samson. Battling courageously against two ferocious lions attacking him in the night, Forest is helped by the young hunter, Kenamun, (Angelo Zanolli); the two men pledge eternal friendship. Zanolli is in love with a village girl, Nofret (Frederica Ranchi), who, like the son of Samson, is not aware of Zanolli's identity as the king's son. Forest saves from slavery a caravan being driven by Persians and begins to perform incredible deeds of daring. At the capital, meanwhile, Chelo assassinates the elderly ruler and, by means of a magic potion, keeps Zanolli under her power, intending to marry him. Forest and the caravan, reaching the capital, learn of the impending marriage. Chelo, with tremendous forces, capture Forest, but he escapes. On the morning of the marriage celebration, Chelo orders arrest of all caravan women, among them Frederica. In an ensuing battle Forest hurls the enemy into a swirling river. Chelo is dead and Frederica embraces Zanolli. Forest rides off to more deeds.

CATCHLINES:

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ASK THE MEN WHO PLAYED IT IN... **HACKENSACK, N.J.**, Oritani . . . **ASBURY PARK, N.J.**, Paramount . . . **WAUKESHA, WISC.**, Park . . . **ELGIN, ILL.**, Crocker . . . **GALESBURG, ILL.**, Orpheum . . . **ALEXANDRIA, LA.**, Don . . . **EAU CLAIRE, WISC.**, State . . . **GRAND FORKS, N.D.**, Empire . . . **SAN CARLOS, CALIF.**, Laurel . . . **SALINA, KAN.**, Vogue . . . **EUGENE, ORE.**, McDonald . . . **PROVO, UTAH**, Academy . . . **CLARKSBURG, W. VA.**, Ritz . . . **MENLO PARK, CALIF.**, Park . . . **APPLETON, WISC.**, Viking . . . **PORT HURON, MICH.**, Huron . . . **NEW BRUNSWICK, N.J.**, State . . . **BURLINGTON, VT.**, Flynn . . . **KINGSTON, N.Y.**, Community . . . **MORGANTOWN, W. VA.**, Metropolitan . . . . **GREENSBURG, PA.**, Manos . . . **OWENSBORO, KY.**, Malco . . . **TYLER, TEXAS.**, Tyler . . . **NEW LONDON, CONN.**, Garde . . . **BOISE, IDA.**, Boise D.I. . . . **BILLINGS, MONT.**, Motor Vu D.I. . . . **GLENS FALLS, N.Y.**, Rialto . . . **and KANKAKEE, ILL.**, Paramount!

ASK THE COLUMBIA MAN FOR YOUR DATE...

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